

fnewsmagazine

The School of the Art Institute of Chicago arts, culture, and politics

Comic Book Inside!

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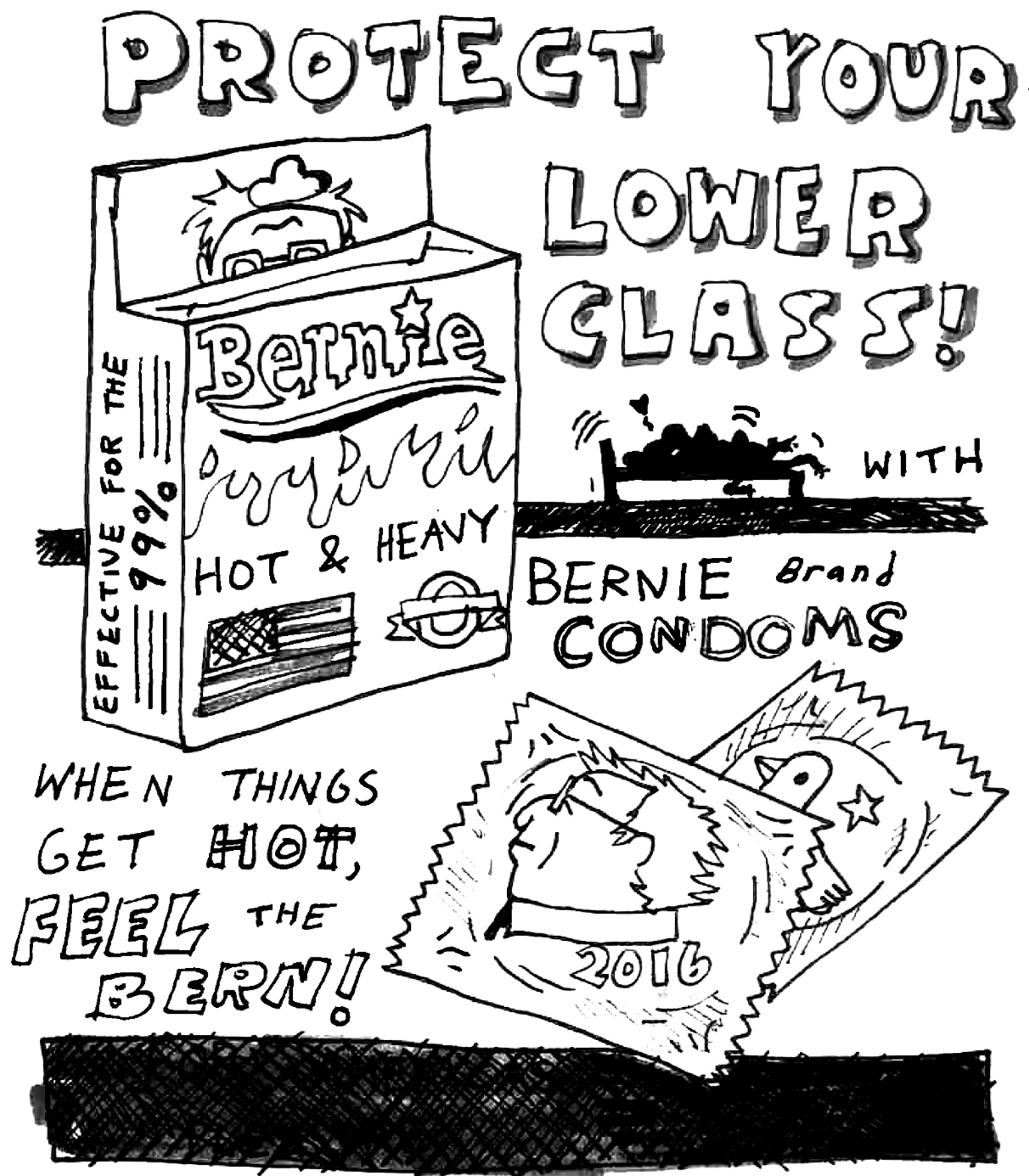
MAY 2016



1958 - 2016

Micro-Grant Winner

Milo Krimstein



Every month this school year, F Newsmagazine has challenged the School of the Art Institute of Chicago's community of students, faculty, staff, and security guards to submit artwork within a certain theme. For our final issue of the year we asked for your "hottest Bern," or sexiest Sanders ... and here he is.



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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LETTER FROM THE MANAGING EDITOR

It's our last print issue of the year! And it's my final issue as managing editor. I've had such a great experience getting to work with this exceptional student body of the School of the Art Institute of Chicago (SAIC). Thank you all for every time you picked up the print issue, read an article online, wrote for us, illustrated for us, or critiqued us. This edition features some of my favorite things about F Newsmagazine — humor, insightful analysis about art and entertainment, and smart design and illustration.

There are several beautiful visual tributes to Prince on our cover and inside our May issue. Web editor Sophie Johnson really, really, really wants you to come to her gallery opening. We present an exclusive report on SAIC's part-time faculty union drive, an important school issue that continues to develop. Brit Schulte talks to curator Miriame Kaba. Violet Callis covers SAIC:150, a class where students engage with the school's archives. I discuss the timeline of the ongoing water crisis in Flint. And we remember the life and art of the deeply missed Zarah Kamin.

Last, thank you to the amazing staff here at F. Your support has meant everything.

With lovesexy,
Ryan

LETTER FROM THE ART DIRECTOR

This issue of F is colorful, in every sense of the word. Our color palette, a vivid rainbow, is as encompassing as the breadth of our content. It was inspired by a rubber ball in a toy store window — a straightforward object with great visual intensity that is impossible to miss. And that's exactly what we strive for in our design, because these articles are unmissable.

ON THE COVER

"PRINCE IS DEAD. LONG LOVE PRINCE."
The Artist Formerly Known As Alex Kostiw

People throw around the word "genius" a lot. Prince was an actual genius. His musical prowess was unparalleled — with an ability to play a vast range of instruments and perform ceaselessly and masterfully in a number of genres. For decades, collaborating with His Royal Badness was universally considered one of music's highest honors. But his abrupt passing at the age of fifty-seven has sent ripples around the globe. And now the skies have cleared; and our purple rain has all dried up. But how lucky are we, even deep in our sadness, to have lived at the same time as Prince Rogers Nelson. To have heard what it sounds like when doves cry.

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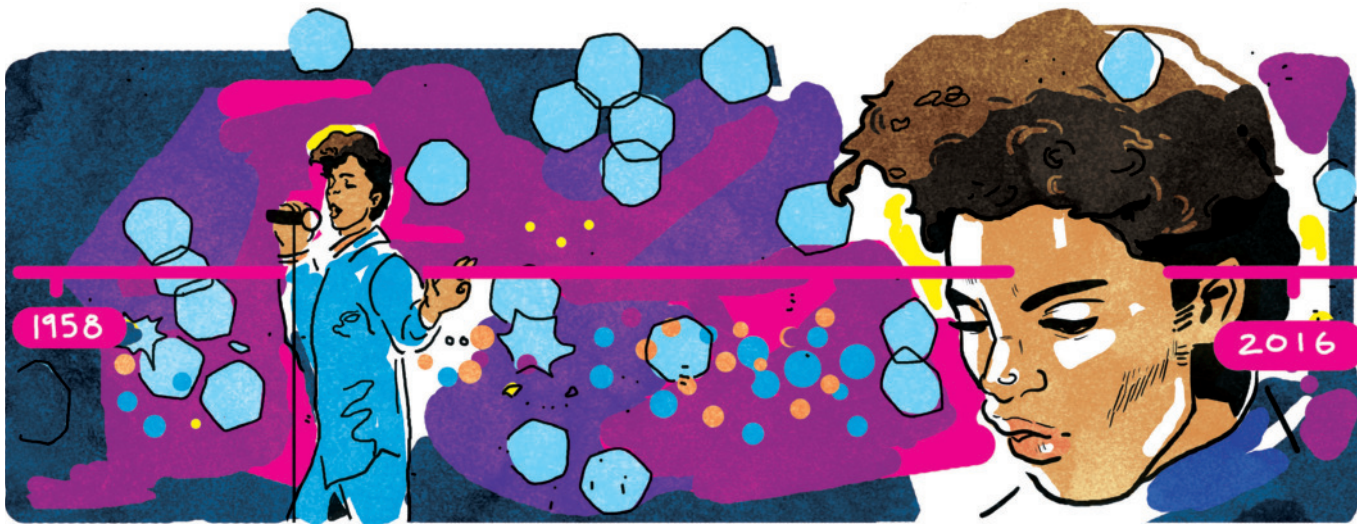
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Arts Briefs



Kate Morris

Prince Transcends

Prince, possibly the sexiest musician to have lived, passed on Thursday, April 21, at his home studio Paisley Park in Minnesota. At 57, his death is a shock to artists everywhere, and in the days following he is deeply mourned by fans from the White House to small towns in the far corners of our nation. Even the lights of city infrastructures have turned purple in the passing of Prince. Though the cause of his death and how he spent his last moments remain a mystery, details of the autopsy will be released in coming weeks. At the time of his death, Prince was working on a much anticipated memoir and a remaster of his iconic album "Purple Rain." Prince's staggering talent, brazenly femme masculinity, and incomparable style has made a space for many who value the power of love, sex, and free will in art. The space he leaves in his wake will never be truly filled.

Toxic Hirst

Recent research in the Royal Academy of Chemistry journal "Analytical Methods" states that Damien Hirst's art may be unhealthy. The findings of the peer-reviewed science paper have measured atmosphere leakage of formaldehyde by Hirst's preserved animal specimens at 5 ppm (parts per million), 10 times beyond the legal limit. According to the Telegraph, Hirst was initially asked to use an alcohol solution, but declined the advice and used formaldehyde instead. The pieces were on view at the Tate Modern in 2012. A spokesperson for the Tate has claimed that the museum's policies would never have allowed the public to be at risk. The "Analytical Methods" article, however, claims that Hirst's tanks are "surrounded" by formaldehyde fumes, "constantly exuded into the atmosphere."

Art Money in Politics

In a report released Tuesday by ARTnews, the majority of high-end art collectors and dealers support Hillary Clinton for President. Of the list published, 45 of the 80 individuals made contributions to Clinton's presidential campaign. Bernie Sanders, closely trailing Clinton in the Democratic primaries, only received 3 contributions, two from Norah and Norman Stone and one from David Geffen, who split his contributions evenly between Sanders and Clinton. Jeb Bush received 16 contributions, leading the Republican candidates. ARTnews warned that the list is not comprehensive, but has worked to present the major forces of the art world on the list. The list also revealed that some who contributed to a majority of Republican candidates also contributed to Clinton's campaign. No art collector or dealer listed contributed to Donald Trump.



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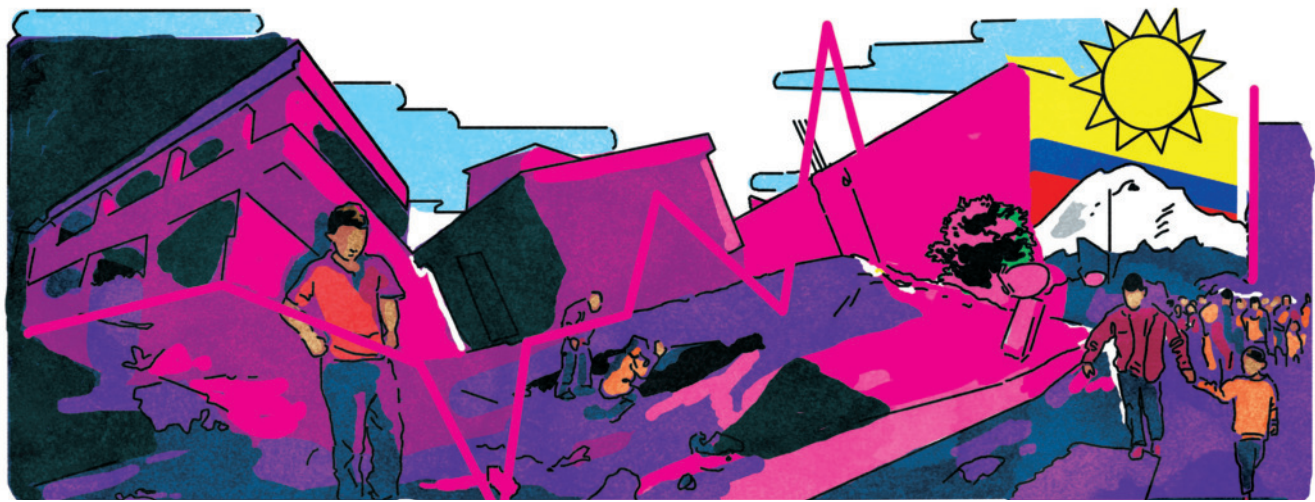
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News Briefs



Sophie Lucido Johnson

Chicago Task Force Report on Police Misconduct

Mayor Rahm Emanuel’s Police Accountability Task Force released a report that stated that the public’s mistrust in the Chicago Police Department (CPD) is deeply justified, and that radical changes must be implemented. The 183-page report recommended, among many other things, the abolition of the city’s Independent Police Review Agency, which has not investigated enough complaints filed against police; the implementation of body cameras on all officers at all times; and changes to the contracts the city made with Chicago’s police unions. The report was scathing, citing an embarrassingly long history of racism and racial bias within the police force, and demanding that public citizens have more input on the workings of the CPD. The report comes amidst growing protests around yet another teenager (16-year-old Pierre Loury) shot and killed by a Chicago police officer earlier this month.

U.S. Suicide Rates Reach A 30-Year High

Suicide rates in America have reached a 30-year high, according to federal data analysis. Women have been the hardest-hit; the rise is also particularly significant for middle-aged Americans. There are increases in every age group, except for older adults. While the overall suicide rate rose by 24 percent between 1999 and 2014, certain groups showed rates that spiked more substantially. Middle-aged women between 45 and 64 leapt 63 percent in the same time period. American Indians showed rates rising by 89 percent for women and 38 percent for men. Data analysis shows that growth rates are highest among people with a high school education or less, suggesting a growing correlation between poverty, hopelessness, and health.

Deadly Earthquake Devastates Ecuador

More than 500 people were killed and thousands were wounded in a 7.8-magnitude earthquake that rattled the central coast of Ecuador. People could feel the earthquake from the country’s capital in Quito — which is more than 100 miles from its epicenter. This was the strongest earthquake to strike Ecuador since the 1970s; cities inside the country were completely destroyed. The cities of Portoviejo and Pedernales sustained the most damage; between the two, about 370 buildings were destroyed, according to the New York Times. Some geologists have estimated that the force of this earthquake was 20 times greater than the earthquake that struck Japan this past Saturday. The country’s president, Rafael Correa, has called upon 4,600 members of National Police and 10,400 members of the armed forces to assemble an emergency response team.

A New Twist On Internships

Fall 2016 SAIC students will have **Two** options for internships. In addition to our regular Co-op Internships, we’re piloting a new Professional Practice 3900 class. This new experiential learning course integrates an internship component with a chance to explore many aspects of designing a creative career in preparation for life after SAIC.

Paid and unpaid internships available. Permission to register required.

Stay tune, more information coming soon! <http://bit.ly/1eXMdVI>



The Career + Co-op Center

ANNUAL LOCKER CLEAN OUT IS EARLY THIS YEAR!

DON'T LEAVE FOR THE SUMMER AND FORGET TO
CLEAN OUT YOUR LOCKER!

All Students, Faculty, and Staff **MUST** empty their lockers
for annual locker clean out.

All locker registrations will expire on **May 15, 2016**.

After 5:00pm on May 15 all remaining locks will be cut and any items
left in lockers will be disposed.

Please keep an eye on your SAIC email and digiboards around campus
for details on upcoming locker registration times, locker checks,
and future locker clean outs.

***And while you're cleaning out your locker,
remember you can donate your unwanted art supplies
to **SURPLUS** for other students to utilize!***

Columbus Building room 123 (M, Th, & F 2-3pm) or

Sharp Building room 312 (open during Shop hours)

Please note: Campus Security will not honor "DO NOT CUT" signs placed on lockers.

Questions? Email studenthelp@saic.edu



Office of
Student Affairs

From all the staff and faculty in
the Office of Student Affairs—

Congratulations, Graduates!

Commencement: May 16, 1pm, Auditorium Theatre, 50 E Congress Parkway

Join us at these upcoming SPB events at the Neiman Center:

Canine Therapy Corps: April 29, 11:30am

Free Massages: May 2, 4pm

Breakfast for Dinner: May 2, 9pm

Trail Mix Bar: May 3, 4pm

Yoga & Meditation: May 5, 4pm

Questions about anything SAIC? Get answers from studenthelp@saic.edu



what the **F** are you doing?



Kate Morris
MFAW(riting)

I'm finishing my MFA show piece, which is a bound artist's book inside an installation depicting the book's concept. I mean, that's what I'm telling people I'm doing, but what I'm really doing is tying many little threads to pins and trying not to wreck my art project in the process. In my dreams, I'm binding my book, but that is not what I'm doing ... yet.



Violet Callis
MFAW(riting)

Right now I'm working on a poetry project called "St. Lucy and December Poems." I was thinking of concrete poets like Ian Hamilton Finlay and Carlo Belloli when I wrote these, who let individual words carry a lot of meaning. You can find these online at stlucy11.tumblr.com.



Alex Kostiw
MFA Visual Communication Studies

My work consists of fairly delicate and quiet books, so I just *had* to make a fairly delicate and quiet reading space for the MFA show. I just *had* to learn how to use tools in wood shop, where people are very nice. I just *had* to camp out in my studio (literally — there is a sleeping bag) for the last four days. People will be able to pick up and read all kinds of stories, though, and maybe take one home.



Sophie Lucido Johnson
MFAW(riting)

I'm making a comic about myself as an overweight seventh grader who ate pizza out of trash cans. I am saying that it is "fictional" so no one will really know that I actually ate pizza out of trash cans. Yes, even pizza that had a lot of bites taken out of it. Yes, even just crusts of old pizzas, whose origins were unknown. "Fiction." Like I said.

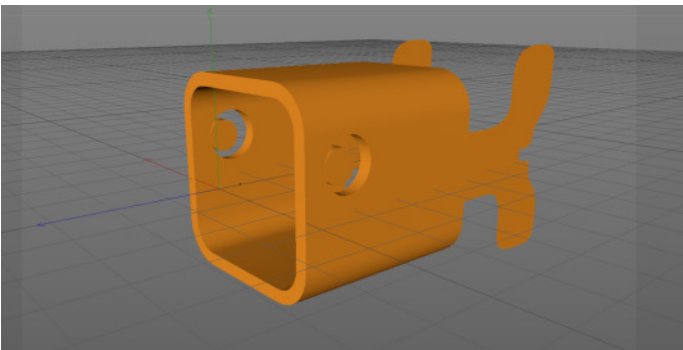
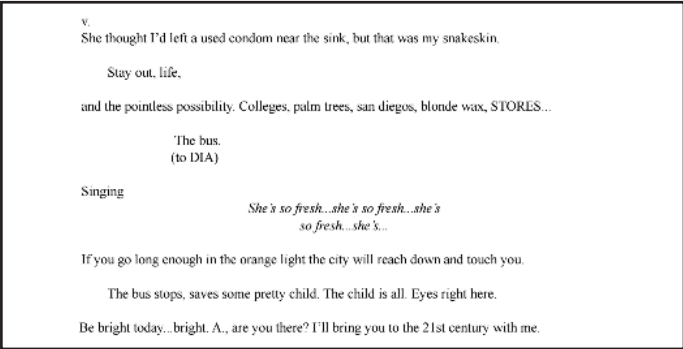


Priyoshi Kapur
BFA Visual Communication Studies

I'm currently expanding my design skills from 2D posters and books to now 3D motion graphics and web design. With the help of my professor, Caroline Young, and my passion for underwater sea animals, I'm creating a motion ad campaign with a fish-looking cable-keep product design item. This little fish will be given a bubbly personality (no pun intended). The overall motion graphic will hopefully be given to the company called Nice By Design and maybe used on their website! Let's see where this 3D motion graphics piece takes me.

Jarad Solomon

Welcome to the staff edition of WTF! For our last issue of the year I thought we'd take a closer look at what the people that make this paper possible are up to outside the office.





Mail ▾

COMPOSE

Inbox (4) ▾

Starred

Important

Sent Mail

Drafts

Notes

Malware-free Porn

PLEASE Come to My Gallery Opening!

Sophie Lucido Johnson

May 2016 ★

to Entire Student Body ▾
CC Mom



Hey there students at the School of the Art Institute of Chicago (SAIC)!

Before you blindly archive this email, you should know: **THERE IS MALWARE-FREE, FULL-LENGTH PORN IN THIS MESSAGE** that you can have FOR FREE — you’ll just have to read to the end to access it. (Don’t skip anything! I could have put the porn anywhere in the body of this text. It could be right here, for example; but it’s not.)

