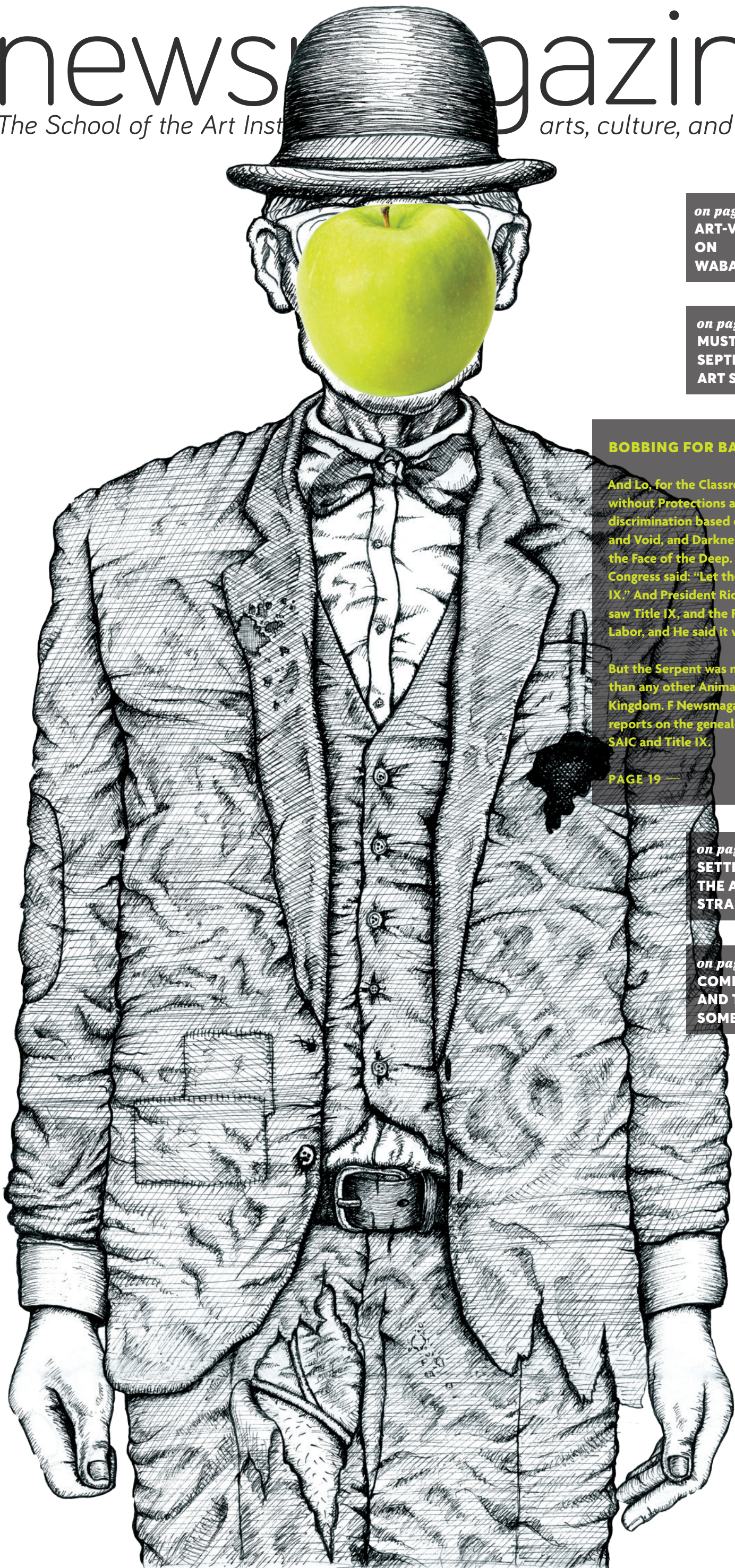


# fnewsmagazine

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



on page 4  
**ART-VENTURE  
ON  
WABASH**

on page 12  
**MUST-SEE  
SEPTEMBER  
ART SHOWS**

## **BOBBING FOR BAD APPLES**

And Lo, for the Classroom was without Protections against discrimination based on Sex, and Void, and Darkness covered the Face of the Deep. Until, in 1972, Congress said: "Let there be Title IX." And President Richard Nixon saw Title IX, and the Fruits of its Labor, and He said it was Good ...

But the Serpent was more crafty than any other Animal in the Kingdom. F Newsmagazine reports on the genealogy of SAIC and Title IX.

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on page 32  
**SETTING  
THE ALLIES  
STRAIGHT**

on page 35  
**COMICS  
AND THEN  
SOME**







# WELCOME BACK SAIC!

---

Thanks to all the students that came to campus this summer! You helped make it one of our best seasons yet. We look forward to seeing you around SAIC and can't wait to welcome you to Ox-Bow this winter or summer.

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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.

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LETTER FROM THE MANAGING EDITORS

It's been a hell of a summer.  
Our Bigot in Chief was cool with white supremacists marching with flaming tiki torches. Possible nuclear war kinda slid in there. People freaked the fuck out about a sun-moon thing, Beyonce gave birth to two people at the same time, and there was a serious Title IX dust-up here at SAIC.  
But maybe wackiest thing about this summer is that it's over.  
Now what?  
Well, school's back in session, so start by going to class. Because when all else fails, there are books to read and papers to write. And while you're writing, may we make two suggestions?  
Write something for F Newsmagazine. Or draw a comic or illustration for us, or take a photograph. This is your student paper and the more students who contribute to it, the better. Our email is below; we'd love to hear your ideas and meet you, if we haven't already. We pay for submissions, by the way.

Write your personal manifesto. It seems like a good time to have one.  
We hope you enjoy our 40-page September issue, which is packed with entertainment reviews, existential despair, a big, juicy report on the impact of Title IX legislation at SAIC (and beyond), plus a whole lot more.  
Welcome back, everyone. But don't get too comfortable.

Mary Fons + Irena Frumkin  
MANAGING EDITORS, F NEWSMAGAZINE

F+

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# Big Picture

## Walks on Wabash are artsier than you think.

by Mary Fons

There are plenty of good reasons to go for a walk. You might need to blow off steam. Maybe you want to grab kissy-face time with your boo. Maybe you just need a smoke. Whatever the reason, we suggest you head south on Wabash Avenue next time, where you'll find at least 40 more big reasons to take that hike.

From Congress Parkway (500 S) to Roosevelt Road (1200 S), high on the walls of buildings lining Wabash (and a few buildings on either side), are generous murals painted by seaso

ne street artists such as Ben Eine and Ricky Lee Gordon, as well as by buzzy, local artists like Zor Zor Zor and students from nearby Columbia College Chicago (CCC).

Take a look at our shots of the murals, but don't just sit there. Go see big art for yourself.

Mary Fons (MFAW 2018) is associate editor at F Newsmagazine. Read her blog, PaperGirl, at [blog.maryfons.com](#).

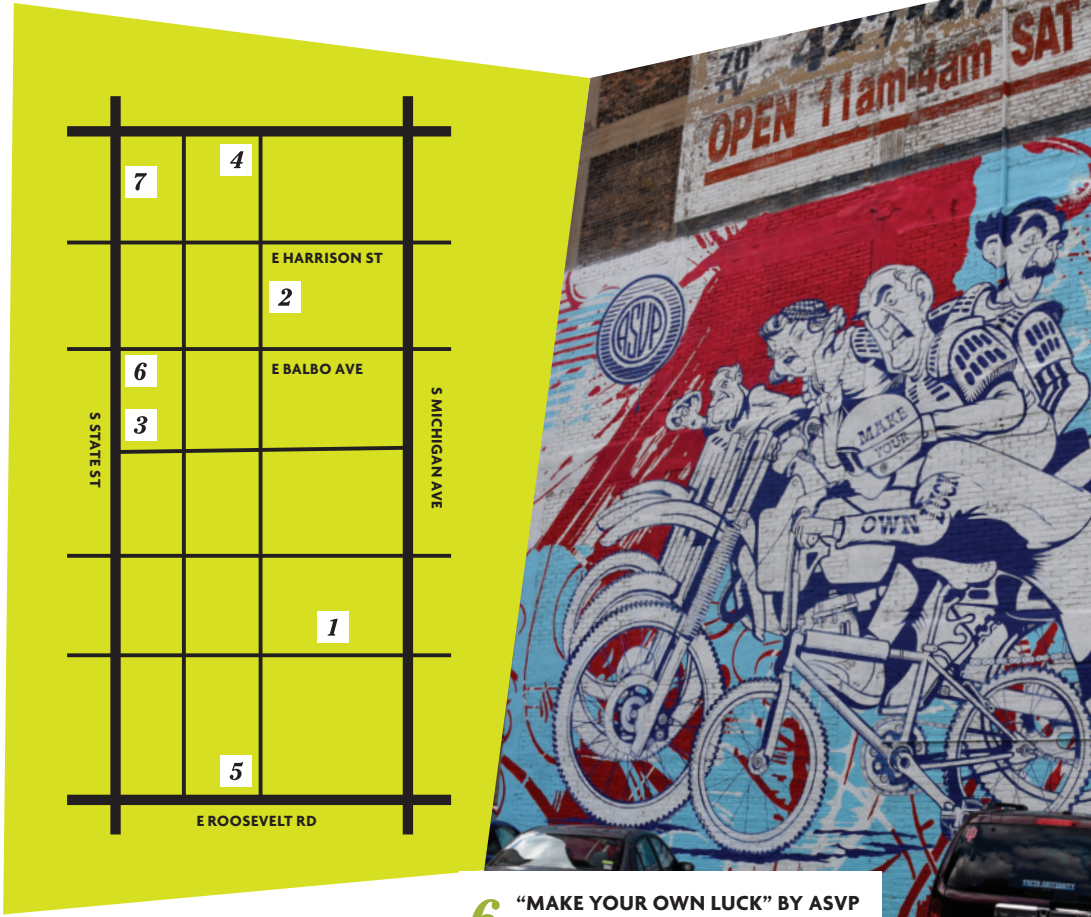
Photography by Juan Carlos Herrera



3 "UNTITLED" BY AMUSE 126  
777 S. STATE STREET



1 "FROM BLOOM TO DOOM" BY COLLIN VAN DER SLUIJS  
1006 S MICHIGAN AVE



6 "MAKE YOUR OWN LUCK" BY ASVP  
1 EAST BALBO, SOUTH LOOP CLUB

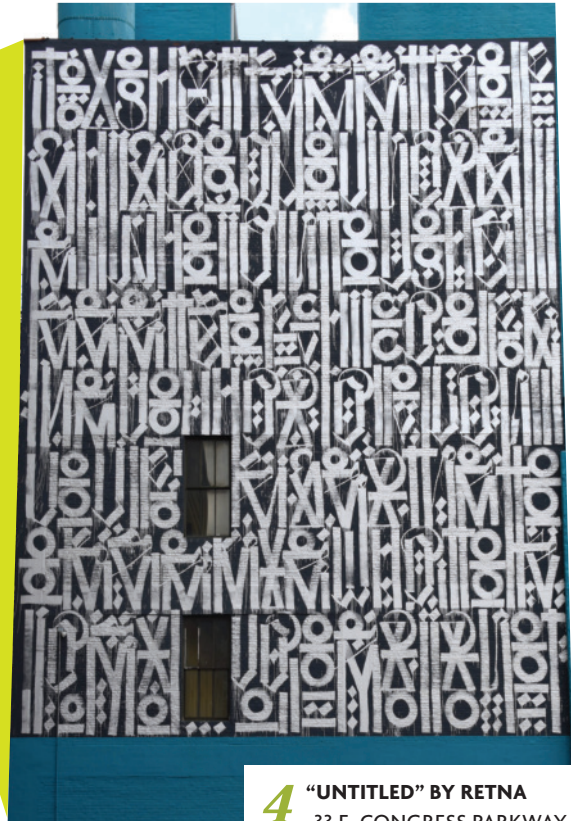




**5** “UNTITLED” BY DON'T FRET  
1152 S. WABASH



**7** “HARMONY” BY BEN EINE  
UNIVERSITY CENTER'S EAST FACING WALL, 525 S. STATE STREET



**4** “UNTITLED” BY RETNA  
33 E. CONGRESS PARKWAY



**2** “COLUMBIA ALUMNI COMPETITION  
MURAL” BY HEIDI UNKEFER  
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**The VCS Department's  
Fall Welcome Reception & Info Session**

**Wednesday, September 13<sup>th</sup>**  
4:15-5:00pm  
MC 707  
112 S. Michigan Ave.



**VISUAL  
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# WTF is New Media?

## *It's complicated*

by Daniel Brookman

**O**ften times, I'm caught off-guard when introducing myself to someone new. We exchange pleasantries, and they take me on a marvelous journey through their immaculately curated, highly professional lifestyle. Then, there's an awkward pause as we each take a drink, and the focus shifts. The first three questions they ask me come one after the other, the same every time, almost as if they were foreordained. The first two are simple, served up for me on a tee ball stand.

"What do you do?" and "What are you studying?" The third is a curveball: "What is New Media?"

Anyone who has been asked this question in earnest will struggle to answer. A particularly popular response is to generalize the category with a vague answer along the lines of "oh, you know, like computer art." Skipping this to talk about one's specific medium of choice is another: "I'm a net artist," or, "My work is mostly internet-based." The only way to piece together a definition then is through the technologies included, and excluded, in what is already considered "New Media" art. New Media is inherently a contradictory and evasive label. The components of what is new are always changing, never static.

Computers in the form of machines capable of mathematical calculations have existed since antiquity. The modern incarnation of electronic computers originated around the beginning of the twentieth century. The World Wide Web is twenty-six years old as of 2017, with the infrastructure of the Internet predating that by at least another twenty-six.

Simply put, the technologies described by New Media simply are not new anymore. If the "new" in New Media means "new on the scale of fine arts," then New Media acts as just another term to insulate art from any other consideration or outside critique. Either way, New Media is deliberately made into a hazy target. You can't offer criticism of something that is never clearly in focus.

The "new" in "New Media" is constructed through atemporal means, compressing any semblance of chronology into the realm of the