As you know — because your inboxes undoubtedly fill up every day before you’re even awake with announcements to this effect — it is the season of end-of-year showcases and gallery openings. You probably have to go to at least two already, because three of your friends are in one, and someone you want to sleep with is in another one. Trust me, I get it. Last year I went to 12 — that’s right 12 — separate gallery shows and I didn’t score so much as a make-out. Whereas I am sending this email out to the entire student body, and I am an introvert with only 46 Facebook friends (including the ones from high school, and my parents), it is overwhelmingly likely that you don’t even know who I am. But that should not deter you from coming to see my gallery show. I am pretty sure that this gallery show will have something for all of you.

You’re asking: OK, what kind of art do you make? Great question, you. I make ALL KINDS of art. In my time at SAIC I couldn’t really commit to a single artistic concentration, per se. I’ve been telling people my concentration is “creative expression,” or if I’m feeling funny, “dreams of the heart.” This show will feature partially-clothed figure drawings; abstract oil paintings; watercolors of Victorian English landscapes; a record player I put inside a soundproof box with Beethoven’s Ninth playing backward on it on loop; several clay balls; a small blanket woven from the hairs of my enemies (and yarn); a poem about Donald Trump, love, and genocide displayed backward; A hunk of metal that looks like it could have come from a junk yard but actually took me six months of painstaking labor to complete; a performance art piece that will seem like just regular people observing the art work; intentional paint splatters on the ground; and the word “Typography Letter Press Book” written in Sharpie and suspended from the ceiling.

Some people have asked me if there is going to be an interactive element to my gallery opening. Good question. Do you want there to be one? Because there can totally be one. It can be an aggressive one — like a time when the lights go out and we all observe five minutes of political silence — or it could be an optional one. Once at a summer camp thing I went to someone hung up a piece of parchment paper and labeled it “Parking Lot.” People were allowed to write down any questions they had on the “Parking Lot.” I don’t know why it was called a “Parking Lot” but it seemed like a pretty fun name to me. We could do something like that! Just email me back and let me know if you have a preference either way, and/or if a participatory element would make or break your decision to come to the opening.

My work is soon to be critically acclaimed. That’s something my grandmother said, so you know it has to be true because it’s objective fact that people over 80 can see into the future. As a bonus incentive, my mom said, “You’d better get a lot of people to come to this thing because it’s probably the last time your work will be displayed anywhere publicly.” Sure, that’s a little insulting, but you could also read it as a “last chance” sort of label.

Finally, I’m going to have all kinds of free **cookies**. Really: I’m planning on going next-level with the **cookies**. In addition to regular and normal **cookies**, there will be vegan **cookies**, gluten-free **cookies**, sugar-free **cookies**, paleo-friendly **cookies**, **cookies** that are good for pescatarians but not vegetarians, farm-to-table **cookies**, and computer **cookies**. (“Computer **cookies**” was a joke — ha ha — but seriously, I’m going to have every type of **cookie**.) The gallery where I’m showing my work is a strictly-no-alcohol venue, but they don’t check your bag or anything, so go ahead and bring a flask. If you bring me a receipt for the drinks you bought, I’ll be sure to reimburse you.

If you aren’t convinced that you should go yet, know this: I am planning on stripping out of 100 percent of my clothes at 8 p.m. sharp. Do I have a hot body? I don’t know, I guess you’ll just have to show up to find out.

Oh, and if you were reading this email only because you were promised free porn: I’m sorry, SAIC wouldn’t let me send out an email to the whole student body that had free porn in it. But I promise this is the only thing I have ever lied about, and I only did it because I truly care about you, reader, and want to see you



5 Questions with Jesus Hilario

Amanda McLin

5 Questions profiles School of the Art Institute of Chicago (SAIC) students and faculty at work, in the school, and beyond. For this edition of 5 Questions, Amanda McLin sat down with artist and current SAIC student Jesus Hilario to talk about his time at SAIC and how he represents identity in his work.

1 Could you tell me about what drives your art practice?

I grew up in a Dominican home, where blackness is not something I identified with because of the historical context surrounding the Dominican Republic. It is the only country that has gained its independence from a black country — Haiti. The Dominican Republic tends to identify more with Eurocentrism, and there is a neglect of African features. So, coming to America I had identity issues. At first I didn't identify as black and through figuring out what "race" actually is, I began to accept my blackness and exactly what comes with it. So in my work I want to address a lot of these issues that impact both communities such as color-ism, anti-blackness, and erasure. I create as a way to reclaim my Afro-Latino identity and what has been taken away from me.

2 Have you ever found it difficult to speak to your identity as both Latino and Black?

I have faced prejudices from some Latino communities. I grew up on the South Side of Milwaukee in a majority Latino community. In many Latino communities we speak Spanish but that doesn't necessarily unite the entire community. In Milwaukee, I would go to grocery stores and other places and they would speak negatively about me in Spanish and assume I didn't know what they

were saying. Blackness exists in Latin American countries as well. I actually struggle with this issue within my family a lot.

3 How do you believe your experiences living/growing up in Puerto Rico have impacted the way you view yourself and your work here in Chicago?

I lived in Puerto Rico for the first four years of my life and I knew no English coming here. I had to learn English but I had always culturally grown up in a Latino community. [In America], I transitioned from just being "Dominican" to being black without realizing that. I feel that I can identify with a lot of the issues black Americans face because they can affect me and they do affect me. I would like to speak on these issues that affect both Afro-Latinos and African Americans. My piece "Agua Negra" especially speaks on this, because it highlights the socio-economic and political limitations many people of color face. I had to create my own space of intersectionality.

4 How do you feel that SAIC is aiding in your growth as an artist?

Chicago is a very different city than Milwaukee. Back home there is a lot of rivalry and tension within the young art community. I felt a little restricted in Milwaukee because I didn't have access to all the things I have access to now at SAIC. Coming here has given me a surge of energy that I needed to make more ambitious work. I'm very critical about my own work. [But] In critiques it is like people are scared to say the wrong thing. I feel like there should be a mandatory course about racial issues and how they affect students at our school. Overall, SAIC is definitely helping me grow.

5 Our most recent piece "Pajaros del mismo plumaje (Birds of a Feather)," which was also a protest, took place in Grant Park. Could you talk a bit about that piece and your experience of how it was received?

I have been really interested in mixing my activism with my artwork and I believe this piece is a culmination of that. The history of burlap is deeply integrated with the Americas and the slave trade. Jute, which burlap is derived from, is also the same material as nooses. So this material speaks to the oppression of black and brown people. I sewed these burlap bags together with blue thread, the color of police uniforms, which was very important in tying the materials into contemporary society and stating that policing is a form of modern day of oppression. I would like to surround these protests around traumatic, post-colonial, iconic monuments and places such as the Christopher Columbus statue. It is a silent protest so all the protesters have to be silent for 28 minutes, which is symbolic of a black or brown person being shot by the police every 28 hours. This piece also acts as a space to mourn the people that we have lost, which is why some of the burlap sacks are empty. It made people uncomfortable and reminded people of their privilege. In the future I want to make it more understandable by possibly incorporating a sign or text on burlap. I'm used to painting and that experience is very different than performance art. In performance it's like taking on a different persona.

Amanda McLin is a sophomore at SAIC studying writing. She aims to highlight her experience as a human, specifically an African American woman existing in the world through the innovative use of text and imagery.

APPLY TODAY FOR AN EAGER GRANT

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TUESDAY, MAY 31

The Earl and Brenda Shapiro Center for Research and Collaboration and the Office of the Provost are pleased to announce EAGER Grants (Early Concept Grants for Exploratory Research) for Student Research Groups.

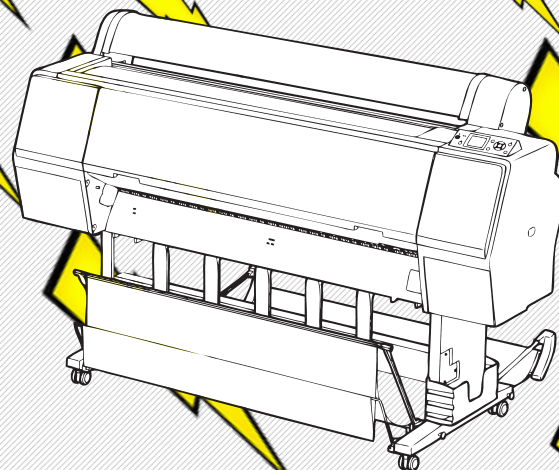
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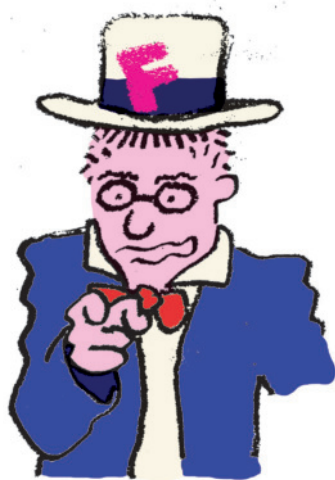
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School News Editor

Write and edit news and feature articles about the SAIC community.
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Multimedia News Editor

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10-15 hours/week, \$12/hr

Social Media Manager/ Engagement Editor

Manage F Newsmagazine's social media platforms, analytics, and outreach.
15 hours/wk, \$12/hr

To apply, send a resume and writing sample to Paul Elitzik, pelitz@artic.edu

Room for a Feast

Remembering Charlotte Moorman as the heart of a movement

Kate Morris

This spring, Northwestern University's Block Museum hosts "A Feast of Astonishments," a rare and expansive retrospective of Charlotte Moorman, Fluxus artist and musician at the center of the radical performance art strategies of the '60s, '70s, and '80s.

Upon entering the Block's main gallery, I was immediately overcome by the staggering amount of items in the collection on display. The museum gallery, one room divided by a center partition, seemed barely able to contain them. Included are videos of Yoko Ono and Carolee Schneemann, scores by John Cage, and the iconic cellos of Nam June Paik.

The Block Museum curatorial team did an excellent job of finding a balance between the object-oriented aspects of Moorman's practice and the documentation of her work. The longest wall of the space starts with video of her object-heavy cello collaborations with Nam June Paik, and moves into "26'1.1499" for String Player," a work Moorman did with John Cage.

One section of the exhibition is devoted to her iteration of Yoko Ono's "Cut Piece," with three versions of Moorman's dresses hung on the wall, blurring the line between painting, garment, and performance documentation.

The multimedia of the exhibition is also well treated: the viewer has access to the actual objects and scores themselves as well as film coverage of Moorman performing or being interviewed about her work.

Throughout the room, visitors are also treated to quotes from Moorman in her interviews. A particularly telling quote reads:

"It's not music. It's a mixture: theatre, environment, cooking, lighting, everything is important. The cello sounds are only one thing," she said in a 1969 interview with Mike Douglas.

At a particular spot in the exhibition, a viewer can stand and look at the remote controlled "electric bikini" Moorman wore during her performance of "Opera Sextronique," while listening to her interview about performing the piece, her arrest, and the politics of censored art in New York City.

Moorman and Paik were arrested in the middle of "Opera Sextronique" for indecent exposure and spent the night in jail. She used her growing reputation as an artist who fearlessly engaged with sex and the female body in art to become a spokeswoman for the avant garde movement.

Her interviews and notes skillfully create the sense of Moorman's magnetic personality. One gets to know Moorman through her archive, a curatorial accomplishment that also doesn't overwhelm those who come to the exhibition for other interests, such as seeing the work of other artists included in the collection.

Moorman was both a Juilliard-educated concert cellist and a champion of experimental music and sound performances first seen at Judson Hall in 1963. Her second New Music festival was such an expansive event it earned the moniker "a feast of astonishments," from which the Block took the name of the retrospective. This description is fitting not only for the collection presented at the Block, but Moorman's career as a whole.

The rare treasures of this exhibition are Moorman's notes and plans for the NYC Avant Garde festivals. Moorman's notes are also types of performance scores.

Multicolored text, circles, and lines illustrate the flow of people, architecture, and time throughout each festival occurrence. One glass case holds styrofoam blocks labeled with events and artists.

Moorman created these and used them as the planning notes for the 6th annual NYC Avant Garde festival in 1968.

Many performances time were notated through written scores. Moorman's note taking style shows her sense of how three dimensional actions present themselves on paper.

Documentation proved to be increasingly important later in Moorman's life, especially after her cancer diagnosis. Moorman died of cancer in 1991, and since 1986 kept "pain diaries" of her activities, meals, and morphine injections. Her morphine syringes were also kept and used to create a sculpture of a cello in a piece called "Syringe Cello." Moorman's attention to lived experience permeated her art in every sense, making life and art indistinguishable, an unmistakable attribute of the Fluxus artists.

The only off-putting aspect of "A Feast of Astonishments" is the Block's lack of space in accommodating this rich collection. The room of the main gallery, though skillfully used, is too small. There is not enough space to let each piece breathe before one encounters something next to it.

Though this could have been another curatorial concept, it feels as though when confronted with the choice to leave a piece out or squeezing it between a happening and a sculpture, the curators always decided in favor of inclusion. As a viewer, I appreciate being able to see so much. I just wish the room was big enough to truly house such a feast. The exhibition ends July 17.





An Interview with Mariame Kaba

Curator talks awareness, history, and community

There's real architecture behind the creation of the black person in this country as an entity that should be feared, that should be treated as less.

Brit Schulte

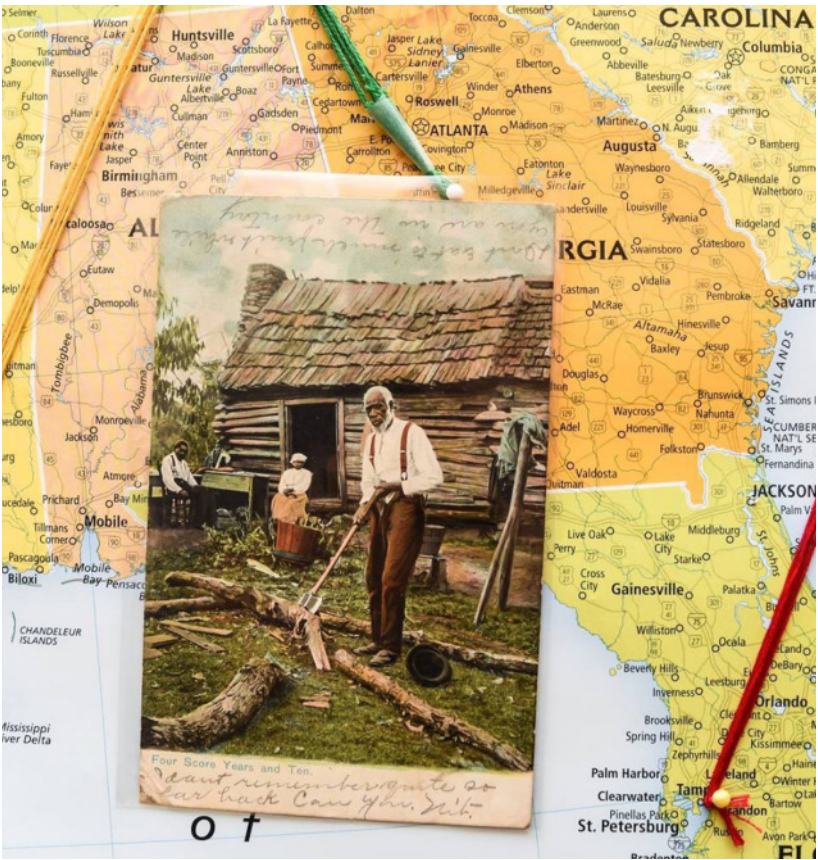
Every curatorial project Mariame Kaba is involved in is a project that combines social justice movements, community based healing, and art curation. It's the kind of exhibition spaces many of us had been demanding were necessary for years. Her recently wrapped exhibition, "Making Niggers: Demonizing & Distorting Blackness," uses a collection of popular historic postcards and paper ephemera to "illuminate the racist attitudes and ideologies that were/are endemic to U.S. culture and society." I was fortunate enough to speak with Mariame about her latest exhibition.

Brit Schulte: What are the ways in which inexpensive and accessible materials were and are used to disseminate messages demonizing blackness?

Mariame Kaba: That's really important. There's a reason, at least for me, that we really focused on the postcards as the main artifacts in this exhibition. The postcard [was] initially just a new tool of communication, a new technology in the way that people talk to each other [...] both a means of communication and a collectible. It just says something about the unquestioned subordination of a particular group that you would just send that and it wouldn't be seen as anything, it was just taken for granted and "the norm" that these images were sent. Those images are doing something, they're doing work, continuing to justify the ways in which black people are treated within a society, and they're also being normalized.

BS: How did white people justify their continued subordination of black people post-emancipation? I also wanted to expand on that and ask how do white people justify the continued subordination of black people post-emancipation? The failure of reconstruction is something that haunts the country.

MK: Reconstruction's failure was that it was sabotaged, it was an intentional action to make sure that people didn't gain power, which white people saw black people taking on. Black people



getting rights politically, starting businesses, building their own towns.

Particularly this exhibition is intended to be targeted to young people and what our interest was, was to engage the current moment around Black Lives Matter in a very direct way.

The look to the past is really just a jumping off point to tell a history, one history, of the way in which we view blackness has been made. That white supremacy itself is work, that these things don't just happen by osmosis, or happenstance.

There's real architecture behind the creation of the black person in this country as an entity that should be feared, that should be treated as less, subordinated, that should be managed.

BS: The ways that these early advertisements focus on this Uncle Tom-esque version of service to white folks in domestic spaces, with Cream of Wheat, Uncle Ben's rice, Aunt Jemima's syrup and pancake mix. I am interested in the ways in which entertainment ephemera and correspondence-based ephemera like this mutually reinforce this anti-black agenda. What was the work being done by these two things together?

MK: I think commerce is at the center of both of these images. There were postcard companies that made millions and millions of dollars selling postcards of all sorts, including these very racist postcards. At one point, at its height, a Chicago-based company called Curt Teich Co. employed hundreds and hundreds of people in their factory on Irving Park road.

The image of the watermelon-eating, the image of Mammy carries into the postcards and back into the advertisements. They're in conversation with each other, because people have those ideas in mind about black people already. So they're just operating off of the cue that everybody already has, they're like the set-controlling image of blackness within this country. The messages are inherently there, so why not use them to your benefit?

BS: Why is it so important to preserve, curate, and expose

people to these histories of materials? Some would say "Destroy these objects, these are racist objects, get rid of them, we do not want to see these things." But why should these objects still be seen? I'm inspired by the guiding questions of the exhibition: "Why do we have to confront these images today?"

MK: I struggled initially, collecting these things in the first place. I initially was collecting prison-related ephemera, and artifacts of various kinds. When I would find prison-related stuff I would find images.

A lot of collecting, and specifically antique and estate collecting is very white, the people who do this are white people of a certain age, and when you do see people of color, it's often at people of color-run shows. So it's very much a white endeavor in all these ways. White people made it, and now, all these years and decades later, white people are trading it still. So I've had some trouble with that: what's really happening here?

So initially I started buying these postcards as my own personal reclamation project. I wanted to not have them circulating in the way that the were, and I don't think initially it was that clear in my own head, it was just this sense of discomfort in who was trading in this and who was making money off of this still. And so I started buying a few postcards here and there in the same genre of the show.

I never really think about exhibitions when I collect. I made exhibitions all along, but I don't collect to exhibit, so I didn't think about making an exhibition using the images from these particular postcards

[...] I'm using this [paper ephemera] in an instrumental way, even though the actual stuff is very much expressive. The idea about how white supremacy is doing its work, I'm also trying to do a work, through the creation of the exhibition. I'm trying to convince people of a way of thinking about a certain thing that I'm trying to think about. So that's the truth of it.

See the full transcription of Kaba's interview on F's website.

Brit Schulte is a founder and former editor for Red Wedge magazine, seeking Masters degrees in Art History, Theory & Criticism as well as Visual Critical Studies at the SAIC and has been published in The New Abolitionist, SocialistWorker.Org

Threshold Thought

Surface Layers at SAMUEL

Violet Callis

The new exhibition “Surface Layers” takes inspiration from the “surface layer of water molecules: threshold between air and water, something to be skimmed or penetrated.” Curated by Veronica Sine, the show features the work of Jaclyn Mednicov (MFA Painting), Jenn Smith (MFA Painting), and Sammi Skolmoski (MFA Writing.) “Surface Layers” opened recently at SAMUEL, a space hosted by Steven Vainberg.

Mednicov’s “Flowers (bubble wrap)” features ripped bubble wrap decorated with dead wildflowers and brushed with pink paint, nailed up over a window above the stove. The piece catches light differently throughout the day, altering its effect.

“Flowers in cement (I)” and “Flowers in cement (II)” include haphazard remnants of flowers, frozen in cement. “Sheetrock (remnant)” made of drywall, alkali-seltzer, gel medium, paper, and dried flowers, presents a chaotic rush of color and line; Mednicov smears summery colors thickly and seemingly at random across the object, interspersed with markings that resemble fossil prints.