abstract. New never ends here. There is never a definition given for when this new begins or when it will end, because the ability to imbue a formal sense of "newness" in things serves to generate a false complexity. Anachronistic subject matters and means of presentation never seem to dull this label, instead being reanimated again and again as if made contemporary when presented through technological forms. "The medium is the message," without much room for anything else.

The politics of New Media rely on the promise that such technologies can enable an unrestrained space with unlimited possibilities for its users. Only those with capital can produce, reproduce, or distribute content in the form of old, physical media under our current conditions. Older media is then recognized for its failed potential in this area, while "New Media" promises to displace the need for physical materials, and thus nullifying any requirements of capital for content. It's an alluring vision of a meritocratic future, where content rises to the top based on its merit, and nothing else. However, "New Media" leans far too much on its prefix to separate itself from the systems it claims to escape.

The consumption and production of "New Media" is only accessible through specific devices and platforms, which are unavailable on an equal basis. For example, my privileged level of access to "new" technologies is far different when compared to others who find themselves barred entry through socioeconomic factors and the intersections of identity. "New" and "old" are individualized labels, defined by one's access to media, and the resources required to get to it. Beyond one's personal definitions however, such labels are applied very differently.

---

Daniel is an artist and music producer currently based in Chicago, Illinois. He studies New Media.

**A particularly popular response is to generalize the category with a vague answer along the lines of "oh, you know, like computer art."**



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# My Pup of Tea

*Can a tiny dog cure my nihilism?*

09

by Mary Fons



For the past three years, I have actively dreamed of owning a dog. Specifically, a teacup Maltipoo.

That's right: a teacup Maltipoo. A boutique dog no bigger than a well-fed guinea pig. A dog with a price tag equal to a month's

rent in a one-bedroom apartment in Logan Square. A dog bred for the bougiest among us, as evidenced by Hollywood actress Blake Lively, who carries her teacup Maltipoo, Penny, around in her purse. Disgraceful.

Yeah, well, I cannot wait to put my puppy into all of my purses. I will spend hours doing this.

Before you roll your eyes so hard you sprain them (bless your heart), you should know that I spend great quantities of time thinking about death and decay. My favorite thing to do is to walk up and down Michigan Avenue, brooding, trying very, very hard to not start smoking again. Over the past four or five years, I have developed a case of nihilism so severe, were the ghost of Albert Camus to pass me on one of my walks, I suspect he'd take me out for a sandwich and try to cheer me up.

Well, I don't want the ghost of an Existentialist to buy me a sandwich. I want a teacup Maltipoo and I want to name him Philip Larkin.

Philip Larkin. The eminent postwar English poet, the introverted and famously cantankerous author of such masterpieces as "Aubade," and that one you've heard which begins, "They fuck you up, your mum and dad —". Yes, that Philip Larkin, my favorite poet of all time by a mile for his biting wit and the way he always seemed sort of *resigned* to being human, all too human. Clearly, there can be no better name for my pup.

## I want a teacup Maltipoo and I want to name him Philip Larkin.

I fantasize about the day I bring home my bundle of joy, my very own living kryptonite to despair. I will shut the door, set down his mini-kennel, and dump out numerous shopping bags full of the toys and treats upon which I have splurged.

I'll drop to my knees and the wee creature will spring from my arms and bound across the carpet, zipping this way and that, yipping with happiness to be home, home, home! Oh, how Philip and I will cuddle on my couch! How soft his coat will feel against my cheek as we snorgle, how sweetly he will curl up in my lap as I read something light for once, like a Dan Brown novel or Teen Vogue. Away, long days of bewilderment. Be gone, interminable nights of staring into the abyss. With Philip Larkin at my side, I shall finally be able to beat back the darkness.

It looks as though I may be close to holding Philip in my arms. I have been making moves, contacting reputable breeders, investigating the various costs, thinking through what it would actually mean to be a good dog owner. Because I'm

not going to screw this up, no way. I have an ethical responsibility to be a reliable, loving caretaker to an animal in my home, even if — especially if — he's small enough to fit in a purse.

I'll be a great dog mom. I need Philip too much to be anything less.

Mary Fons (MFAW 2018) is managing editor at F Newmagazine. Read her blog, PaperGirl, at [maryfons.com](http://maryfons.com).

### FAST FACTS ABOUT MALTIPOOOS

- ☺ A Maltipoo is a cross between a Maltese and a Toy or Miniature Poodle. A Maltipoo isn't actually a breed, it's a hybrid.
- ☺ Maltipoos are hypoallergenic!
- ☺ Like most dogs, Maltipoos suffer from separation anxiety.
- ☺ Maltipoos are super smart and therefore highly-trainable.
- ☺ Are there any famous Maltipoos? Yes! Ellen Degeneres, Ashley Tisdale, Blake Lively, Miley Cyrus, Jessica Simpson, Michelle Kwan, Carmen Electra, Vanessa Hudgens, and Rihanna all have or have had Maltipoos.



# VISITING ARTISTS PROGRAM

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LASTING INFLUENCE

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The Art Institute of Chicago  
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Tuesday, September 12, 6:00 p.m.

## LAURA OWENS

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Tuesday, September 19, 6:00 p.m.

## APICHATPONG WEERASETHAKUL

*Distinguished Alumni Lecture Series*

*Presented in partnership with SAIC's Office of Alumni Relations*

Monday, October 9, 6:00 p.m.

## DO HO SUH

Monday, October 16, 6:00 p.m.

## MARK DION

*Presented in partnership with SAIC's Conversations on Art & Science Series*

Tuesday, October 24, 6:00 p.m.

## SARAH SCHULMAN

Wednesday, November 1, 6:00 p.m.

## GARETH PUGH

*In Conversation with Gillion Carrara & Caroline Bellios*

*Presented in partnership with SAIC's Department of Fashion Design and the Fashion Resource Center*

Monday, November 13, 6:00 p.m.

## STEFAN SAGMEISTER

*Presented in partnership with SAIC's Department of Visual Communication Design.  
Additional support provided by the Architecture & Design Society at the Art Institute of Chicago.*



School of the Art Institute  
of Chicago



# FABRIC OF OUR LIVES

## *At Western Exhibitions, artists spin a Michelle Grabner sculpture into multitudes*

by Alex Fiorentino

Envision a party where every girl has shown up in the same dress, only in different colors. The reception of such an event could be an absolute tragedy, but what if rather than a social faux pas, the outcome is a hardy, collective laugh over an earnest attempt to stand out with the inevitability of shared sources? Such is the theme of the most recent show at Western Exhibitions, “A Sag, Harbored,” encompassing fashion and the repetition of forms.

The centerpiece of the show is an untitled bronze by Michelle Grabner. The effect of hard, frozen drapery is a tale as old as time — apparent in the sculptural stone details of the city’s architecture. The intricacy of the crochet weave and tassel elements of Grabner’s sculpture, however, has a more quotidian feeling, like a tea cozy woven with love. For this to be memorialized in metal elevates the fiber work being referenced, a monument to something soft and made in time with care.

The spindly hangings of Rachel Niffenegger reference the body, but also the extra-bodily, with names such as “Spirit Slippage,” “Cartilage Mood Cage,” and Eva C’s “Nipple Ectoplasm.” The physical manifestations of paranormal presence appear as white-washed exoskeletons of string and epoxy holding up the quintessential ghost’s sheet, dabbed with moldy stains of dye. Their fragile appearance and the variety of dye and transfer techniques show a striving for representing what is unseen but always felt.

Many of the works in the show directly reference the fashion industry. The wall-encompassing “Stripe Patch (Selvedge),” completed in 1988 by Holt Quentel, points to the superior category of denim, whose finishing and fade allows for a particular longevity. While this work is acrylic on canvas, its appearance is that of patchwork scraps in varying shades of gray, with frayed stitching and moth-worn holes. Like the weather-beaten flag of a nation unknown, Quentel’s work seems to expose the fallacy of fashion’s eternal promise while embracing the age and wear we’ve come to expect from it.

The show also serves as a reference to cultural identity. “Exclusive” is an expansive multiplicity of drapes by Preetika Rajgariah. The work is composed of a length of red sari, embellished with bindis and kumkum, the turmeric-based colored powder used in Indian ceremonies. Some parts are distressed with bleach, tearing, and thread, an emphasis on the particular experience of womanhood presented in the narrative of the fabric’s surface.

Elizabeth Claffey’s “Matrilineal #6” and Kate McQuillen’s “Boxcutter III,” a print made four years earlier, could not be better paired for such an exhibition; like an X-ray, they each present women’s undergarments in white against a stark black background. Claffey’s study of a brassiere and McQuillen’s of a gossamer teddy are like twin sisters, each artist’s nearly-identical study of the structure of feminine garb coming to similar conclusions.