Mednicov’s practice of photographing memorials carved into the cement pathway of the lakefront informs her painting. “I just found I was doing this repetitive thing with the types of photos I would take: It’s always of residue, or a type of memorial. I’m interested in how people mark a memory, maybe somebody who’s died or just a moment that they’ve experienced with someone else. And I’m curious what that need is to make your mark in pavement, to hold a moment in time.”

“Surface Layers” features two works by Sammi Skolmoski: “Monolith of Sorted Turfs,” a long blue tapestry featuring geographic-looking fragments of color; and “Soiled,” a piece made of muslin, dye, embroidery thread, and plastic letters. The show’s program also features text works Skolmoski made by arranging words on a felt letter board. Enigmatic phrases like “STEREO MECHANICS FOR A VELVET BODY” and “WHEN A TERRA COTTA POT IS A WOMB” pop out against a black background.

Skolmoski uses digital embroidery machines to introduce an element of unaccountability into her work. The artist explained, “In my writing and in my visual work, I feel like whenever you’re operating within strange territory, you have to provide each piece with its own logic; so if someone wants to ask a question about it, you theoretically could find it within the piece. For me, works a lot of the time are based in process, and a lot of process then becomes based on



trying to figure out where I can tuck accountability into the piece. A way that I figured out I could do that was in working with machines.”

Skolmoski continued, “It seems to be a trend, especially in academia, where impulse is not considered intelligent, and you’re constantly having to prove why it’s okay to be working from a place of impulse or intuition. I hope that changes, but for now it’s just fun to try to think of ways that I can get away with it.”

“Surface Layers” features three paintings and two ceramic pieces by Jenn Smith, who also embraces a process of intuition. Smith’s paintings feature a raucous mix of abstract shapes, with varied figures intersecting or colliding.

“Typically I’ll start out with an underpainting, a first layer. By the time the painting is done it’ll probably be covered up. I’m reacting to the first layer, and then reacting to the second layer, and it all just kind

of builds. I think most artists do that, where you’re just kind of waiting for it to happen on its own, and listening to the work,” Smith said.

A variety of media influences Smith’s artmaking, from outsider artists to evangelical Christian entertainment. “I’m often gathering images of what I call Christian Edutainment, because I grew up really hardcore Evangelical Christian and I’m interested in all of the TV shows and video games and educational workbooks and things that are geared toward children who are being raised in that subset of Christianity,” she said. Sine, the show’s curator, said, “Jenn, Sammi, and Jaclyn are all working with these conceptual ideas that can either be discussed more thoroughly, or can just be appreciated in the artwork itself, for their formal qualities.” In the unexpected space of the apartment gallery, their works express comfort with modes that are in-between.

For me, works a lot of the time are based in process, and a lot of process then becomes based on trying to figure out where I can tuck accountability into the piece



Suck On This

Big tobacco's hold on SAIC

Priyoshi Kapur and Sam Schwindt

Today, the fastest-growing and most profitable population for big tobacco is overflowing at the School of the Art Institute of Chicago (SAIC) hipsters. From 2006 to 2008, R. J. Reynolds developed a marketing strategy in order to tap into this profitable stream of consumers by using a “style is strategy” model.

In order to recruit the young, rebellious, and artistic consumers they so desperately wanted to addict to their product, R.J. Reynolds recruited famous New York tattoo artist Scott Campbell to design their “artist packs.”

Playing into the interests of companies like R. J. Reynolds, smoking cigarettes has deeply embedded itself into the culture of SAIC.

“Smoking performs a large role in the culture at SAIC,” said senior BFA student Elizabeth Housewright. “It’s more than the nicotine rush — it is a social moment where peers and friends can take a break collectively, step outside the walls of the school and chill for a moment.”

According to data collected in 2013 by Health Services at SAIC and the National College Health

Assessment (NCHA), 33.7 percent of SAIC students reported cigarette use within the last 30 days compared to 13.8 percent of the reference group.

Though the smoking rate at SAIC is more than double the rate of other universities in the United States, some students here do not think smoking is an issue.

“I do find that a lot of people smoke at SAIC, but I don’t think it’s a problem,” said a junior at SAIC who wished to remain anonymous.

When questioned about their own smoking habits, students replied that they had smoked occasionally before coming to SAIC, but that there tended to be a period of time through freshman year where individuals smoked more frequently than usual, due to the commonplace nature of smoking outside the residence halls.

Although a Healthy Minds survey provided by Health Services shows the steady decline of cigarette smoking at SAIC (37 percent in 2009 to 28 percent in 2015), the number of students smoking is still double the national average.

When questioned about what measures SAIC was taking to combat cigarette consumption by students. Executive director of Health Services

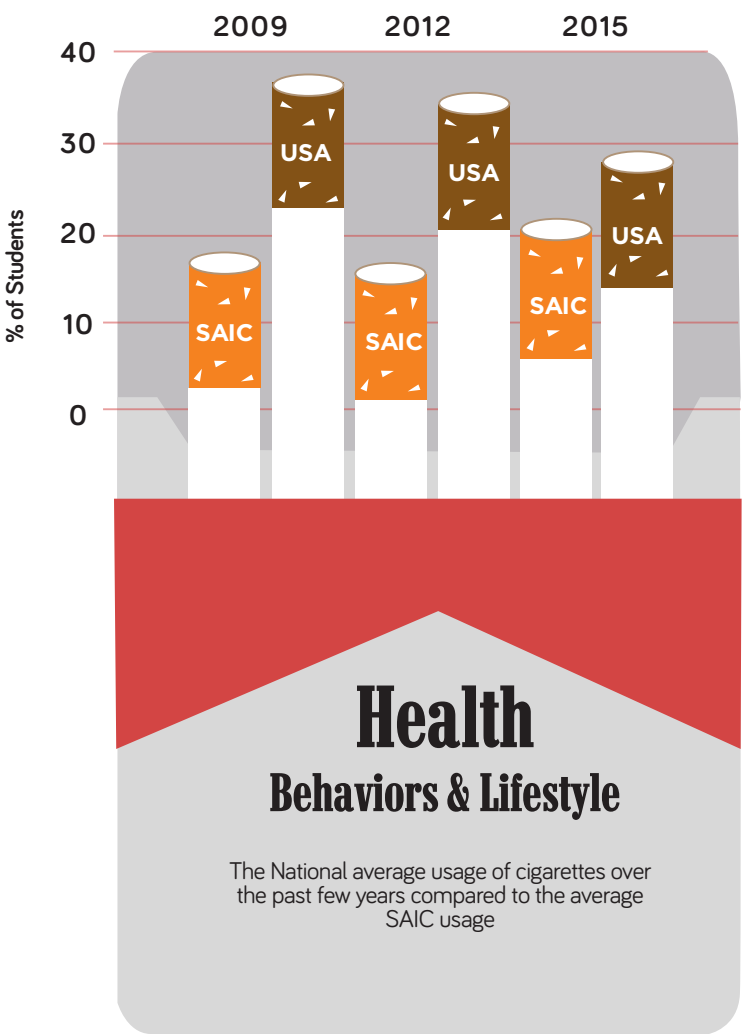
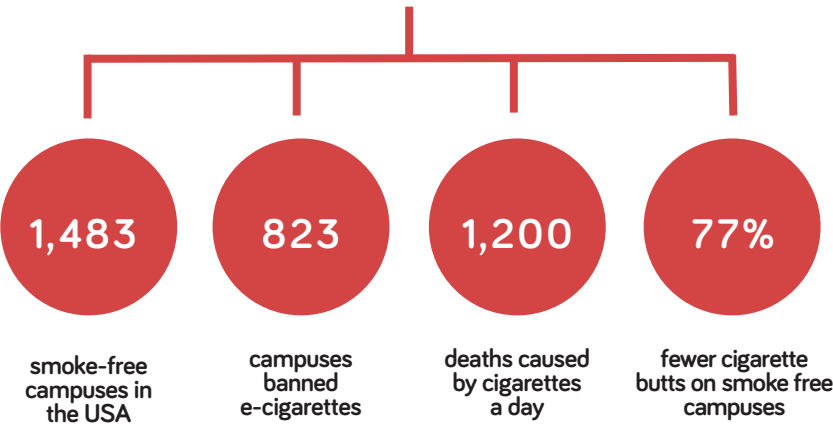
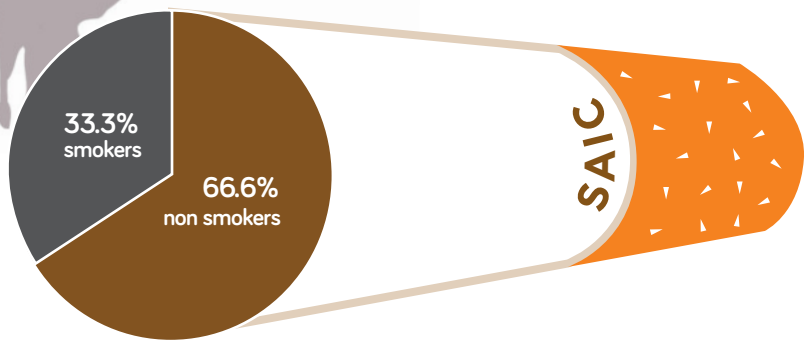
Dr. Joseph Behen referenced the Healthy Minds study. He also said that he believed that “the decline in smoking is at least partially related to the implementation of Alcohol Edu for new and incoming students, which helps students to develop healthier relationships to alcohol, and in turn, makes it less likely that they will smoke cigarettes.”

The cigarette consumption at SAIC, however, appears to take place during the day, just steps outside of SAIC buildings on Wabash, Michigan, and Columbus Avenues — in the total absence of alcohol.

“The biggest public health concern among adolescents and young adults who smoke is the high likelihood that casual or ‘social smoking’ will progress to nicotine dependence and daily smoking,” wrote Dr. Robin Corelli, a professor of clinical pharmacy at the University of California, San Francisco.

According to the Surgeon General in 2015, it is estimated that 100 percent of adults who smoke regularly started before the age of 26. According to the Surgeon General in 2004 and 2006, smoking impacts nearly every organ in the body, and there is no risk-free level of exposure to secondhand smoke.

College Students 2016





To Form A More Perfect Union

Two groups vie to represent SAIC part-time faculty, administration counters

United Academics of Chicago is a Chicago-based union only for adjuncts, and Faculty Forward is a union primarily focused on labor issues in the service sector

Ryan Blocker and Violet Callis

Two union groups — Faculty Forward (a part of the Service Employees International Union, or SEIU) and the United Academics of Chicago (UAC) — are currently vying for support amongst adjuncts and lecturers at the School of the Art Institute of Chicago (SAIC). Part-time faculty have raised a number of issues, ranging from pay discrepancies to the ability to negotiate multi-year contracts, to establishing a more transparent hiring process.

According to Jeremiah Hulsebos-Spofford, a lecturer in the Contemporary Practices department, members of SAIC faculty have been attending citywide meetings with Faculty Forward since fall 2015. Hulsebos-Spofford was attracted to Faculty Forward in part because his wife, a faculty member at the University of Chicago, participated in organizing efforts on that campus, and the organization has a track record of successes.

“[Faculty Forward has] helped organize a number of art schools, and I think SAIC, being an art school — that’s a huge consideration in regards to the finances and culture of the school. Recently, the San Francisco Art Institute, MICA, and a number of other art schools with contingent faculty affiliated with SEIU Faculty Forward and won their elections, and have been negotiating contracts with their schools,” Hulsebos-Spofford said.

Monica Ryan, a lecturer in the Sound department, said that a group of part-time faculty started a research group over a year ago. Ryan was among those who reached out to the Illinois Federation of Teachers (IFT), another local offshoot of the parent organization, the American Federation of Teachers (AFT).

Hulsebos-Spofford and Ryan both initially started working with

IFT in April. Hulsebos-Spofford later joined organizing efforts with Faculty Forward. But through Ryan’s inquiries, UAC was the first to begin organizing efforts on campus in August of last year, shortly before SEIU Faculty Forward also arrived.

Who is involved?

UAC, a part of AFT, is a Chicago-based union only for adjuncts. They are currently working with faculty at SAIC as well as DePaul, St. Augustine, and Northwestern, in an effort to raise general standards around labor at universities.

AFT is the largest higher education union in the country, representing over 230,000 higher education faculty, staff, and graduate student employees. It is also the largest adjunct union. In Chicago alone, there are over 5,000 higher education members of AFT.

Faculty Forward is a citywide part of SEIU, a union primarily focused on labor issues in the service sector. In the past three years, SEIU has increased its involvement in issues among part-time faculty on college campuses. Faculty at Tufts, American University, Georgetown, and George Washington University have voted to unionize, with the support of SEIU’s Adjunct Action campaign.

The Chicago Tribune reported on SEIU’s efforts at the University of Chicago in December 2015, explaining, “While other Chicago-area universities have faculty unions, the University of Chicago is the first local election spurred by SEIU’s Faculty Forward campaign, which in the last three years has helped formed 30 unions of nontenured faculty across the U.S.”

An important distinction between UAC and SEIU Faculty Forward is that if faculty choose to join SEIU Faculty Forward, they will

be part of SEIU Local 73, which has almost 30,000 members and only a small portion includes part-time faculty and nontenured full-time faculty. If faculty decide to join UAC, their union local would only include part-time faculty and nontenured full-time faculty at SAIC.

What are the issues?

The presence of two unions on the SAIC campus has created a competitive environment. And there are real differences in strategies for both organizations.

“I don’t want to speak to SEIU,” Ryan said. “I can definitely name what I liked about UAC and AFT. It’s not a third party. The union is us. We wouldn’t be joining someone else’s local. We would be our own thing, making our own decision, deciding what our own issues are. And then we would be doing that in support of the other people around ... This is a very different fight than just simply pay equity. I respect what SEIU does in terms of unionizing service workers — the people who go up against some pretty nasty folks. But I think that’s not our situation.”

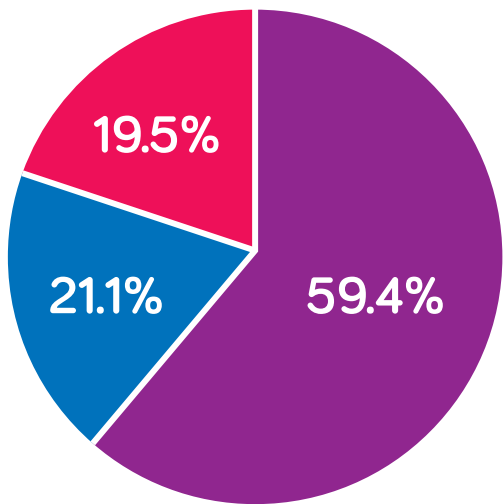
On April 7, SAIC faculty already part of the SEIU Faculty Forward campaign sent a letter to all part-time faculty that cited many successes of previous SEIU efforts, in a call for others to sign the authorization card. The letter read, in part:

- At Tufts University, part-time lecturer pay per course will go up 22 to 40 percent over the next three years, with a floor of \$7,300 per course by September 2016
- California State University lecturers receive general salary increases at the same percentage level as tenure-track faculty
- If they teach 40 percent of full-time, lecturers in the California State ▶



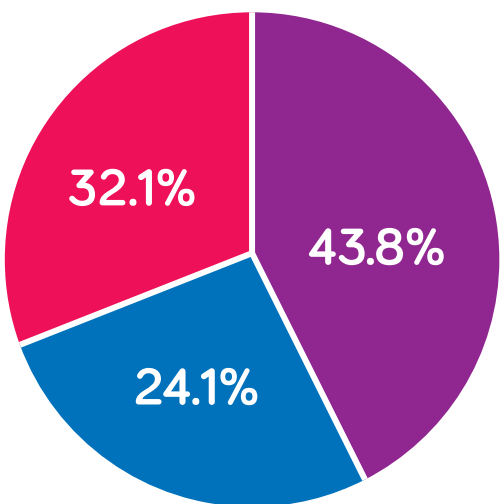
2015-2016 National Rank Distribution

Numbers of Faculty by Rank



Full-Time 153 Adjunct 166 Lecturer 467

Courses Taught Per Rank



Full-Time 788 Adjunct 590 Lecturer 1074

Based on estimate of average classes taught per rank, fall and spring semester classes only

University system qualify for the same subsidized medical, dental, optical, life and disability insurance as tenure-line faculty

- Tufts University part-time lecturers with four years of service are eligible for two-year appointments, and those with more than eight are eligible for three-year appointments
- Tufts University faculty and administrators are working on a revamped evaluation process that will be used to improve performance rather than solely for discipline
- University of Chicago and Loyola full time and part time faculty won their union elections and formed their bargaining committees to begin working towards strong first contracts

A petition from AFT/UAC and AFT has been passed to faculty as well. The AFT/UAC strategy is to work within the part-time representative system and mobilize around successes before unionization occurs. The petition reads, in part:

We the contingent faculty at SAIC are united in calling on the administration to create multi-year contract provisions which include:

- three-year contracts for adjuncts
- two-year contracts for lecturers
- course guarantees during the life of multi-year contracts
- clear renewal and non-renewal policies and processes

Why a union?

Faculty have named a number of reasons for wanting to join a union. David Mihalyfy, a lecturer in the Liberal Arts Department, said, “I think the main thing to keep in mind with unionization is that this is about acquisition of a set of privileges.”

In addition to issues of pay, Mihalyfy expressed an interest in access to more faculty training and said that a union would allow for negotiating a bundle of many separate privileges simultaneously. “A bunch of us have been just dying to have better ESL training so we could better help students where English is not their native language,” Mihalyfy said. Hulsebos-Spofford echoed the sentiment, saying the current part-time representative system allows the administration to pick and choose which concerns they will prioritize.

“I really hope that we can continue the collegial relationship we have and continue to do the good work that we’ve done without inviting in a third-party union, who doesn’t know the institution like I know the institution.”

Ryan spoke about not being able to have access to disability accommodations as part-time faculty members. Ryan, who has dyslexia, said she applied to get a Writing Fellow in 2014 — a graduate student peer mentor who normally assists students with their writing. “Because of my disability I was basically asking if there was some way I could have a grad student just read over my materials,” she said. Ryan said the department head of Sound: Art and Technologies assisted her in putting in a request over the winter break. “When no help was offered, Shawn [Decker] cleared a TA to work with everyone teaching Intro to Sound. So Shawn got around the impasse by [offering] not an accommodation for me, but a TA for everyone,” she said.

According to Valerie St. Germain, the director of the Disability and Learning Resource Center at SAIC, all disability accommodations for faculty must be handled through the Human Resources department. The on-campus disability resource center does not assist faculty. When asked if she felt this lack of accommodation has affected her classes, Ryan said she feels as though her classes have suffered. Ryan believes a union would allow for recourse for issues like hers and to bargain for accommodations. (At

the time this article went to press, Ryan said she was in meetings with someone in the Dean’s office to talk about an accommodation.) Brian Sikes, current Chair of Contemporary Practices, gave some insight into organizing efforts put forth by part-time faculty in the 1990s. According to Sikes, the priority wasn’t necessarily to form a union but to have certain demands met — although unionizing was always an option on the table. He added, “When we got together, we made it very clear we wanted to come together in a very collegial way ... We gave the administration the document we wrote. And we gave them 90 days to respond,” Sikes said. The administration announced there would be a meeting. Part-

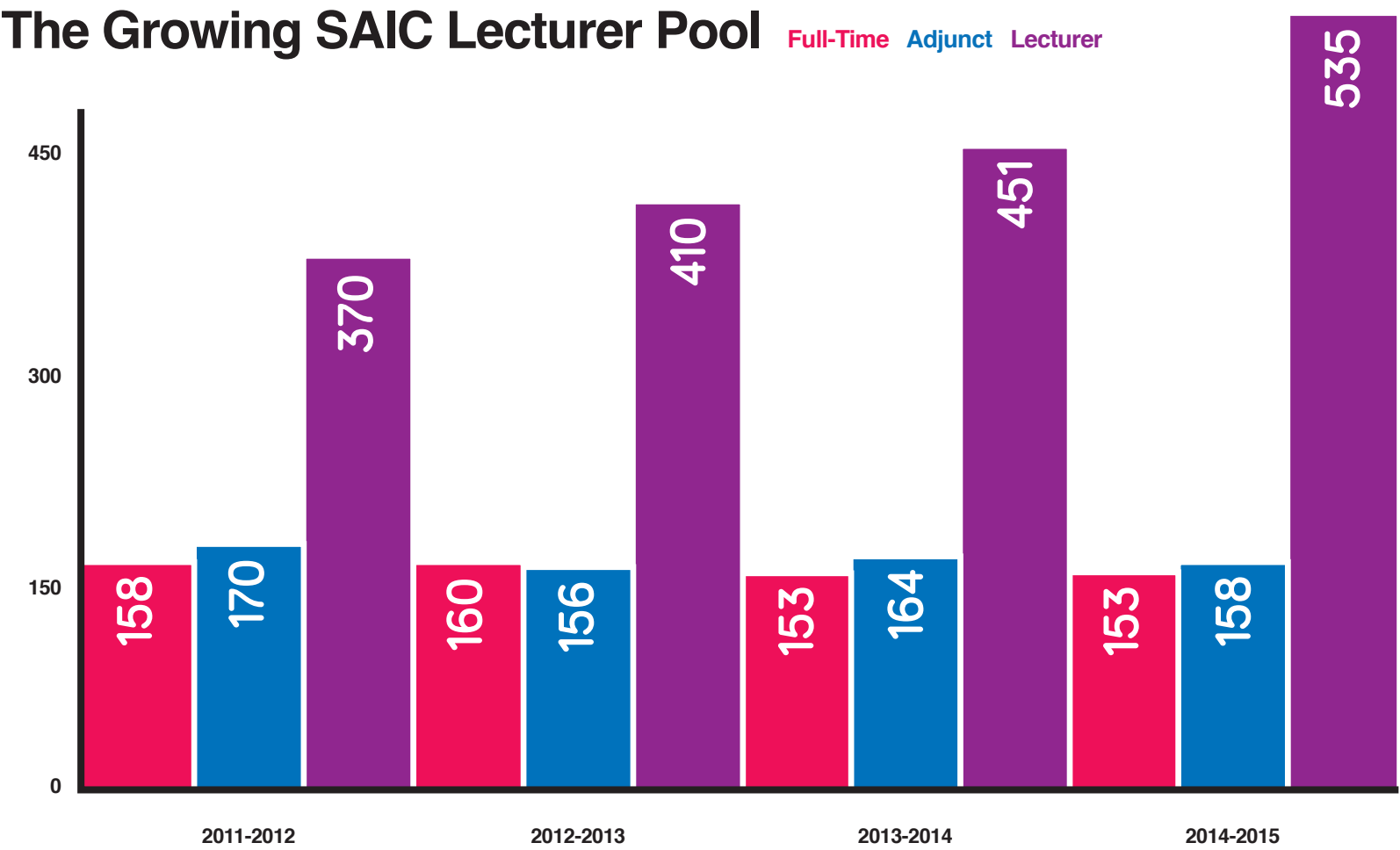
time faculty at the time believed they would face resistance. Sikes said that after close to 100 “fired up” part-time faculty showed up, the administration chose to negotiate with faculty instead entering a collective bargaining situation. Mary Patten, current Interim Chair of the Department of Film/Video/New Media/Animation, added, “That meeting was crucial. Admin folks — Carol Becker was Dean at the time, Tony Jones, President — were very surprised by our numbers, and how organized, unified, and focused we were.” Sikes said the demands at the time included roles in faculty governance, increases in pay, health insurance and benefits, pension, and the right to multi-year contracts, and access to sabbatical leave. “All of those things we ended up getting,” Sikes added.

How has the administration responded?

Lisa Wainwright, Dean of Faculty, said, “I’ve been an administrator for a long time at this institution, and I have great working relationships with all faculty including, of course, the part-time faculty. Because at this school, so many of the classes are taught by part-time faculty, and there’s so many great artists and designers and scholars and thinkers and educators in this city, I know these people. And I really hope that we can continue the collegial relationship we have and continue to do the good work that we’ve done without inviting in a third-party union, who doesn’t know the institution like I know the institution. They’re just not going to know the institution.” The administration recently announced a plan to eliminate a



The Growing SAIC Lecturer Pool



Based on public information from saic.edu/about/historyandquickfacts/faculty and internetarchive.org

surcharge for part-time health benefits. Adjuncts currently receive health benefits, while lecturers do not.

"They need to become adjuncts. That's my position, because they need health benefits. I'm with Obama on this. Everyone should have health benefits. With our budget, we have to make the decision that those faculty who teach the majority of their classes with the School of the Art Institute, yes, they get health benefits. But for the lecturers who only teach one or two classes, unfortunately, right now we haven't made a decision to allow the budget to support that group," Wainwright said.

The administration recently announced a raise in the minimum payment for part-time faculty.

"Now, with our compensation initiative, an incoming lecturer will make \$5000 a class. Which if you compare that to other local schools, to other ACAD schools, that's quite competitive. On the high end, that would be our adjunct full, and that is \$8000 a class. Then some people make above \$8000, because there's a 2.5 percent increase each year, so steadily they've grown their per-course rate," Wainwright said. According to Wainwright, the school has also increased promotion opportunities for lecturers. They made 23 promotions to adjunct positions this year.

Wainwright said that the school's budget limits the number of full-time hires, adding, "We're doing replacements, when a full-time faculty member leaves, and I would say on average I'm able to add one to three new lines for full-time faculty. That's a very slow process, and a very budget-intensive process ... It's very expensive to add a new full time position. So I have not been able

to increase the full-time faculty as quickly as I would like. But I know from the provost's office that there is a real commitment to doing this, and over the summer we're going to be sitting down and looking at the next big plan."

Wainwright took issue with the comparison to Tufts in the Faculty Forward petition. She said, "[Tufts has] three times the endowment we have, their tuition is higher, and one can only negotiate based on one's budget. So you have to compare with another school that has our budget if you want to compare." She added, "In some ways we're ahead of Tufts, in relation to multi-year contracts that we're working on right now. We've got amazing multi-year contracts that we're about to launch, and those are very progressive."

Wainwright also said, "Some part-time faculty feel they can get more if they bring in a union. And that's simply not true. A union cannot guarantee that they will get more. It's all about negotiating with me. And I'm good to negotiate with, really good, because I feel strongly about the value of the part time faculty. And I just don't think we need a third party union."

The provost and dean sent an email after the SEIU Faculty Forward letter began circulating, laying out the administration's official response to the organizing drive. The email listed examples of SAIC's continued commitment to part-time faculty. It included opportunities for promotion, ranked part-time positions, an increased minimum per-course rate starting this year, increased one-day compensation rate to \$250 per day, implementation of a course cancellation fee of \$500 if a part-time faculty member's course is

canceled more than two weeks after the end of advanced registration, and a new merit review raise program for lecturers who have taught at least six courses.

The email raised several reservations about unionization. "If a union is voted in, the union would have the exclusive power and authority to negotiate with the School on all matters relating to pay, benefits, governance, appointment terms, and other significant working conditions. We would no longer be able to work directly with you on these matters as we do today. You cannot opt out of union representation and negotiate separately with the School," the email read.

It continued, "The School cannot be forced to agree to any union bargaining demand that we do not believe is in the best interest of SAIC, our students, other stakeholders, and faculty members overall. If a union is voted in, all terms and conditions of employment are subject to negotiation. While it is possible that collective bargaining could result in represented faculty getting more than they had when negotiations began, it is equally possible that terms will remain generally unchanged, or that represented faculty could get less than they had when negotiations began. There are simply no guarantees."

"They say it is shared governance. I strongly disagree. It's overwhelmed governance."

How have the union movements responded to this development?

Despite new moves from the administration, there have still been a number of concerns. Hulsebos-Spofford was encouraged at the possibility of multi-year contracts and pay increases, but voiced anxiety about their permanence. Ryan echoed this sentiment saying, "I would say I definitely welcome what they're doing. It's good. We're already seeing the fruits of our labor here. But I would say the one downside is that without that contract, without something that says, 'This is definitely what we're going to do,' it doesn't feel very real."

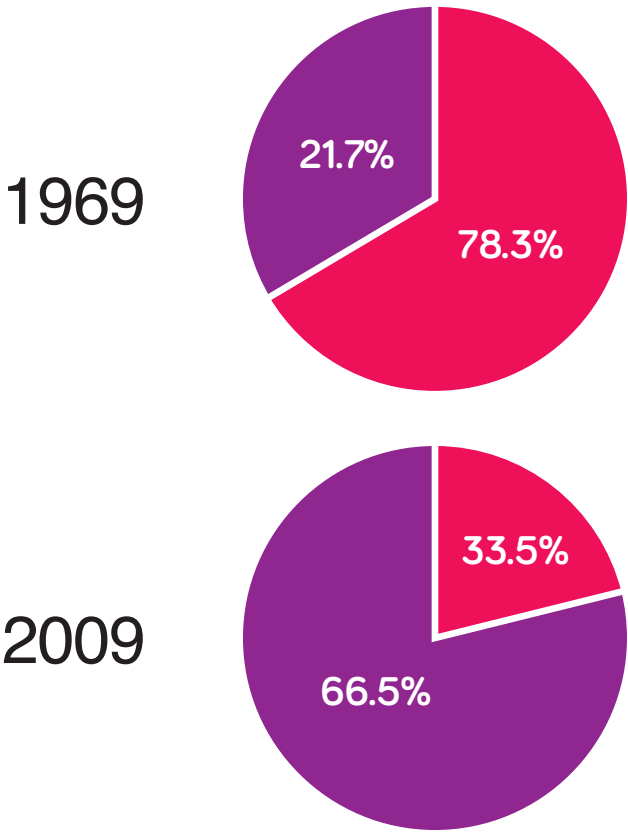
Part-time faculty member Alex Chitty added, "The problem is people are scared to say what's bothering them and what their troubles are because they don't want people to think that they're whining or be able to point to them as troublemakers. I think that's part of it. At this meeting, when they said, 'What are the issues?' It took a while for people to actually speak up, because it is one of the best places to work in the city. I love my job. And it's not that the Art Institute pays us too little. It's that part-time employees at large — it's just not a system that is meant is meant to be supportive."

Hulsebos-Spofford said, "It looked like they accelerated some raises that were already in place." He continued, "A number of the improvements announced don't affect the lecturers. The one improvement I saw was the \$500 per-course raise that had already been okayed. They just accelerated the time frame." ▶

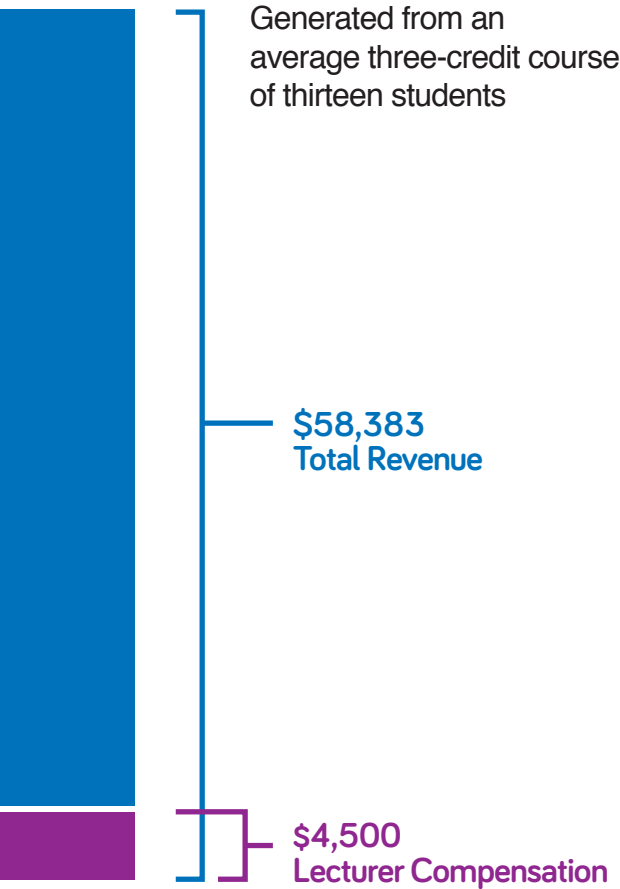


National Shift

Non-Tenure Track Tenure Track



SAIC Course Revenue



Based on data from agb.org/trusteeship/2013/5/changing-academic-workforce; based on data from saic.edu/tuition/tuition and saic.edu/admissions/ug/first-timefreshmen/faq/#faq18

“I made more money selling my work and living in a van and working odd jobs than I did working here part-time.”

Part of the AFT/UAC materials distributed to part time faculty read: “The administration is making improvements now because the organizing effort taking place makes them uncomfortable. You should question why they suddenly have money for raises, and why they seem willing to give you anything at all if you agree not to unionize.”

What’s at stake?

Some part-time faculty feel as though the existing part-time faculty representative system is a good one. At the moment, part-time faculty are able to approach members of the faculty senate with their grievances, and those representatives act as mediators between the faculty and the administration. The signed letter that members of Faculty Forward sent to all part-time faculty read in part, “We part-time faculty have a long history of successful advocacy, as witnessed in the many achievements facilitated by those of us who have served as part-time reps.” The AFT/UAC organizing members voiced similar support of the faculty representative system.

Hulsebos-Spofford, who was part of the SEIU Faculty Forward organizing, said, “We really appreciate the huge amount of work the part-time representatives have put in over the years advocating on our behalf.”

However, there are only four part-time representative

positions. These include Claire Ashley (Part-Time Senator), Dan Gunn (Lecturer Representative), Lora Lode (Part-Time Senator), and Sarah Ross (Part-Time Faculty Rep-at-Large). Only Gunn is a lecturer; the other members hold adjunct positions. Those four individuals act as the intermediaries for over 600 part-time faculty.

“They say it is shared governance. I strongly disagree. It’s overwhelmed governance,” Ryan said. She went on to add, “With a union, with more representation, with a solid contract that could address some of these things, I think I would have more recourse.”

Part-time faculty feel as though there are many real issues at stake.

Hulsebos-Spofford spoke about the precariousness of teaching part-time at SAIC, and mentioned that some of his colleagues are on public assistance. He said, “I’ve spoken to colleague after colleague — colleagues on food stamps. Classes are cut. And folks are sort of left without a lot of options.”

Alex Chitty, who has taught at SAIC for five years, talked about how she negotiates covering her basic needs through several jobs, including working at other schools and the Museum of Contemporary Art. Chitty is not alone; Mihalyfy said that he works four jobs to make ends meet.

Last year, Chitty left her job at SAIC and lived in her van. She

said, “I made more money selling my work and living in a van and working odd jobs than I did working here part-time.”

Chitty added, “You’re limited as part-time to only have three classes at most ... You’re looking at an annual salary of somewhere around \$12,000.”

Hulsebos-Spofford talked about the often-unclear distinctions between what constitutes full- and part-time work.

“I also co-teach with adjuncts. We’ve been talking a lot about what equal work and equal pay look like in regards to the work we do. I’m co-teaching and doing the same prep, I’m doing the same instruction as full-time colleagues,” he said.

Chitty expressed interest in more transparency in the hiring process; a sentiment shared by Ryan. As Chitty put it, “It’s not very transparent why one part time person gets one class and why another part time person gets another class. There’s not really a discussion about how to work that out. It becomes pretty unclear. It’s easy to be like, ‘Do they not want me here?’”

What are the next steps?

Hulsebos-Spofford provided a bit of insight into how the process works, saying, “If 30 percent of the part-time faculty sign an authorization card, that can trigger an election, which means ballots are sent out to every part-time faculty member and folks vote yes or no.”

After 30 percent of the workers in a bargaining unit sign union cards, a vote is held, and if a majority vote for a union,

employers are legally bound to recognize the union and bargain with it. The National Labor Relations Board oversees the election and addresses labor practice complaints.

Although a vote could happen with just 30 percent of the part-time faculty’s support, UAC’s faculty resource guide states, “Good organizing is not done that way. Winning elections with little real support does not foster a culture of solidarity on campus and makes negotiating and upholding strong contracts very difficult.” The AFT claims it typically files with 60 to 65 percent support.

“I think it would be a very bad idea to form a part-time faculty union at the school that does not have very broad consensus. Because we already have a part-time rep system, and in many ways we are better off than a number of schools out there are because we do have advocates already. For instance, if we have a very split part-time faculty, I don’t think that’s going to better our position forming a union. There would have to be a broad consensus,” Hulsebos-Spofford said.

The faculty representatives are neutral and have not sided with one union over another. AFT/UAC claimed it wants to bolster the efforts of the part-time faculty representatives and the existing governing structure. Part-time faculty are now left to consider whether they want to unionize and if so, deciding on which of the two campaigns to join.

We will be following this story closely, and an expanded version of this article can be found at fnewsmagazine.com.

The Black Experience

Students create space for artists and scholars of color

Sabrina Greig

Moments of collaboration are materializing as the year winds down for graduating students at the School of the Art Institute of Chicago (SAIC), moments of collaboration are materializing. These moments of interconnectivity have particularly blossomed among an intergenerational group of students who have been planning the event series “The Black Experience,” which was planned and curated by SAIC students Sadie Woods (MFA 2016), Norman Teague (MFA 2016), Wisdom Baty in (MAAP 2017), in partnership with Da’Niro Elle Brown (BFA 2016) and myself (MAAH 2016).

When asked how this project came into fruition, Woods made it clear that The Black Experience grew out of having a close-knit network of people collectively open to engaging with the complexities of the black identity. She said, “[The Black Experience] started off as a conversation that Norman and I had, and then a conversation that Norman and Wisdom and I had, to the point that we all thought, ‘Hey, let’s do something together that focuses on black graduating students to celebrate art produced by and for black subjects at school.’” From an opening exhibition, to performance pieces and panel discussion, The Black Experience celebrates a plurality of artistic experiences.

Despite feelings of seclusion on campus, the interconnectedness of the black community has worked together to create a full program of events that showcase a range of artistic talent. Teague’s performance unveils the overlooked truths of America’s past with labor. He described his piece as “a performance that poetically touches upon the intersection of community

and labor. We will be working with a material that’s historically familiar to us — cotton — and engaging with the finished product that cotton formulates.”

After recent acts of discrimination in March, when “white power” graffiti vandalism was found in the 162 North State Street Residences, the notion of community at SAIC has come into question. Brown commented on her experience: “I always feel like it’s an honor to be here at SAIC but, at times, it feels like you have to educate a whole population of students on how to treat you based on your own experiences with microaggressions. There are so many different elements, good and bad, that go into being here at SAIC.”

The student body at SAIC (undergraduate and graduate combined) is 3.8 percent black, with a 42 percent retention rate. “Since students of color often face issues of low percentages of black enrollment, that lack of diversity has added importance to this event,” Brown said.

Organizers of The Black Experience, all practicing artists, felt that black artists often lack the neutral and pure support that other students receive when their work is not socio-politically charged. Having to navigate the confluence of colonial narratives within African-American, Caribbean, and Latin American cultures can disrupt scholarly dialogues.

“Being of color sometimes means only getting feedback about racially based issues, and not always getting feedback on the materiality of your work that’s just as necessary or needed to push beyond that limitation. Having this intergenerational platform will hopefully allow for critical feedback that isn’t always available to students,” Woods said.

Problematising issues of race and social justice during critiques and discussions at SAIC can lead to uncomfortable moments of vulnerability. Students of color have expressed feelings of being stereotyped as the “black” artist, or artist of color in class settings.

“When I first came here, I didn’t think I’d be doing work that was race-based. It wasn’t my goal. But some syllabi and conversations throughout classes, especially as a Chicago native, have left out foundational aspects of local cultural and social movements which was triggering for me at times. It has therefore become a focal point for me,” Woods said.

Teague provided an alternate perspective when asked how he approaches his black identity in his art. “I’ve tried to stay away from it and tried to make it seem like my work was not black centered. But, being a black male makes your work black-centered and you can’t get away from that.”

“Part of planning of the event has involved complicating the black identity so we don’t fit the limiting stereotypes that are often placed on our work,” said Brown.

While moments of inclusion in the art world are more frequently occurring, from the Museum of Contemporary Art’s head curator Naomi Beckwith to Jeffery Hayes, these isolated opportunities do not reverse the centuries of systematic and institutional exclusion that looms in the history of elite art institutions.


Organizers of The Black Experience have chosen to remain optimistic. “This event series is meant to show that black culture is not monolithic; it’s an experience that graces the lives of a range of people,” Brown said.

As their divergent answers suggest, the way people embody their Black identity differs from person to person

Sabrina Greig is a second-year graduate student in Art History, Theory, and Criticism and passionate about the social politics behind architectural history and urban planning.



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Remembering Zarah Kamin

A compassionate friend,
sensitive artist

Ryan Blocker

On Thursday, April 7, Zarah Kamin passed away. Zarah was an undergraduate painter at the School of the Art Institute of Chicago (SAIC) remembered by loved ones as intensely compassionate, fiercely intelligent, and deeply private. Although she was just 21 years old, she made a lasting impact on her close circle of friends and had developed a distinctive, impactful voice as an artist. Juanna Gutierrez, a current SAIC student and friend described Zarah as “very sweet, very giving, very tender. She always put others before herself.”

Her friend Avery Moon said Zarah was both warm and somber. “She was someone you could be really ridiculous with,” Moon said, fondly. Moon said that one of her favorite memories with Zarah was talking on the beach, staying up late, while Zarah would take her sandals off and walk by the water.