A framed page from Nicholas Frank’s “Biography” highlights the show’s overarching theme of “who wore it best” in a similar comparison of photos: one of Frank’s performances, and a visual from Beyoncé’s music video for her song “Ghost,” in which bodies are enveloped in stretched fabric. The tawdry

**The effect of hard, frozen drapery is a tale as old as time, apparent in the sculptural stone details of the city’s architecture.**



**INSTALLATION VIEW.** All Images courtesy of Western Exhibitions.

nature of tabloid fodder is elevated to a suggestion of authenticity, while also making fun of the often disparate comparisons between “fine art” and popular culture. The relationship between the common trope, as is presented in the whole of the show, is symbiotic and endless in its possibilities.

The range of materials exhibited goes beyond the normal expectations for drapery: From Molly-Zuckerberg Hartung’s use of painted leather, Silva and Tate’s polyester chiffon, Dan Gunn’s linked plywood, and even the silicon-lacquered bathmat of Amber Cobb’s “Held, Hugged and Stroked,” the sculptural materials run the gamut and provide the diversity needed for such a specific curatorial theme.

Other standouts include two photographic prints by Paul Mpagi Sepuya near the entrance, which feature glimpses of men’s bodies and their tension with the drapery of the artist’s studio walls, and the mixed-media paintings of Gyan Shrosbree, “With a Feather,” and the paired “Five Braids” and “With a Loop,” which are at once delectable and pathetic. With elements like a craft store feather and crests of glitter, these small scrappy works waste not and want not with their tripe-like dips of canvas strips.

It’s easy to appreciate “A Sag, Harbored” and its commitment to the single image of a piece of fabric held up on its two sides while falling in the middle, the mixture of painting, sculpture, photography and prints serving as evidence of a constant engagement. It examines the everyday functions and form of textiles, and displays how universal such a seemingly banal gesture can be for artists of varying backgrounds and generations.

*“A Sag, Harbored” is on view at Western Exhibitions through August 19, 2017.*

Alex is a master’s student in SAIC’s Art History Department and the art critic for F. He can be found obsessively looking at pictures of what Rihanna wore today.



**"MY TY" JOSEPHINE MESSER**



# OPENINGS

Art to see

&

12



**VLADIMIR STENBERG AND GEORGII STENBERG,** “The Mirror of Soviet Society,” cover for Red Field, no. 19 (May 1928). Ne boltai! Collection. Art © Estate of Vladimir and Georgii Stenberg/RAO, Moscow/VAGA, New York. (3)

## WE ARE HERE (1)

**WHERE:** The Museum of Contemporary Art Chicago (MCA), 220 E. Chicago Ave., Chicago, IL  
**WHEN:** August 19, 2017 through April 1, 2018

A major three-part exhibition borrows from the MCA's most significant collections to honor the museum's 50th anniversary. Bonus: Solange, Chance The Rapper, and Vince Staples will visit this fall for MCA talks in partnership with Pitchfork.

## PLACEMAKING & LANDMARKS - THE CREATION OF MEXICAN SPACES IN LA DIEZ Y OCHO

**WHERE:** National Museum of Mexican Art (NMMA) 1852 W. 19th St., Chicago, IL  
**WHEN:** August 29, 2017 through April 29, 2018

Curator Cesáreo Moreno (MFA '93), takes pieces from the NMMA's permanent collection and from local photographic archives to visually examine adapted cultural spaces. The museum will also serve as a Community Anchor Site during the 2017 Chicago Architecture Biennial, which takes place September 16, 2017 through January 2018.

**SIOBHÁN HAPASKA,** “Robot,” 2001. © 2001 Siobhán Hapaska (1)



## PROPOSITIONS ON REVOLUTION (SLOGANS FOR A FUTURE)

**WHERE:** Krannert Art Museum 500 E. Peabody Dr., Champaign, IL  
**WHEN:** August 31, 2017 through December 22, 2017

Opening around the centennial of the Russian Revolution, “Propositions” aims to have viewers thinking about radical changes in political power. Works by artists such as Coco Fusco, Jennifer Moon, and The Propeller Group will be on view.

## GIRLHOOD (2)

**WHERE:** Wedge Projects 1448 Howard St., Chicago, IL  
**WHEN:** September 9, 2017 through September 18, 2017

“Girlhood,” the solo exhibition of artist and educator Alyce Haliday McQueen, explores her interdisciplinary practice through photography and vernacular sculpture. Many of her works exist on the thin line between installation and environment.

**ALYCE HALIDAY MCQUEEN,** “Untitled,” 2017. Image courtesy of Wedge Projects (2)



## REVOLIUTSIIA! DEMONSTRATSIIA! SOVIET ART PUT TO THE TEST (3)

**WHERE:** The Art Institute of Chicago 111 S Michigan Ave, Chicago, IL  
**WHEN:** October 29, 2017 through January 15, 2018

In dialogue with a series of programs in Illinois examining the 100th anniversary of the Russian Revolution, this exhibition at the Art Institute of Chicago explores the trajectory of early Soviet art.



*where to see it*

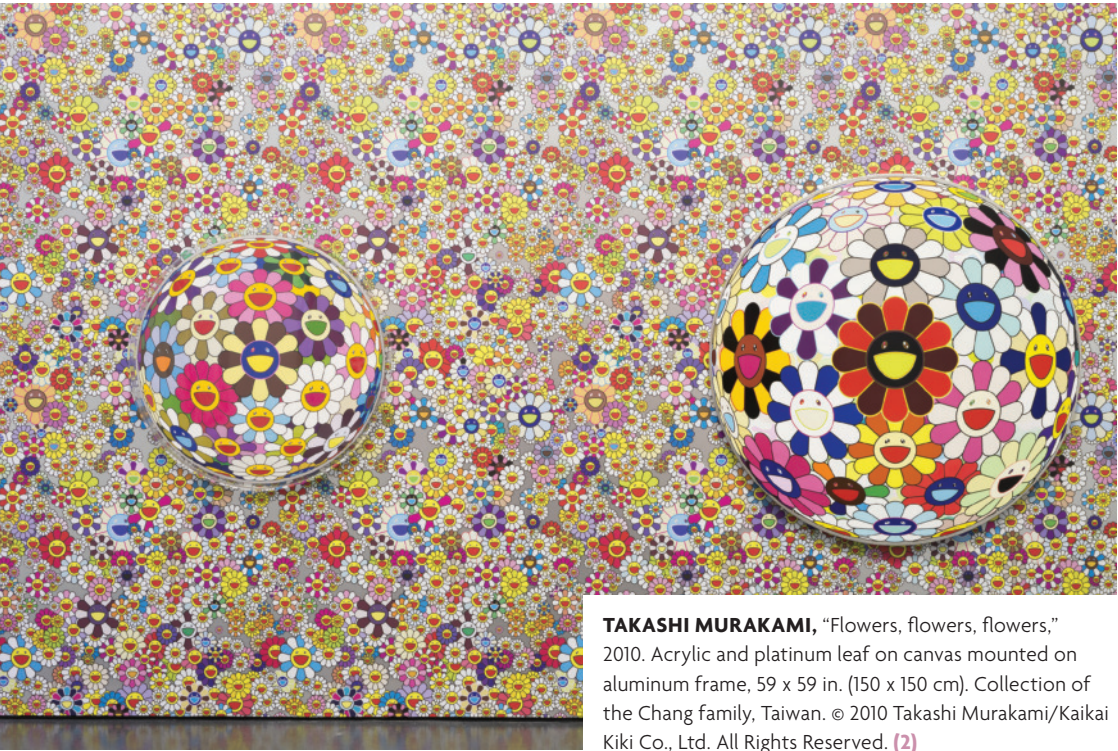
# CLOSINGS



**HELENA ALMEIDA**, “Dentro de mim (Inside Me),” 2001. Collection of Américo Marques Santos. © Helena Almeida. (1)



**SCOTT REEDER**, “Real Fake,” 2013. Image Courtesy of Kavi Gupta Gallery, Chicago) (4)



**TAKASHI MURAKAMI**, “Flowers, flowers, flowers,” 2010. Acrylic and platinum leaf on canvas mounted on aluminum frame, 59 x 59 in. (150 x 150 cm). Collection of the Chang family, Taiwan. © 2010 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved. (2)



**MARY KOGA** Tulips: RG #16, from the “Floral & Leaves” series, 1971. Image courtesy of MoCP. (3)

## BETWIXT AND BETWEEN HENRY DARGER’S VIVIAN GIRLS

**WHERE:** Intuit The Center for Intuitive and Outsider Art (INTUIT)  
**WHEN:** Closes September 4, 2017.

The reclusive outsider artist’s work will be on display at INTUIT until early September, so don’t wait. Check out their Henry Darger Room Collection while you’re there, on view permanently.

## HELENA ALMEIDA: WORK IS NEVER FINISHED (1)

**WHERE:** The Art Institute of Chicago  
111 S. Michigan Ave., Chicago, IL  
**WHEN:** Closes September 4, 2017

The first solo show in the United States for the Portuguese artist, “Work is never finished” showcases her feminist and performance-oriented art.

## TAKASHI MURAKAMI: THE OCTOPUS EATS ITS OWN LEG (2)

**WHERE:** The Museum of Contemporary Art Chicago (MCA), , 220 E. Chicago Ave., Chicago, IL  
**WHEN:** Closes September 24, 2017

Your last chance to experience the “superflatness” of this superstar Japanese artist’s work is fast approaching.

## RE:COLLECTION (3)

**WHERE:** Museum of Contemporary Photography (MoCP)  
600 S. Michigan Ave., Chicago, IL  
**WHEN:** Closes October 1, 2017

A comprehensive look into the MoCP’s archives, “re:collection” showcases a vast array of techniques and subject matters throughout the history of photography.

## CHICAGO RIVERWALK PUBLIC SCULPTURE EXHIBITION (4)

**WHERE:** Chicago Riverwalk,  
South bank of the Chicago River  
**WHEN:** Closes November 1, 2017

See Tony Tasset’s and Scott Reeder’s sculptures along the Chicago River as part of Mayor Rahm Emanuel’s citywide Year of Public Art initiative. Dozens of exhibits, tours, and more continue through December.



# What's Wrong with Weiss?

by Jose Nateras

**D**rawing parallels between lynchings and concentration camps in the Chicago production of “Wicked.” Calling a play’s central protagonists — young graffiti artists of color — “urban terrorists.” Not-so-subtly endorsing racial profiling in a review of Silk Road Rising’s “INVASION!”

Chicago Sun-Times theater critic Hedy Weiss seems unable to write a review that isn’t steeped in bias, prejudice, and racism.

It was almost expected that Weiss’s review of Steppenwolf Theatre’s July production of “Pass Over” by Antoinette Nwandu would be tone-deaf. What may not have been expected, was the extent to which Chicago’s theater community said, “Enough.”

## WHO’S ‘CLUELESS’?

Nwandu’s “Pass Over,” a new take on Beckett’s “Waiting for Godot,” addresses the issue of police brutality and the death of countless black people at the hands of police. In her review, Weiss writes:

*But, for all the many and varied causes we know so well, much of the lion’s share of the violence is perpetrated within the community itself. Nwandu’s simplistic, wholly generic characterization of a racist white cop (clearly meant to indict all white cops) is wrong-headed and self-defeating. Just look at news reports about recent shootings (on the lakefront, on the new River Walk, in Woodlawn) and you will see the look of relief when the police arrive on the scene. And the playwright’s final scenes — including a speech by the clueless white aristocrat who appears earlier in the story — further rob the play of its potential impact.*

The idea that Weiss, a white woman, is in a better position to take into account black-on-black violence than the play’s (black) author, is offensive. A critic capable of actual theoretical criticism might be able to look at Nwandu’s choice to include a speech by “the clueless white aristocrat” and see the successful execution of a dramaturgical technique. Instead, Weiss allows bias and prejudice to color her review.