Friend and fellow SAIC student Quinn Koeneman called Zarah a talented painter who cared a great deal about issues of social injustice. He said, “She really cared about a lot of the political issues that our school talks about. She was really serious about the issues with corrupt police forces, was very serious about trans rights, was very connected with the people she surrounded herself with, which wasn’t a lot of people. But the people she did find, she was very close with.”

Ali Beydoun, a close friend of Zarah’s and architecture graduate student, said that Zarah had a tremendous capacity for empathy and was willing listen to the perspectives of others. Beydoun spoke about how Zarah had aspirations of being an art teacher. He said, “She would have made an amazing teacher because she was very understanding and very patient.”

Beydoun also remarked that Zarah was unusually mature given her age. He said, “I’m 28 years old and Zarah was 21. And the fact that I could have this intellectual conversation with Zarah shows how much older she was beyond her years.” Beydoun listed among some of his fondest memories vigorous discussions of politics, religion, and philosophy. Gutierrez reiterated this sentiment, stating that Zarah loved to cook for others and saw herself as an old soul.

Zarah’s works were explorations and quests for meaning, according to Koeneman. “She would do really simple paintings. Sometimes it was just junk from around her house arranged into a still life. But she was always trying to figure out why it was there and give these objects a purpose,” Koeneman said.

“In terms of painting, her work was a lot of figures, drawings of people in different moods. She did a series of self-portraits. It was nice to see the work grow through the years,” Beydoun said.

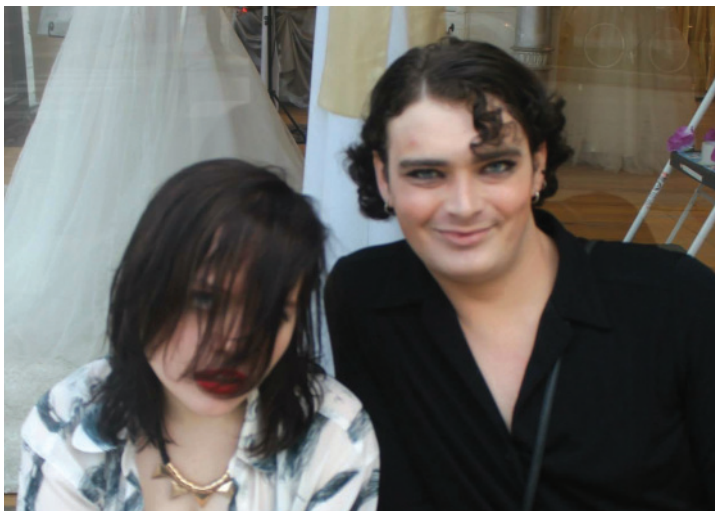
Gutierrez described Zarah’s paintings as reminiscent of Basquiat in their childlike and playful quality. The works were often portraits of herself or others including her friends.

Koeneman said of her work, “She would do these paintings about how sad she was. If you look at her profile picture, it’s a self portrait and next to her you can see, really see her struggling with her own emotions in that portrait.”

Moon pointed out that Zarah’s work often explored lighter subjects and were often very colorful. “She loved flowers. I found a lot of floral pieces and sketchbooks filled with flower studies — a fact that her friend Juanna Gutierrez reiterated. Gutierrez said Zarah would often wear flowers or doodle flowers when she was sitting in class or on the train. There was a contrast between her colorful figurative work and the other things she was doing,” Moon said. She added, “[Zarah] also liked aliens.”

Although Zarah was not a particularly public person, she chose to invest her time and energy in developing close, meaningful relationships. At the same time, much of her worldview was focused on advocating on behalf of people she may have never met. Koeneman said of his friend, “She was someone who just cared really deeply about the world she was a part of and the people whose lives she was a part of.”

Gutierrez wanted people to remember her friend as brave. Despite her private struggles, Zarah Kamin was a light to those who knew her. She extended love to those around her and advocated for the most marginalized among us.



From the Archives

Repeat transmissions mine the archives

Violet Callis

Over the 2015-’16 academic year, students in Mark Jeffery and Nick Lowe’s class “SAIC 150: Repeat Transmissions” have engaged with the School of the Art Institute of Chicago (SAIC) archives, historical narratives, and faculty, staff and alumni reminiscences to create original projects. Their explorations have culminated in “Telegraphic Fields (Next Transmissions).” Here’s a look at some of the students’ research as they interact with the school’s past.



Carlos Antonio Piñón (BFAW 2017)

My work has focused on past and present SAIC publications: specifically, the 1896 course catalog, 1982’s “Over A Century” book, and 2016’s Spring “E+D” magazine. I made scans of every single page, and ran those images through Audacity to reinterpret the text on the page. The end result is this glitchy nonsense that’s totally and completely illegible. When you import text as image into Audacity, it’s able to play a sound as well. So for about five weeks, I had a radio show on Free Radio SAIC where I played segments of “Over a Century”. It’s actually kind of funny now that the show is over, because it’s archived on the Soundcloud from Free Radio SAIC.



Isara Koy Suntichotinun (BFA 2018)

My research on Ray Yoshida began as a curiosity from Roger Brown. I knew they were good friends, but later found that it was really hard to find any type of archive of Ray. I decided to conduct my own research by interviewing people who knew Ray. Knowing Ray to be private, I wanted to figure out how to present him in a way that wouldn’t offend him if he were to see this now. Ray went through the ‘60s, and I felt like it was a weird contrast between him being very loud and also being very private at the same time. I felt like as an American of Asian descent, he had to face a lot of things that influenced him to be this private person. Because people tell me things about how much about he loved to dance, and how he was very loud, but then there’s other people who knew him as a lot more quiet and reclusive. In support of Ray and in celebration of the new student group Asian American Students of SAIC, I decided to request letters from the group members. I made another piece with tin cans and some patches, all of it having some relation to Ray as a figure.



Elizabeth Housewright (BFA 2016)

I’ve been doing research extensively into the Video Data Bank, its histories and origins. I noticed the Video Data Bank was founded in a time of a lot of social turmoil and social activism. So, I spent this semester researching different activist groups and how video has played a role in communicating their ideas, and hopefully tackling the idea of: did it happen if it wasn’t documented? I compiled videos from the Video Data Bank and other sources in Chicago, along with student work, and created a 24 hour video presentation in the Columbus auditorium. This is the last semester that the auditorium’s going to be in full use, so it’s also paying homage to this space as an educational space.



Tony Jones was once seen here laughing to himself.

John Berner (BFA 2017)

The project started with having heard a couple of people that had been around the school for a long time talking about things that had happened in the past that had kind of been overshadowed, important people and events that had been forgotten because of how quickly those memories are lost when people leave the school. It felt like a lot of people at the school right now don’t realize the sources of really important cultural pieces; I don’t think they take it for granted, but I think they don’t have access to a lot of those events. So I’ve been creating a network of memories and seeing how they fit together to create the culture that exists right now. It’s been a lot of poring through the archives, and getting in touch with faculty and people who went to school here back in the ‘60s and ‘70s. I’m trying to fill in as many gaps along that timeline as I can, and find key points. Things that are really widely celebrated, and more general or mundane things that are just kind of truths to being an art student throughout the years.

**Grace McKendry (BFA 2016)
Haley Jung (BAVCS 2017)**

GM: We did a collaborative piece, but we came at it from different angles. Last semester, we took a trip to Mineral Point where we visited this place run by Edgar Hellum, who was concentrating on the historic preservation of this tiny little cottage. He made it into a restaurant.

HJ: He was an alumnus of SAIC in the early twentieth century. Another alumnus who I was looking at was named Edgar Miller.

GM: They both focused on dinners and inviting people into their home, and creating a very warm community and a warm space. So, for our project we have an installation on the fourteenth floor of Mclean, where we transform the lounge into a dining room. We held an event last Saturday where we served what Edgar Hellum used to serve, which was cornish pasties.

HJ: We were influenced by Arts and Crafts movements, and hand decorated 150 commemorative plates with the year long memories from our class.

GM: We’re giving our plates away to anyone who approaches them and also to people who have been involved in this class, to commemorate their experience and helpfulness in all of this.

Violet Callis is a senior in the BFAW program.



Laughing It Off

On humor, trauma, and “Kimmy Schmidt”

Sophie Lucido Johnson

Created by the “30 Rock” comedy dream team Tina Fey and Robert Carlock, “The Unbreakable Kimmy Schmidt” debuted last year to mostly good reviews. The first episode — about the rescue of a group of women who were abducted and taken underground for 15 years — demands that its viewers suspend their disbelief. This world is a precise side-step outside of reality, but it resembles modern America enough for the satire to bite. The show’s second season came out on Netflix on April 14, and it felt more like “30 Rock” than it did last year. The jokes come fast and furious, and always delivered with startling deadpan. These are the kinds of lines that don’t just hit your funny bone; they punch the shit out of it.

The jokes work partially because their writers are unafraid to explore topics people are terrified of making jokes about — especially in the modern context of political correctness. The Atlantic, The New York Times, The Daily Dot, and The New Yorker all published similar stories about the way trauma is dealt with on the show. Critics mostly agree that the humor around trauma is done successfully, and in good taste. All four writers say that the underlying message of the show is that Kimmy’s trauma does not define her; she is bigger than her past. As Brigit Katz summarized in The New York Times, “Kimmy is nice and she is tough. She is a victim and a survivor. She is unbreakable.”

The question of humor around trauma has always been contentious. Googling “Are rape jokes funny?” yields hundreds of thousands of results, and the answer runs the gamut from “absolutely never,” to “if they’re made in order to empower women,” to “get over yourselves, feminists.” To be fair, “Kimmy Schmidt” never goes so far as to make an outright rape joke, but it regularly dips into the shady territory of what

it might actually be like to be forced to live underground in a religious cult for the bulk of a person’s life. And that’s not an absurd concept — just ask Elizabeth Smart, Jaycee Dugard, Katie Beers, and the three survivors of Ariel Castro’s abduction.

Heather Hall, a School of the Art Institute of Chicago (SAIC) graduate student, said that humor is actually essential in dealing with trauma. In terms of using humor around trauma in her own writing, Hall said that she does it all the time. “It’s important to avoid getting the sympathetic read; you don’t want to sound like too much of a baby about things. It’s easier to laugh at it; it makes your experience more human; more relatable.”

SAIC senior Hannah Chavez said that she thought humor could be a very helpful way to translate trauma. “Being able to shift one’s focus on their trauma is very empowering.”

Chavez wasn’t sure, however, that “Kimmy Schmidt” is altogether appropriate. “To portray a survivor of such a traumatic event as someone who is just slightly more awkward than your average individual seems to be doing survivors a disservice.” At the same time, Chavez said it was complicated. “Tina Fey also portrays [the survivors on “Kimmy Schmidt”] as very competent, very strong women who don’t succumb to their captors’ brainwashing ... I think Fey approaches the show with sensitivity and with a true love for her fellow woman, without an intent to harm or offend them.”

Sophomore Gabe Howell — who stated that they had not seen the show — doesn’t think having good intentions is enough to merit making mass-consumed content about deeply traumatic events. “I think people who have experienced trauma have the right to make any content about that specific said trauma,” they said. “At the same time, you must supply a trigger warning. You never know who will be exposed to your content and what [seeing a certain experience portrayed] could put them through.” They added that “Kimmy Schmidt” might be

acceptable if it provided a trigger warning before every episode, but even then, the show crosses a line.

Survivors of trauma around kidnapping and trauma have not so far had complaints about the portrayal of those kinds of events in “Kimmy Schmidt,” but audiences are concerned with another issue the show takes on: race. The portrayal of Kimmy’s Asian-American boyfriend in particular has triggered several think-pieces, including a widely circulated essay in Slate by Arthur Chu, which speculated that Asian representation wasn’t “offensive enough.”

Fey and Carlock are obviously aware that they’re joke-writing in choppy waters; they make jokes

The jokes work partially because their writers are unafraid to explore topics people are terrified of making jokes about

about that too. In the third episode of the new season (“Kimmy Goes to a Play!”), Kimmy’s (fabulous, gay, black roommate slash best friend) Titus Andromedon puts on a one-man show about his former life as a Japanese geisha (called, perfectly, “Kimono You Didn’t”). Of course, he is named “number three” on an activist group’s “Top Ten Hitlers of All Time List” for his blatant racism. When the activists confront Titus about his show, one person says, “Why couldn’t she be a successful business woman or a college professor or a stay-at-home dad?” The same character gets flustered at the end of the episode and says, “I can’t breathe. Wait. I can’t say that! I’ve offended myself!” And then she evaporates into thin air. (Seriously.)



Views From The 6

Things to look forward to on Drake’s new album



Priyoshi Kapur

Degrassi, mixtapes, bar-mitzvahs, and hotline bling have all been parts of Drake’s initiation to fame. As most people assume, this rapper seems to have been recently dropping hot songs left and right over the past few months to tease the public about something big. Fortunately, this has all been a part of Drake’s plan to hype his fans about his upcoming album, “Views from the Six.” On April 9, Drake announced the release date for his album on his bi-monthly OVO Sound Radio show. His long-awaited album will become public on April 29. His hype plan has included

illicit works of projected public art; he also includes a few songs that rock a unique and unexpected sound. It’s not easy to predict what the 6 God’s album might contain — especially after the surprise release of “If You’re Reading This It’s Too Late.” Here are six things to look forward to on Drake’s “Views From the 6,” from its scandalous content to its breezy vibe.

Priyoshi Kapur is a third-year Visual Communication Design Student. She enjoys aesthetically pleasing visuals and Drake.



Rumored Meek Mill Diss-Track

The rapper Meek Mill and Drake have exchanged a lot of beef over Twitter, starting in February 2016 when Meek Mill called Drake out for using a ghostwriter. The bad blood likely began when Drake failed to promote Meek Mill’s new album, obviously upsetting the hot-headed Philadelphia rapper. Drake put out a comeback song called “Back to Back” and started spreading rumors that he planned to put out another fire track on his new album. Let’s hope this new track will put an end to any petty comments that Meek Mill wants to throw at Drake.



Use of Recent OVO Signees

If you are just now finding out about OVO Sound Radio, as Drake would say, “It’s already too late.” But even those late to the game can access Drake’s personal radio station, where he collaborates with outside artists and already-signed artists on his label. Since most of the signees on Drake’s label have not been revealed, people are excited to see who will be joining PARTYNEXTDOOR, Majid Jordan, OB O’Brien, iLoveMakonnen, Roy Woods, and DSVN. It will be interesting to see how he mixes these varied styles of music.



Reggae and Dancehall Vibes

Drake recently released the songs “One Dance,” “Pop Style,” “Controlla,” and “These Days,” which each pulse with an underlying Caribbean vibe. After “Hotline Bling” hit the top of the charts, Drake has included Caribbean-inspired drums and instruments in more of his songs. Since Drake is known as a hip hop and R&B artist, it is definitely surprising to hear this new mix. Some fans say that this could be Rihanna’s influence seeping into his music after their collaboration on her recent track “Work.”



A Hot No.1 Song On The Charts

As one of the most talked-about rappers on the planet, Drake had actually never had a song reach the Billboard Hot 100 before “Hotline Bling.” Although “Best I Ever Had” almost scraped the 100-mark, he’s just now starting to see his pop potential. The cleverly created a pop-style and hilariously choreographed music video for “Hotline Bling” — complete with endless memes, gifs, and lip-sync covers — shows the world a new, savvier Drake who is ready to burst onto the music scene all over again.



Songs for your #Feels

It’s a running joke that Drake is the one rapper who is constantly in his “feels.” It’s only natural that he have at least a few songs that capture his original emotive essence. Songs like “Shot For Me” and “Hold On We’re Going Home,” bring home Drake’s masterful ability to bring his fans to tears. He’s so good at it, in fact, that some people have come to use the word “Drake” to describe feeling extremely emotional. (For example: “I cried at the museum today, I guess I was feeling Drake.”) Although we all love Drake’s bangers, it’s nice to see his softer side, especially with this mix of tropical and trap vibes that are bound to infiltrate this album.



A New Toronto Anthem

If you are a Drake fan and don’t know what the title of his album means, you should feel ashamed. But just in case: It contains the nickname for the city of Toronto, “The Six”; it’s also Drake’s nickname and logo of “6 God.” Earlier last year, the citizens of Toronto were pleasantly surprised when Drake released his album, “If You’re Reading This It’s Too Late,” which contains many shout-outs to his hometown. It has been rumored that his upcoming album will have another Toronto anthem — one that will add another catchy phrase to last year’s “Running through the six with my woes.”

Source: David Conti from Much Magazine

Triumphantly Twee

Frankie Cosmos’ brand of indie pop is genuinely charming

Rosie Accola

Music journalist Ezra Furman wondered of Greta Kline’s (a.k.a. Frankie Cosmos) newfound fame on The Bandcamp Blog “whether the newfound attention will weaken her music’s strengths, or amplify them.” It’s a query that makes sense, but also fundamentally denies the magic of Frankie Cosmos. Frankie Cosmos is a musical entity in which each song acts like a tiny terrarium; they are self-sufficient musical ecosystems regardless of media attention. Though they may be slightly more polished than their original iterations on various demos, the core ethos of the songs — a nonchalant wonder hiding an undercurrent of boundless tenderness — remains the same.

“The Next Thing” is Kline’s second album on a major label (Bayonet). Before she was signed, Kline released over 40 albums on her Bandcamp site under various monikers, including “ingrid” and “Zebu Fur.” Often, the songs on these albums are source material for her studio releases.

“Embody,” which originally appeared on 2014’s “Affirm’s Glinting,” is a good example. The strumming on the demo is quick — almost frantic — as Kline musters the strength to proclaim, “Someday in bravery/ I’ll embody/ all this grace and lightness.” It’s a song about the inherent bravery of not knowing — a micro manifesto of sorts — clocking in at a minute and 41 seconds. The studio version includes an intro with a full band, but Kline’s vocals are

isolated with only the faintest inkling of that familiar acoustic guitar as she sings the opening lines. If the demo is a cohesive snapshot in time, then the studio version is a fleshed-out realization. Maybe that’s what makes this album such a deeply satisfying listen. It’s a testament to just how brightly Kline can shine when given the proper resources and studio space.

The studio version of “On the Lips,” from 2013’s “I’m sorry i’m hi let’s go,” feels particularly triumphant. No magic is lost, but now there’s a drum track and the vocals are mixed so the lyrics can be heard more clearly. One of my favorite things about Kline is her musical sense of interiority: Her songs feel intimate and accessible. As a full album, “I’m Sorry I’m hi lets go” sounds so cozy you’d think it was recorded by your friend in their bedroom. There’s a bit of a distance in the tracks on “The Next Thing,” but that’s not a bad thing — it’s a distance of growth and maturity that shows the world that Frankie Cosmos is ready to take on the indie music scene.

Already, it seems as though indie music is more than happy to have her. Pitchfork named “On the lips” a “Best New Track.” Young, a track from 2015’s “Fit Me in” EP, was featured on both MTV’s “Catfish” and Spotify’s “Women of Indie” playlist for Women’s History Month.

In addition to plenty of newly spruced-up demos, “The Next Thing” is also full of brand new tracks. “Fool” is a dreamy little song that uses a peppy drumbeat to bolster Kline’s peculiar sense of lyricism. Lines like, “I thought we could eat bread/ I thought we could talk/ on darker days/ with our boots kicked

off” seem oddly familiar in their specificity; the chorus is bouncy but there’s a jaded undertone.

“The Next Thing” allows Kline to explore darker themes within her own songwriting. “I’m 20” is a commentary on how quickly the music industry can age you: “I’m 20/ washed up already.” Kline’s songwriting style ranges from observational to love-struck, in a move that might seem too twee to bear for some listeners.

And yet, I find myself continually drawn to this music precisely *because* of its unshakable optimism. Frankie Cosmos’ world is wonderful. It’s full of dogs and stoned trips to diners. It’s the kind of world I want to live in — but that’s not to say it’s without nuance. This album provides a glimpse into the music world that is unpretentious, proving that anyone can make music if they love it enough. There is an unprecedented sense of accessibility; an encouraging whisper to all the girls who are iffy about starting bands.

People are quick to dismiss Frankie Cosmos as “cute,” but cute alone doesn’t produce over 40 albums independently. Those early albums lay the groundwork for the polished tracks, which are now lounging on Spotify, eager for consumption. Frankie Cosmos is here to stay; ready to keep playing and writing; ready to leave the realm of DIY bedroom aesthetics; on to the next thing.

Rosie Accola is a sophomore in the BFAW department. She makes too many zines and loves punk rock and petting dogs.

People are quick to dismiss Frankie Cosmos as “cute,” but cute alone doesn’t produce over 40 albums independently





Criminal Neglect

A Flint Water Crisis timeline

Ryan Blocker

September 2013

- Darnelle Earley becomes the emergency manager of Flint. Earley is appointed by Michigan governor Rick Snyder, and his position usurps the power of the Flint city government. Earley reports only to Snyder.

April 2014

- The city switches its water supply from Detroit's system to the Flint River as a cost-saving measure. Residents complain about the color and taste of the water and claim that it burns. Some report rashes.'

October 2014

- A General Motors plant in Flint stops using municipal water claiming it corrodes car parts. The governor quietly spends \$440,000 to connect it back up to the Lake Huron water.

January 2015

- Michigan officials secretly provide clean water to a state building in Flint long before they acknowledge to residents that the city water was contaminated.

February 2015

- Officials in the governor's office downplay problems and say that the water is not an imminent "threat to public health."
- High lead levels are detected in drinking water

March 2015

- Jim Henry, Genesee County's environmental health supervisor, writes to Flint leaders and the Department of Environmental Quality (DEQ) about the increase in Legionnaires' Disease, a respiratory disease caused by bacteria in water. He says, "The increase of the disease closely corresponds with the time frame of the switch to the Flint River water." There were 87 cases and 9 deaths in a 17-month period. The city ignores Henry's email. There are many other toxins and bacteria in Flint water in addition to lead at the home of Lee Anne Walters. There is no acceptable lead level in water. Walters notifies the Environmental Protection Agency (EPA).
- A consultant group named Veolia hired by Flint reports that the city water meets state and federal standards.

October 2015

- Flint city officials urge residents to stop drinking the water after government epidemiologists validate Dr. Hanna-Attisha's finding of high lead levels.
- Flint reconnects to Detroit's water. Residents are advised not to use unfiltered tap water for drinking, cooking, or bathing.

September 2015

- Marc Edwards, an expert on municipal water quality and a professor at Virginia Tech, reports that corrosion of the pipes is causing lead to leach into the water. The DEQ disputes those conclusions.
- Dr. Mona Hanna-Attisha observes rashes and hair loss in her young patients. She finds lead levels have doubled and even tripled, and urges the city to stop using the Flint River after finding high levels of lead in the children's blood. State officials insist the water is safe and denounce the doctor.

November 2015

- Flint residents sue Governor Snyder's Office because the state DEQ wasn't treating the Flint River water with an anti-corrosive agent, as required by federal law. It would have cost only \$100 a day for three months to add the agent.

January 2016

- Snyder declares a state of emergency for Genesee County, which includes Flint.
- Protesters occupy the Michigan state capitol carrying jugs and bottles of dirty water and calling for action.
- President Obama visits Flint and declares a state of emergency, allowing the Federal Emergency Management Agency to provide up to \$5 million in aid. The Michigan House approves the \$28 million requested by the governor to assist the city.

February 2016

- Congress holds its first hearing on the Flint crisis. Representative Elijah Cummings of Maryland expresses anger that Snyder doesn't appear. He accuses the Republicans running the committee of purposefully not inviting Snyder, a Republican governor.

March 2016

- EPA official Susan Hedman steps down over what she called "false allegations" that characterize her as downplaying the crisis.
- Democratic presidential debate is held in Flint. The water crisis is front and center.
- Darnelle Earley testifies before Congress. He claims he was "grossly misled."
- Governor Snyder and EPA Administrator Gina McCarthy testify before the House Committee on Oversight and Government Reform.
- Representatives grill Snyder, who blames "inefficient, ineffective, and unaccountable bureaucrats at the EPA." McCarthy blames the city manager Earley.
- There is still no clean, safe water in Flint.

April 2016

- Michigan Attorney General files the very first criminal charges against government officials, Michael Prysby, Stephen Busch, and Water Quality Supervisor Michael Glasgow.

Ryan Blocker is a second-year graduate student in the Arts Administration and Policy Program and is engaged with issues of social justice and representation in art.

Beyond the Pale

“Hamilton” casting call hints that privilege grows more uncomfortable

Kate Morris

Theatre-oriented internet and other interested parties took to their keyboards over controversial language in a casting call for the musical “Hamilton.” The incredibly popular Broadway musical is spreading beyond New York, and to that end, Actors Equity, the theatre actors union of the United States, issued a casting call holding open auditions for:

“SINGERS who RAP! Seeking men and women, ages 20s to 30s, for the non-white characters as written and conceived for the currently running Broadway production and upcoming tours of HAMILTON! At this audition, we will not be auditioning for the role of King George or Ensemble Dancers.”

In case you missed it, the casting call makes very clear that the white roles they have in the production, those of ensemble members and the white-powder-on-white-haired-wig role of King George III, are not being cast in this audition.

From an industry perspective, this saves time in the audition and callback process: Half the “Hamilton” songs are numbers where the principal roles sing together, and those voices must be cast to complement each other. It is time-effective to hold separate auditions for principal characters, and other auditions for minor roles and characters who sing separately.

The wording of the notice, however, was not in line with Actor Equity’s equal opportunity regulations, as was quickly pointed out by civil rights lawyer Randolph McLaughlin in an interview with WCBS. “You cannot advertise showing that you have a preference for one racial group over another,” he said.

The union quickly amended the casting call with inclusive language at the bottom:

“Performers of all ethnic and racial backgrounds are encouraged to attend.”

In the weeks that have followed the casting-call and the comprehensive coverage following it, the added language seems to have quieted some of the dissent on the part of the actors who found the initial language problematic.

When I interviewed actors for this article, most had thought this controversy was over as soon as the language changed to be more inclusive.

The actors who are still incensed by this are those who see it as an illegitimate complaint in light of the decades non-white actors have spent not being cast — even for characters of color.

“I mean the thing is that the race of the cast is part of the premise of

I mean the thing is that the race of the cast is part of the premise of the story, isn't it?

the story, isn't it? I mean as a person of color who WILL, inevitably, get passed over for roles because I'm 'not that type,' (aka not pretty and white) the idea of having a cast full of people who understand that and have also experienced it sounds wonderful. Like, is the practice fundamentally correct? No. But while the system remains

stacked as it is, I have little sympathy for those who cry discrimination when in fact they constantly buy into a system that facilitates and encourages the western ideal of whiteness,” said Asian-American actress HanaSara Ito. Ito, a young actress now living in Japan, spent most of her college career in theatre being passed

over for roles due to the status quo of white casting.

The “Hamilton” casting issue is, at its core, a semantic one that has been resolved by adding the legally unambiguous language. Characters have often been described by race, age, and gender in casting, according to how they are set out by the playwrights at the beginning of most plays.

What is still controversial about this is that it drew attention because the majority of characters in the musical couldn't be white, and so many are adjusting to casting decisions that must go against the white status quo of the American theatre.

The story of black culture leading a contemporary revolution through their own controversial musical influence is not familiar in musical theatre. Rap culture for the most part excludes white middle-and upper-class



America, because those are the forces that segregate our nation.

“Hamilton” is different from predecessors such as “Porgy and Bess,” “Ragtime,” and “In the Heights” because not only is the creator and leading actor Lin-Manuel Miranda a person of color, the story he’s telling (with other artists of color) is the story of white founding fathers.

Rap, the musical language he uses to tell the story, is one that traditional American theatre audiences do not, and have never, owned.

Upon a closer listen to “Hamilton’s” soundtrack, one can easily identify a narrative familiar in rap and hip hop culture — that of a young voice with brilliant insight rising to influence forces that affect the world he came from and beyond. It is abundantly clear from the lyrics that “Hamilton” is discussing contemporary black culture:

“If we win our independence, is that a guarantee of freedom for our descendants? An endless cycle of vengeance and death with no defendants?” This is a line from “My Shot,” one of the most shared songs on the Hamilton soundtrack.

“My Shot” is a song about the young Hamilton’s shot at becoming a leader in forming the new United States, but it also calls to mind a rapper’s shot at getting out of the hood.

The economy of Broadway is owned by wealthy white Americans who are now watching their national heroes be effectively, inspirationally, played by actors of color who are also telling the story of black heroes. No amount of padding on the theatre’s chairs can counteract the feeling of discomfort growing in such long-seated privilege.

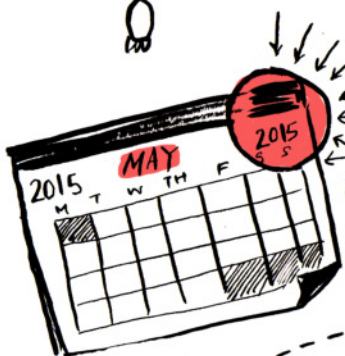
Kate Morris is a second-year graduate student in Writing and holds an MA in Collaborative Theatre and Performance

Illinois is OFFICIALLY the ONLY state WITHOUT A BUDGET?!?

by Sophie Lucido Johnson



Well, UNFORTUNATELY, Illinois has a few more expenses than you do. & WITHOUT A BUDGET everyone agrees on, the state isn't allowed to spend ANY MONEY.



OH. SHIT! Well, when was Illinois SUPPOSED to have its budget done?

It should have been passed in May 2015.

(Yeah, almost a whole year ago)

THE ILLINOIS STATE GOVERNOR

BRUCE RAUNER (Rep)

WORKED FOR A PRIVATE EQUITY COMPANY FOR 30 YEARS THEN FOUNDED A SUCCESSFUL VENTURE FIRM

NO PRIOR POLITICAL EXPERIENCE

ENDORSED BY THE TRIBUNE, SUN-TIMES & DAILY HERALD

PERSONAL FRIENDS WITH ED. SECRETARY ARNE DUNCAN (who allegedly advised Rauner on how to get his daughter into a top Chicago high school)

SPENT A RECORD \$26 MILLION OF HIS OWN MONEY ON HIS ELECTION

ELECTED GOV. IN 2014, W/ 50.27% OF THE VOTE

WANTS



Anti-union measures

more benefits for businesses

(But it's mostly the unions Rauner obsessively hates. He openly admits this.)

THE ILLINOIS STATE LEGISLATURE

There are 176 members of the General Assembly:

DEMOCRATS: Senate: 39, House: 71 > 110

REPUBLICANS: Senate: 19, House: 47 > 66

President of the Senate: JOHN J. CULLERTON (D)

Senate Majority Leader: JAMES CLAYBORNE

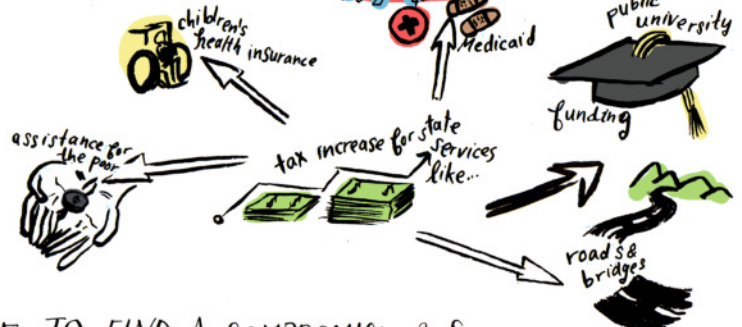
House Majority Leader: BARBARA FLYNN CURRIE

Senate Republican Leader: CHRISTINE RADOGNO

House Republican Leader: JIM DURKIN

Speaker of the House: MICHAEL J. MADIGAN

WANTS



THESE TWO SIDES HAVEN'T BEEN ABLE TO FIND A COMPROMISE, & SO...

Illinois is in
a state of financial crisis.
EVEN MORE THAN USUAL.

Here are just a few examples of ways this impasse has affected the state:



No. THIS IS THE LONGEST TIME ILLINOIS HAS GONE WITHOUT A BUDGET. THE GOVERNOR OF PENNSYLVANIA RECENTLY ALLOWED A BUDGET TO BE PUT INTO PLACE THERE AFTER A SIMILAR LOOOONG IMPASSE. HE SAID, "THE PEOPLE OF PENNSYLVANIA HAVE SUFFERED enough."

but... what can I do about it? I'm just a SAD PAINTING MAJOR.



So GLAD YOU ASKED!!!

1 POST ON SOCIAL MEDIA

Tweet at Governor Rauner (@GOVRAUNER), or tweet at the Legislature. Use these HASHTAGS: #IllinoisBudget #ILbudget #budgetimpasse #Illinois #enoughalready

2 SIGN A PETITION

or, better, gather signatures. There's one going around at → MAPAMENDMENT.ORG ← calling for a more independent legislative map.

3 FIND A CANDIDATE YOU LIKE

Rally behind someone new in November—spread the word.

4 SEND AN EMAIL

Reboot Illinois (rebootillinois.com) has a tool for contacting your legislator & governor.

SOUNDOFF.REBOOTILLINOIS.COM

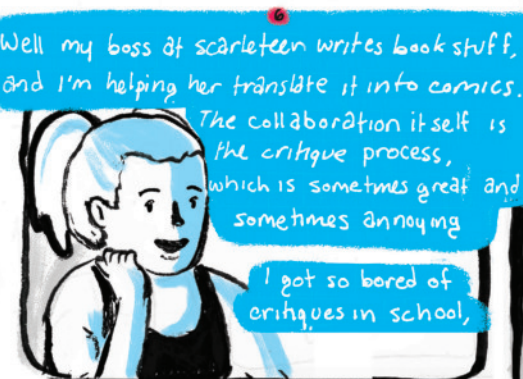
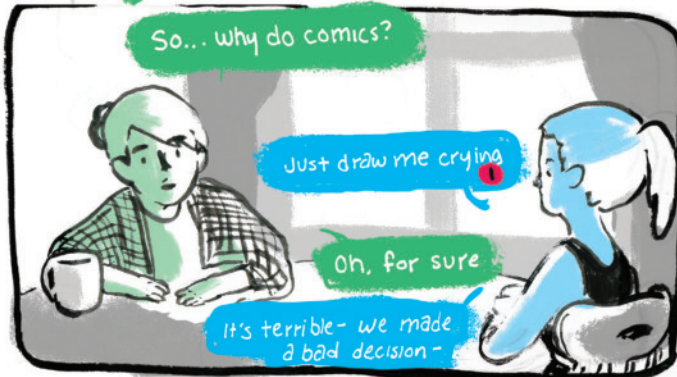
And remember this story to tell anyone you know who is thinking of backing a businessman with no political experience for an elected office, like, say, President of the United States.

AN INTERVIEW WITH ISABELLA ROTMAN

by SACHA

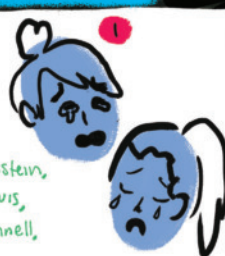
Isabella Rotman graduated from SAIC in 2013. She is primarily freelancing and working with *Scarleteen* to create comics about health and safer sex.

somehow she finds time to make more personal stories and autobio strips. I had the chance to visit her studio and ask some questions about life after higher education.

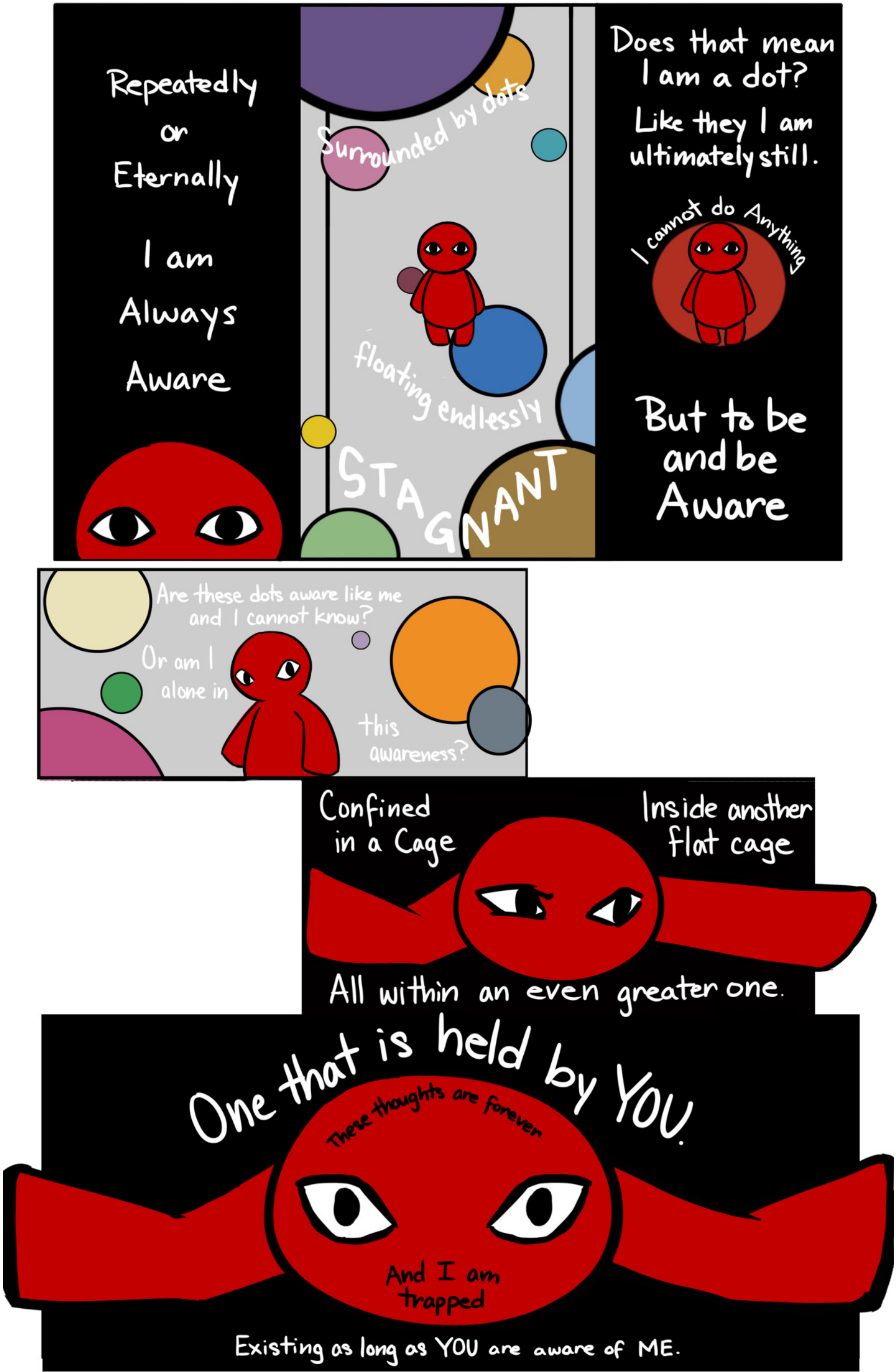


Many thanks to Izzy, who let me explore her space and bombard her with questions even though she was feeling a little under the weather.

Izzy's recommended reading: *Nimona* by Noelle Stevenson, *Sex Fantasy* by Sophia Foster-Dimino, *The Oven* by Sophie Goldstein, *Harmontown* by Miranda Harmon, *How to Be Happy* by Eleanor Davis, *If Only Once, If Only for a Little While* by Rosemary Valero-O'Connell, *Houses of the Holy* by Caitlin Skadlud.



- 1 Izzy's studio (where the magic happens)
- 2 *Black Hole* by Charles Burns, considered one of the darlings in alt comics
- 3 Some of Izzy's publications, include *You're So Sexy When You Aren't Transmitting STD's*, *Not on My Watch*, *Animal Sex*, and *Dig*.
- 4 Ora, the resident feline
- 5 *Scarleteen* is a gender/sexuality/relationship education and support organization.
- 6 ok, we've all checked our phones during crit, shut up. Check out her work! isbellarotman.com Insta gram: this_might_hurt



"The Dot" by Jenna Kang is a two-version comic. For the web-exclusive version, visit fnewsmagazine.com/2016/04/the-dot.

PLEASE TAKE A SEAT AND MAKE YOURSELF COMFORTABLE. THIS MAY TAKE A WHILE.

INSO FAR AS YOU ARE A HUMAN BEING READING A NEWSPAPER WITH YOUR EYES, YOU PROBABLY NOTICED THE BIG WORDS NEAR THE BOTTOM OF THIS PAGE. IN FACT, THEY WERE PROBABLY THE FIRST THINGS YOU READ. IF THOSE WORDS EXCITED YOU, IF THAT THREE-WORD PHRASE OF QUESTIONABLE GRAMMATICAL INTEGRITY TICKLED YOUR FANCY AND YOU'D PREFER TO GET TO THE POINT ALREADY, I ENCOURAGE YOU TO SKIP THE MAJORITY OF THIS MEANDERING PIECE OF COMICS-JOURNALISM. HALFWAY THROUGH, IT DEGENERATES INTO AN OVERBLOWN ONTOLOGICAL INVESTIGATION OF COMICS READINGS. I'D BE ESPECIALLY SURE TO SKIP THAT PART.

THE IMPORTANT INFORMATION IS CLEARLY MARKED WITH A BLUNT DIDACTIC LABEL.

NOW, FOR THE FEW OF YOU STILL READING, WHAT FOLLOWS IS A PROCESSION OF QUESTIONS. WHILE THESE QUESTIONS ARE PURELY RHETORICAL, PLEASE FEEL FREE, IF YOU SO DESIRE, TO DECLARE YOUR ANSWERS OUT LOUD.

OKAY!