## TICKETS UNAVAILABLE

For years, conversations have been happening among Chicago theater artists — in particular artists of color — regarding Weiss and the implicit prejudices in her reviews. The concept of not extending invitations to press openings or free tickets (“comps”) to Weiss has been one that many theater artists have considered or already adopted.

To encourage other companies to follow suit, a number of Chicago theater artists organized the Chicago Theater Accountability Coalition (ChiTAC). Helmed largely by those Chicago artists who identify as people of color, including co-creators Ike Holter, Kevin Matthew Reyes, Tony Santiago, Sydney Charles, and Sasha Smith, ChiTAC organized swiftly, mobilizing email writing campaigns and using social media to encourage theaters to stop inviting Weiss to their productions. ChiTAC’s Change.org petition has garnered over 3,700 signatures to date and websites such as Broadwayworld and Jezebel covered the story this summer.

As of this writing, a number of theaters, including The Gift, New Colony, First Floor Theatre, and many others, have publicly announced that they’ve committed to un-inviting Weiss to review their plays.

**The idea that Weiss, a white woman, is in a better position to take into account black-on-black violence, is offensive.**



## Outlining the offenses of a problematic Sun Times theatre critic

Though not a full-on ban, these theaters will simply no longer invite Weiss to their productions, nor provide her with comps. The Chicago theater community has come together to hold authority figures accountable for perpetuating deeply biased, prejudiced, and ill-founded opinions under the guise of criticism.

## ‘SUCK IT UP’

Not everyone in the Chicago theater scene is in support of the initiative, however. In a statement, the Chicago Tribune’s Editorial Board made it clear they hold little regard for the thousands of people who have taken issue with Weiss’ work.

*The deal between professional artists and critics is that artists create art and critics critique. Artists don’t have to like the reviews, or even read them, but they have to suck it up and take them, assuming they are delivered in good faith, as longtime critic Weiss does.*

*There’s a hint of campus-style intellectual coddling at play in the attacks on Weiss, as if members of the theater community, like some students and professors, want to exist in a “safe space” protected from disagreeable ideas. But if there’s one place in the creative world that shouldn’t be safe from controversy, it’s the theater. Live performances deliver ideas and emotions in a uniquely powerful way. Playwrights speak their mind, and so do critics.*

*If some members of the Chicago theater community need a “trigger warning” to get through the season, then here it is: You won’t like every review you see.*

The Tribune’s editorial piece reeks of bruised ego. The implication that Weiss, as “an established critic,” is somehow above being held accountable is absurd.

Yet another example of generational criticism,

the letter makes light of concepts like “safe spaces” and “trigger warnings,” dismissing artists and activists who live in a world where trigger warnings precede the actual trauma of police violence, school shootings, and the failures generations that have come before. With the help of such organizations as ChiTAC, these artists and activists are done “suck[ing] it up.”

Chris Jones, theater reviewer for The Chicago Tribune, predictably came to Weiss’ defense. In a public Facebook post, Jones wrote, in part:

*I support Hedy’s right, as a long-serving professional in this field, to express her opinion, even though it may be contrary, as in this case, to the prevailing point of view or, at least, mode of expression, and even offensive to some.*

*In my experience, engagement with different points of view is always preferable to trying to shut them down or ban their free expression [...]*

*A critic’s primary responsibility is to the reader; it is our readers who judge us. And believe me, they let us know how we are doing and how much use they have for us.*

As a white writer, Weiss’ lack of perspective and obvious biases and prejudices perpetuate systematic attitudes and viewpoints that are not merely “offensive,” but harmful to disenfranchised communities.

And if indeed a critic’s “primary responsibility is to the reader,” Jones fails to recognize that a large portion of both critics’ readership consists of theater practitioners. Jones and Weiss have been judged — and have been found wanting.

Perhaps The Annoyance Theater put it best in a public Facebook statement, in which they expressed frustration that Weiss has “for years” failed to assess Goethe’s basics in critiquing art, namely, asking what the artist has tried to do, how well they’ve done it, and if it was worth doing.

Their conclusion? “No more free tix.”

Jose is a writer/actor/nerd



# 'Zebra' Earns his Stripes

*On the busy corner of Adams and Michigan, street artist Zebra's story stands out*

by Mary Fons

The northwest corner of Adams and Michigan is arguably one of Chicago's busiest, thanks to its proximity to a certain well-known art museum just across the street. Each day, throngs of tourists, students, and workers squeeze past each other and, if Michael Bailey is drawing, sidestep an artist at work.

"I've been drawing since I was a kid," said Bailey one steamy weekday afternoon. "I can draw everything, but portraits are what I like to do."

The Chicago native signs all of his works "Zebra," and prefers to be addressed as such. According to his website, he chose the nickname to "represent [his] black and white heritage."

The name suits the artist's chosen medium as well: The portraits Zebra draws (and the prints he makes from them to sell on the street) are rendered exclusively in dark charcoal on white cardstock.

"I do a lot of musicians and rappers," he said. "I do some comedians, too."

If he's interested in the subject, Zebra says, he'll draw it. The subjects in most of the pieces he's offered lately on Adams and Michigan have been celebrities such as Beyoncé, Kanye West, and Madonna. However, Zebra's online gallery shows hundreds more pieces separated into categories: sports, comics, and historical figures.

Zebra didn't always sell art on the street. As he tells it, his path to his current gig has been "a rollercoaster."