ARE YOU A FAN OF SNAKE-SHAPED OBJECTS, PARTICULARLY OF THE CHEAP PLASTIC TOY AND FOIL BALLOON VARIETY? DO YOU LIKE LOOSELY PLANNED, INSUFFICIENTLY REHEARSED, AND POORLY ACTED THEATER PRODUCTIONS?

I DO LIKE SNAKES.

THAT LAST ONE WASN'T REALLY A QUESTION.

ARE YOU A FAN OF QUANT, SPARSELY-FURNISHED LIVING ROOMS? DO YOU ENJOY ENCLOSED SPACES ROUGHLY THE SIZE OF TRUCK-STOP BATHROOMS? TAKE A MOMENT TO CONSIDER THE EXTENT TO WHICH YOU WOULD ENJOY BEING IN A BUILDING REplete WITH PEOPLE, BRIMMING WITH ENOUGH BODIES TO EFFECTIVELY ELIMINATE ANY AND ALL PERSONAL SPACE AND ELBOW ROOM, ANY AND ALL SOCIAL AND PHYSICAL COMFORT.

I'M CERTAINLY READING ONE RIGHT NOW!

ARE YOU A FAN OF COMICS?

NICHE IS NICE.

HAVE YOU HEARD OF COMICS READINGS BEFORE, BUT NEVER BEEN? HAVE YOU EVER THOUGHT: HOW WOULD A COMICS READING EVEN WORK?

IF YOU LIKE COMICS - A RELATIVELY NICHE INTEREST, TO BE SURE - THAN HOW WOULD YOU FEEL ABOUT A COMICS READING, AN EVENT APPEALING TO ABSURDLY NICHE INTERESTS? OR ARE YOU, PERHAPS, SIMPLY A FAN OF THE ABSURDLY NICHE?

YOU CONTINUE TO FONTER...

I'M FAMILIAR WITH THE CONCEPT OF POETRY AND LITERARY FICTION READINGS, BUT THOSE ARE AT LEAST JUSTIFIABLE IN CONCEPT.

THE WRITTEN AND SPOKEN WORD ARE IN MANY WAYS EQUIVALENT, BUT THE EMOTIONAL TENSOR OF ENUNCIATION IS LOST ON PAPER.

READERS INVARIABLY WANT TO KNOW HOW AN AUTHOR WOULD HAVE READ THE WORDS THEY WROTE, AND THIS IS ONE OF THE REASONS WE GO TO READINGS.

OF COURSE LITERARY READINGS ARE JUST AS OFTEN THINLY VEILED EXCUSES FOR PROMOTIONAL MEET-AND-GREETs, WITH AUTHORS TREATED LIKE SMALL-TIME CELEBRITIES.

BUT SOME AUTHORS ARE PUBLIC FIGURES IN THEIR OWN RIGHT, AND THERE'S PLEASURE IN THE RARE OPPORTUNITIES WE GET TO INTERACT WITH THEM.

WHERE DOES THIS LEAVE COMICS?

COMICS ARE A MEDIUM OF LANGUAGE AND IMAGE, THE TWO INFRANGIBLY LINKED. YOU DO READ COMICS, BUT YOU VERY WELL CAN'T READ THEM ALOUD.

READING ONLY A COMIC'S TEXT, TO A CROWD OF COMICS ENTHUSIASTS AT A COMICS READING, WOULD DO A MASSIVE DISSERVICE TO THE IMAGES ON THE PAGE, EVEN IF - HAPS ESPECIALLY IF - YOU ATTEMPTED TO DESCRIBE THEM.

THIS PROBLEM IS USUALLY SOLVED WITH A PROJECTION OF THE COMIC, ALONGSIDE OR BEHIND THE READER. HOWEVER, FULL PAGES PROJECTED ON A SCREEN CAN BE DIFFICULT TO READ, SO MANY READERS WILL PROJECT SMALLER PORTIONS OF A PAGE, THEY'LL GO PANEL-BY-PANEL.

THOSE OF US WHO CAN READ ARE WONT TO DO SO THE INSTANT TEXT POPS UP IN FRONT OF US, AND THIS INCLINATION TENDS TO UNDERMINE WHATEVER DRAMA, SUSPENSE, OR LAUGHTER THE READER MIGHT HOPE TO PROVOKE, SO MANY READERS WILL REMOVE THE WORDS FROM THEIR PANELS AND ADD THEM BACK PIECEMEAL AS THEY READ.

THE TRANSLATION FROM PROSE OR POETRY TO OUT-LOUD READING IS AN NATURAL ONE, BECAUSE READING IN YOUR HEAD AND READING ALOUD ARE MORE OR LESS THE SAME PROCESS. THE SAME TRANSLATION IN COMICS, FROM IN YOUR HEAD TO OUT LOUD, SEEMS NONSENICAL.

THE CARTOONIST ACCOUNTS FOR THAT WITH ALL THESE MODIFICATIONS. OFTEN TIMES, THE TRANSLATION DOESN'T END AT THE PROJECTION. ACTORS IN COSTUME TO MATCH THE CHARACTERS ON SCREEN REGULARLY FEATURE. THEY'LL PERFORM THE ACTIONS AS THEY'RE READ, AND SOMETIMES THEIR PERFORMANCE WILL REPLACE THE READING ALTOGETHER. IT'S NOT UNCOMMON FOR MUSIC, SOUND EFFECTS, PROPS AND ADDITIONAL PROJECTIONS TO ACCOMPANY THE ACTORS.

THIS TRANSLATION TRANSMUTATES THE ORIGINAL COMIC INTO SOMETHING THAT'S PART COMIC, PART SPOKEN WORD, PART PERFORMANCE, PART POWERPOINT SLIDE-SHOW, PART THEATRICAL PLAY, AND THE END RESULT EXISTS IN A LIMINAL SPACE BETWEEN SO MANY DIFFERENT ART FORMS THAT IT PROBABLY CONSTITUTES A NEW ONE. (FOR A TASTE OF WHAT THE NASCENT PERFORMATIVE COMICS FORM IS CAPABLE, GOOGLE "BRAIN FRAME.")

YOU, LIKE MY FLIMSY RHETORICAL DEVICE OF A HYPOTHETICAL READER, MIGHT WANT TO ASK,

WILL YOU GET TO THE POINT ALREADY? WHAT HAPPENED TO ALL THOSE OBSCURE QUESTIONS AT THE BEGINNING?

I'LL ANSWER THOSE QUESTIONS WITH ANOTHER QUESTION. HAVE I SUFFICIENTLY SPARKED YOUR INTEREST IN THE WEIRD AND WONDERFUL WORLD OF COMICS READINGS?

THE IMPORTANT INFORMATION, THE POINT OF THIS COMIC, GET TO ALREADY! BELOW

FOR THE REST OF YOU, IF YOUR ANSWER IS IN THE VICINITY OF YES, PLEASE CONSIDER ATTENDING THE NEXT

HEARING SPOKEN LANGUAGE AND READING SILENTLY BOTH LIGHT UP THE AUDITORY AREAS OF THE TEMPORAL LOBES. OUR BRAINS HERE INNER DIALOGUE AS IF IT WERE SPOKEN ALOUD.

Z.N.D. IS ALREADY DEAD

a new comics reading

Z.N.D. IS HAPHAZARD, A BIT CROWDED, AND THE ACTORS ARE CONSPICUOUSLY UNTRAINED, BUT THAT'S PART OF ITS CHARM. IT'S A LITTLE GATHERING OF FRIENDLY PEOPLE EXCITED ABOUT COMICS. THE READINGS ARE SILLY, EARNEST, HEARTFELT AND PUNNY.

HERE ARE SOME HIGHLIGHTS OF THE SECOND (MARCH 5) Z.N.D.:

- ANDREW HOLMQUIST AND JESSICA CAMPBELL DINED NEON WIGS AND SANG A DUEL.
- GINA WYBRANT'S READING MADE ME CRY MORE FROM LAUGHTER THAN I EVER HAVE FROM SORROW.
- GABBY SCHULZ, AKA KEN BARKER, WORE A PAPER-MACHE PINEAPPLE ON THEIR HEAD.
- SAC'S OWN ZEROK CAMPY BAR PERFORMED ALONGSIDE A BALLOON WITH A FACE DRAWN ON IT.
- SOMEBODY'S DOG KEPT WALKING IN FRONT OF THE PROJECTOR.

ALLOW ME TO OFFER A DISCLAIMER: I'VE ONLY BEEN TO ONE Z.N.D. THE SECOND. I HOPE THAT DOESN'T DISUADE YOU FROM COMING.

I'M CERTAINLY INCLINED TO LET IT GO SO, ADMITTING THAT YOU'RE UNDER-QUALIFIED MAKES YOU SEEM MORE CREDIBLE.

AND NO AMOUNT OF NEER-ACKNOWLEDGMENTS OF JOURNALISTIC (IR)RESPONSIBILITY CAN HELP YOUR CREDIBILITY EITHER.

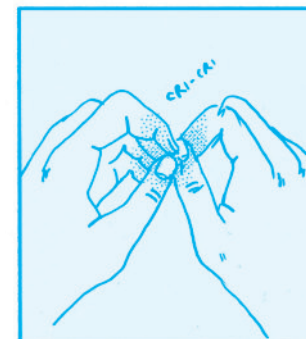
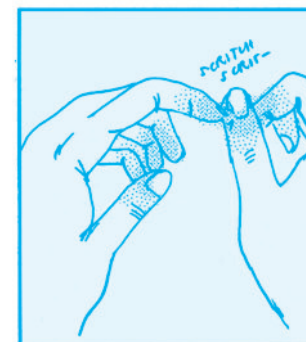
WELL, ANYWAYS, I HOPE TO SEE YOU AT THE NEXT Z.N.D., WHENEVER THAT MAY BE.

- SMYTH 2016



Meanwhile, IN COMICS...

Alex Kostic



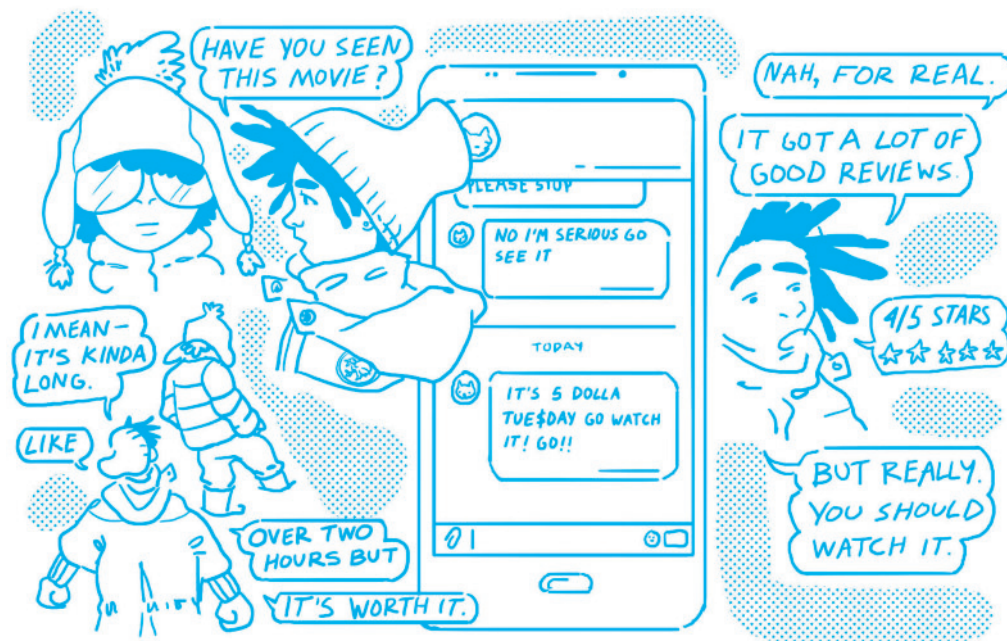
Ryan Blocker

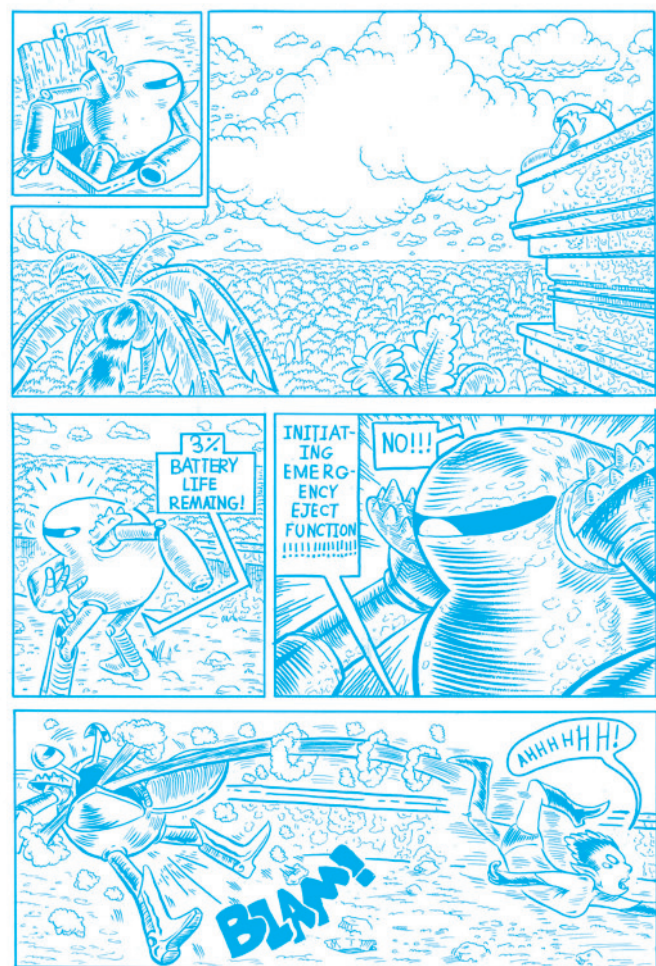
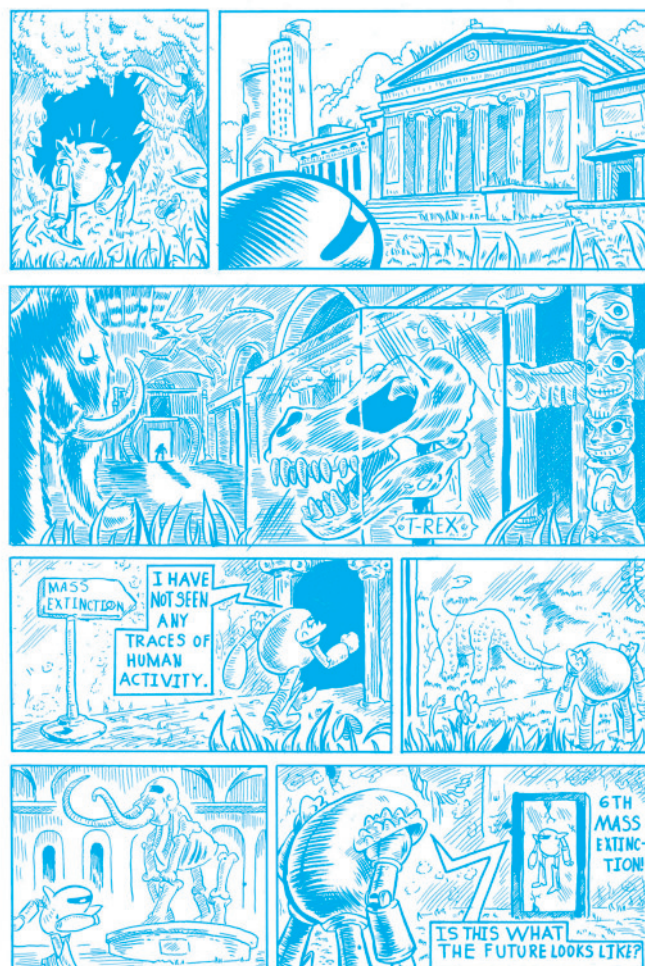
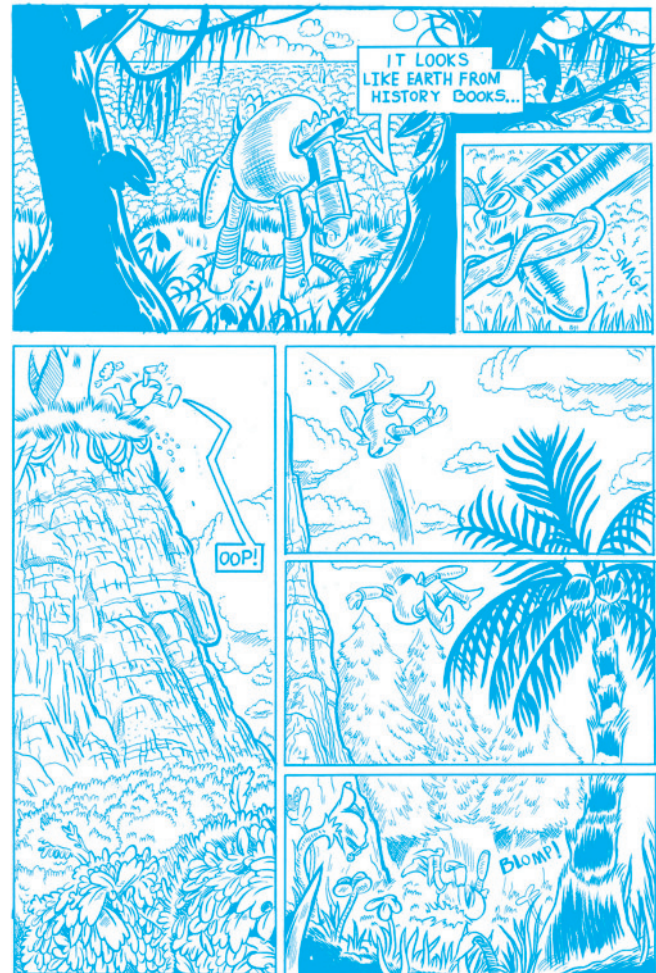
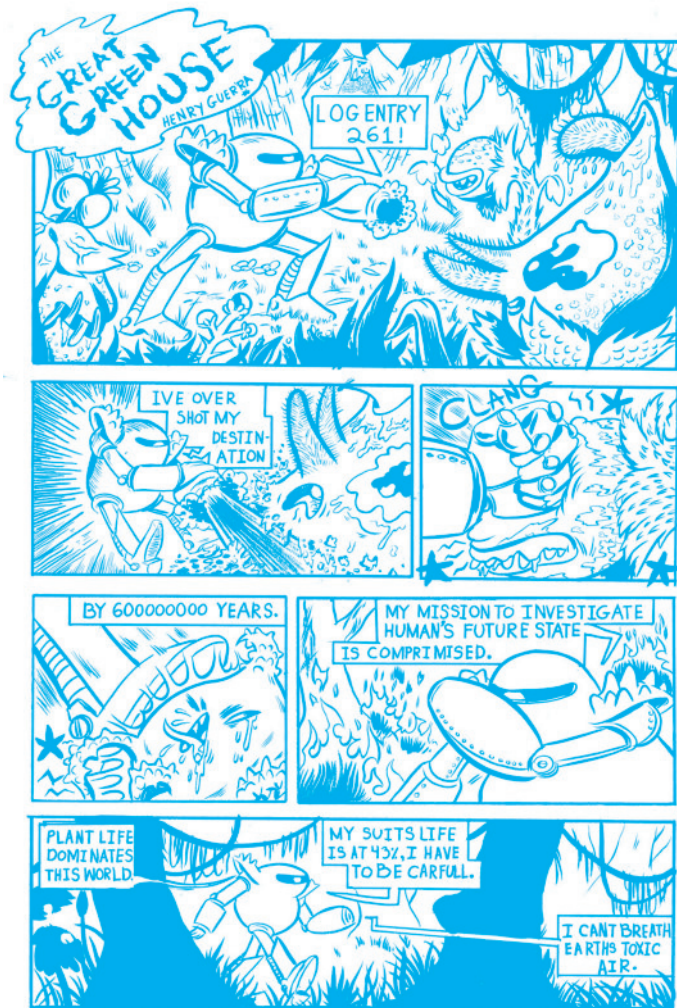


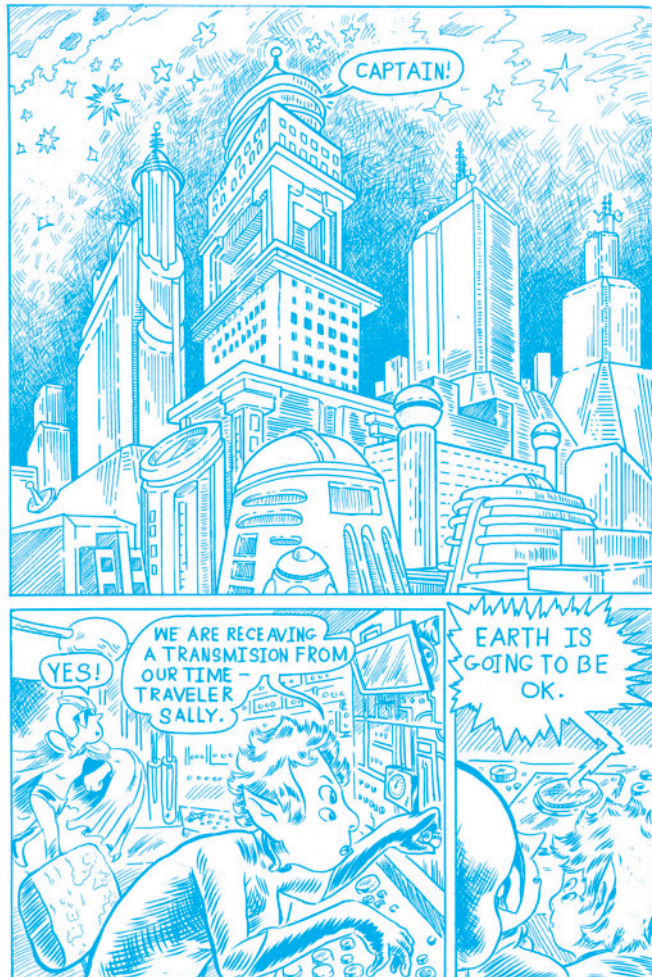
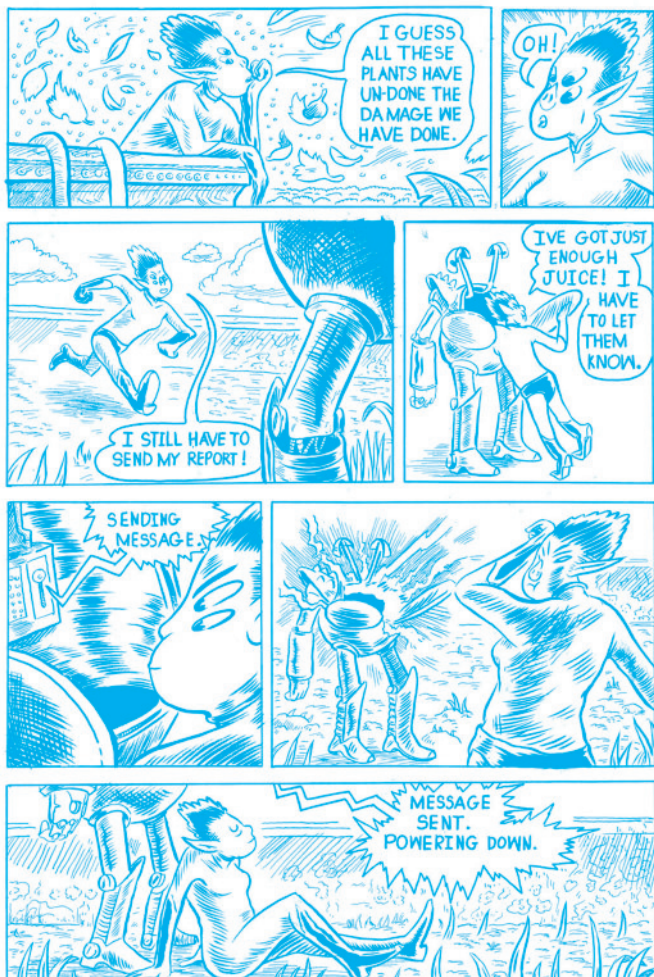
Maddie Bright

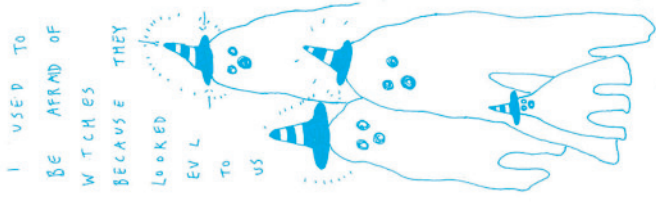


Amber Huff



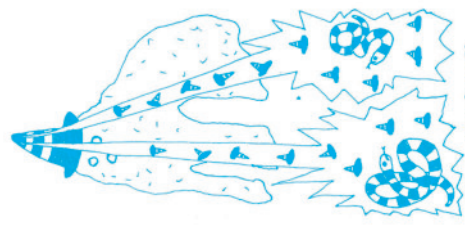




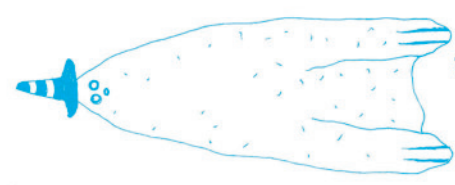


I USED TO
BE AFRAID OF
WITCHES
BECAUSE THEY
LOOKED
EVIL
TO
US

WHEN THEY FOUND
THE POWER OF THE
ENOC TRAFFIC THEY
DIVIDED OUR KIN



AN CONTROLLED
WHERE WE
LIVED

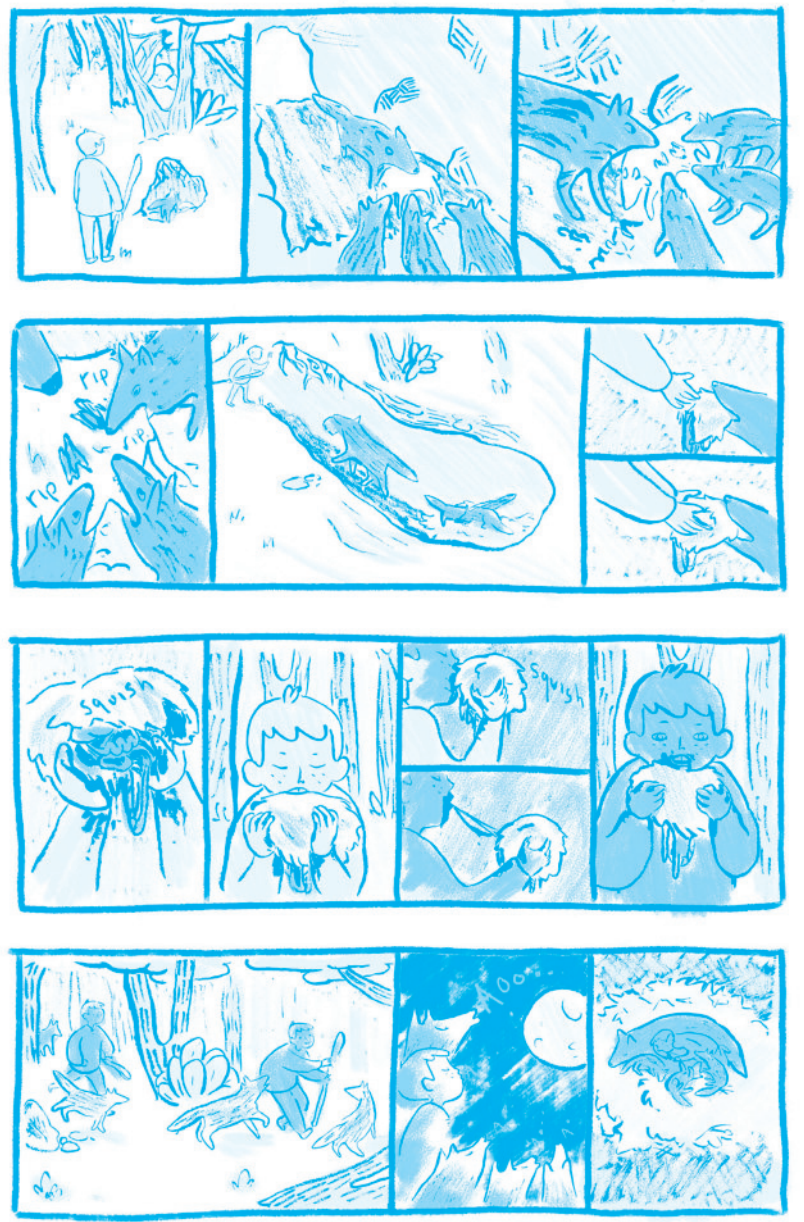
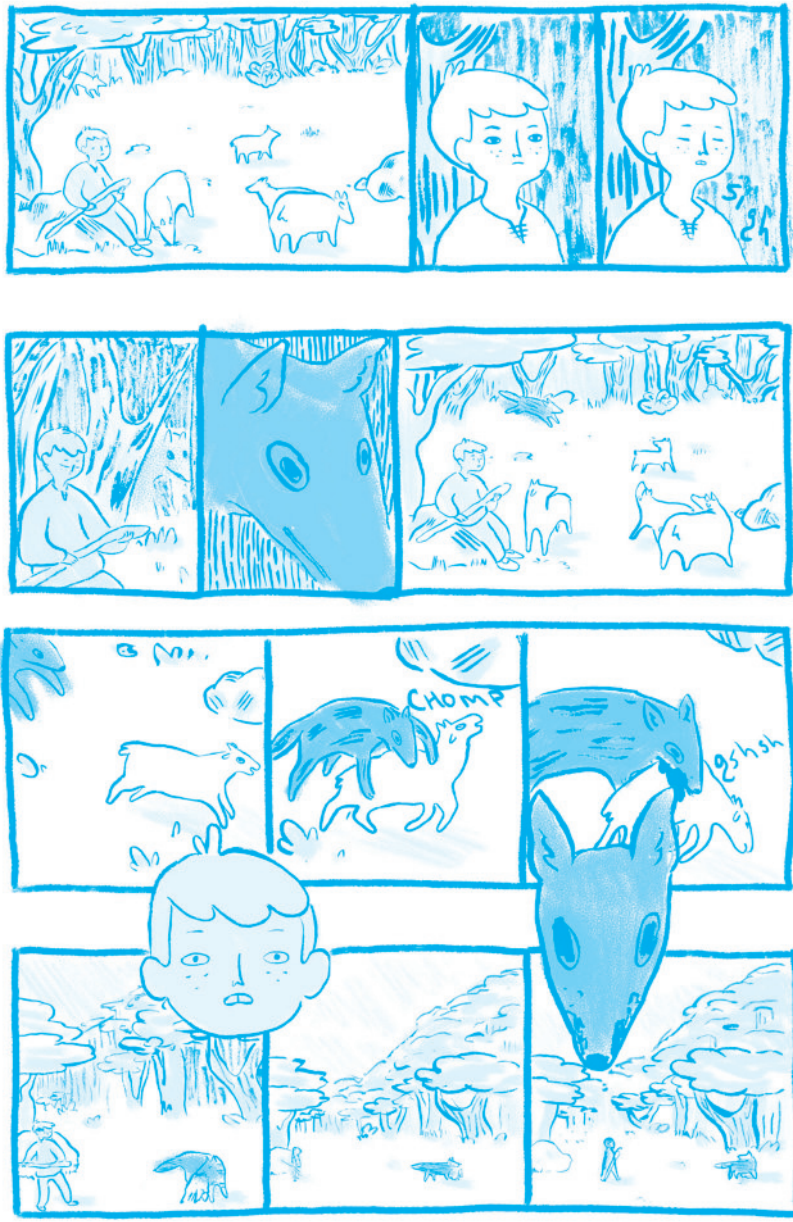


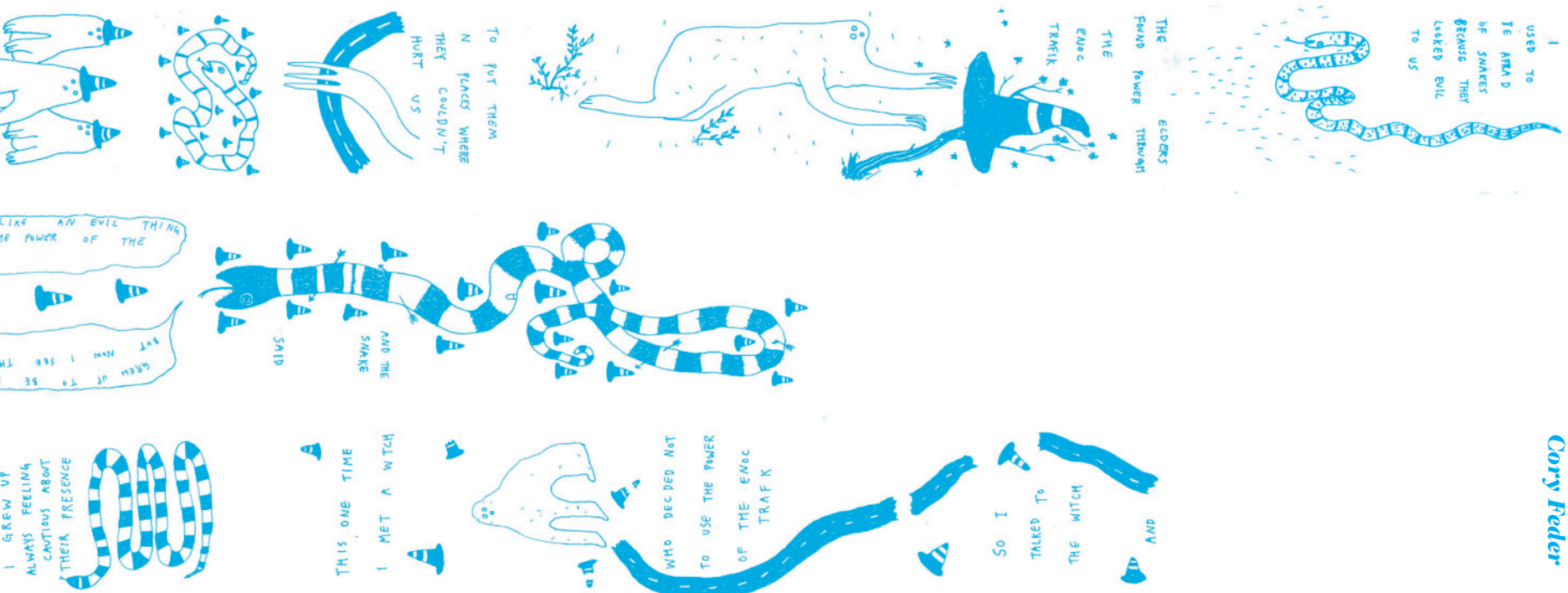
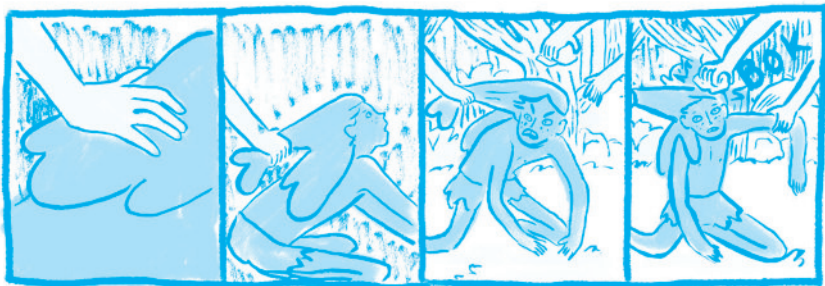
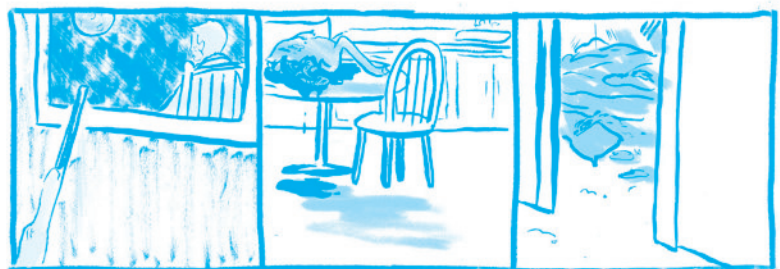
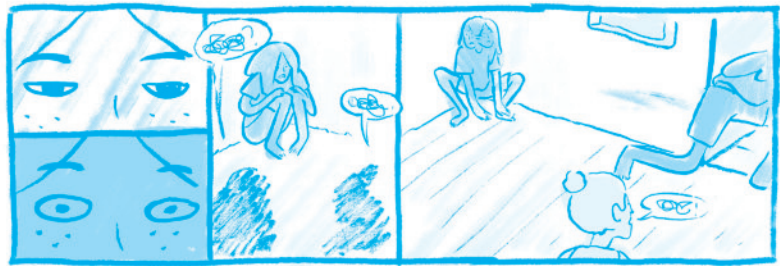
AT THE EVIL THING IS THE POWER OF THE
ENOC TRAFFIC
ENOC TRAFFIC
I GREW UP TO BE AFRAID OF YOU BECAUSE YOU LOOKED
BUT NOW I SEE THAT THE TRUE EVIL THING IS THE
WITCH SAID
THE

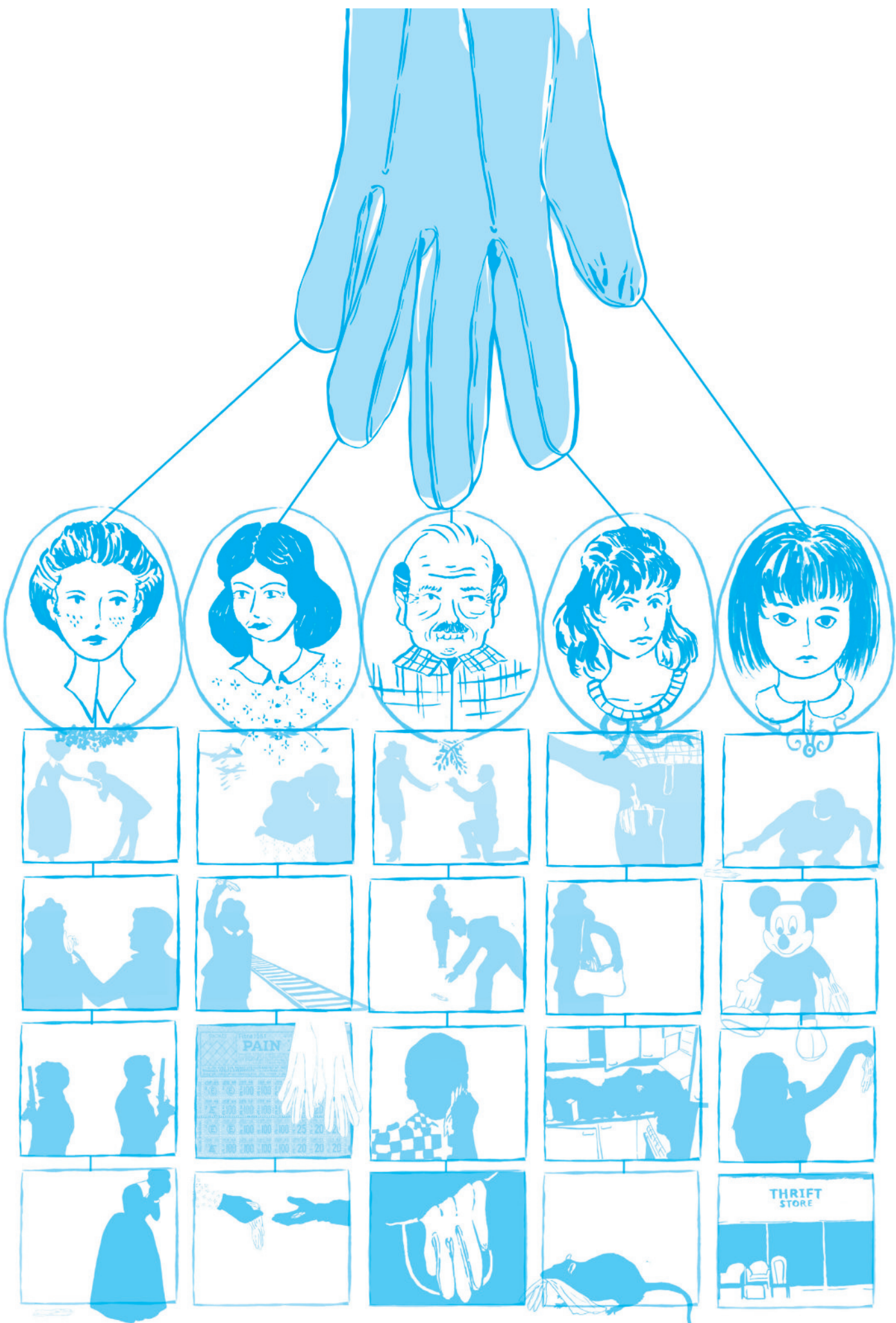
SO THAT NO ONE
HAD TO BE AFRAID
ANYMORE
I GREW UP
ALWAYS
FEELING CAUTIOUS
ABOUT THEIR
PRESENCE

THIS ONE
TIME
I MET A
SNAKE
WHEN I
WANDERED
INTO A
PLACE
WHERE
I
WASN'T
SOFTENED
TO
GO
AND

UP CLOSE
IT LOOKED
DIFFERENT
SO I
TALKED TO
THE SNAKE







Halvin and CobbES

INSPIRED BY
BILL WATTERSON

A SERIES BY
JARAD SOLOMON