"I was an architect before," he said. "That's what I got my degree in." After obtaining his B.A. in Architecture from the Illinois Institute of Technology (IIT), Zebra says he continued his education at the University of Chicago, acquiring an MBA. He moved



MICHAEL BAILEY shows his ability to create portraits. (Photos by Juan Carlos Herrera)

to Atlanta and went into business for himself and, at least for a while, things went well.

"I was running a business, then I was doing art publishing and distribution," he says. "I built up a million-dollar corporation down in Georgia. I was a millionaire, then I gave it all away, threw it all away. I went to prison and got homeless. I didn't like all that money. But I need the money now, I wish I wouldn't have blew it all."

With a laugh, Zebra said, "I went from poor and in the ghetto to architect, got the MBA, was a businessman, millionaire, top of the world, then back to the bottom. I wouldn't be doing this if I hadn't lost everything. But I'm doing what I love to do."

If you're looking for Zebra, try a couple blocks over on State Street, where he typically sets up shop. Drawings are three dollars apiece, and he does take commissions.

Mary Fons (MFAW 2018) is managing editor at F Newsmagazine. Read her blog, PaperGirl, at maryfons.com.

## TIPS FOR SELLING STREET ART:

**CONSIDER THE STORY:** Where are you selling your work? An everyday hustle is fine and necessary, but during holidays and special events, selling where locals (or tourists) create heavy traffic, increases the probability for success.

**SPEND SOME TIME BUILDING UP YOUR INFRASTRUCTURE:** Once you get started, your revenue can be put towards your supplies. But up-front costs can be daunting at first. To do street art well, you might need to try raising money in another way to bump up your quality.

**MIND YOUR COST STRUCTURE:** Are you so productive that you can sell two-for-ones? Is your art so intricate that you can't afford to lose money on it? Are you willing to take donations rather than prices? You'll never be able to be successful if you aren't aware of your business model.

**PRACTICE MAKES PERFECT:** To make your art the most attractive, spend some time working on your craft. The old adage 'You only get one first impression' becomes amplified when you're at the mercy of pedestrians walking past you.



The high-contrast pieces are perfect for catching the eyes of passersby



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Valentina Kulagina, *International Working Women's Day Is the Fighting Day of the Proletariat*, 1931, Lithograph on paper, 39 3/4 x 27 1/2 in. (1100 x 725 mm), Ne boltai! Collection.

Dziga Vertov and Ekaterina Svilova, still from *The Three Heroines*, 1938, digital transfer from 35mm film, 54 min. Courtesy of the Vertov Collection of the Austrian Film Museum.

## Emmanuel Pratt Radical [Re]Constructions

September 12, 2017–Spring 2018

Emmanuel Pratt, Concept sketches for *Radical [Re]Constructions*, 2017. Courtesy of the artist.



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# *the* Opulent Octopus

*Murakami at the MCA*

by Grace Ann Wells

Obviously, it's an exciting time for retrospectives at the Museum of Contemporary Art Chicago (MCA). Last April, the museum hosted a six-month long exhibition of the work of Kerry James Marshall; this year, it has chosen to focus on Takashi Murakami, considered to be one of Japan's greatest living artists.

"The Octopus Eats Its Own Leg" opened to the public on June 6 and is a stunning survey of Murakami's work. The artist has famously collaborated with the likes of Kanye West and the Louis Vuitton luxury brand, blurring the lines between high and low art, gallery-worthy pieces and commercial endeavors, and the position of flatness and emptiness in illustration.

Murakami entered the art world in the 1990s with what he calls his Superflat theory. The theory, which he describes in a short video screened at the entrance of the exhibition, comes from the flatness he perceives in modern anime and manga as well as in historic Japanese prints. By applying the Superflat theory in his work, Murakami aims to depict dimension while retaining flatness. In the exhibition's opening video, Murakami explains that "the greatest art piece is, I thought, emptiness."

Throughout his career, Murakami has rejected the distinctions made in the Western art world between high art and commercial work. The super-commercialized illustration style of anime has been a way for him to do this. His trademark anime style created pop culture darling out of Murakami: In 2003, his high-profile collaboration with Louis Vuitton widely publicized his name and work and upped the ante for the importance of logos in the in the fashion industry. That's right: Those Louis Vuitton Speedy bags with multicolored logos, the ones you dreamed of carrying with your velour tracksuit? Those are bonafide Takashi Murakami pieces.

In 2007, Murakami worked with Kanye West to design the album artwork for West's "Graduation." (Murakami called West "difficult, because every week Kanye has new ideas.") The album art features an anime-style bear dressed as Kanye and is on display in multiple forms throughout the MCA show.

Though Murakami's legendary Louis Vuitton bags are not a part of the exhibition, the artist's iconic smiling flowers certainly are. Murakami designed the technicolor flowers while studying for entrance exams to the Tokyo National University of Fine Arts; they were later featured on rugs sold at Art Basel and have become one of the artist's most famous motifs. The MCA didn't hesitate to capitalize on the popularity of Murakami's smiling flowers: They appear in silver wallpaper, for example, and one entire room of the show is covered with them.

The MCA's exhibition ends with a display of Murakami's post-tsunami works about Arhats. The large scale pieces were created in 2012 as a token of gratitude for Qatar after they provided aid to Japan in the wake of the Great East Japan Earthquake and Tsunami in 2011. One work in particular, "500 Arhats," is a painting 100 meters long, officially one of the

largest artworks in the world; several panels from the work are on display. The artist's Arhat series also features works painted by the artist himself, rather than by the many Japanese art students he has long employed to execute much of his work.

"The Octopus Eats Its Own Leg," considered from the point of view of a

struggling art student, can be validating. Murakami has managed to retain the title of "serious" artist (and art theorist) while still taking advantage of commercial opportunities. Art schools have been known to encourage their students to separate commercial and "real" art, when in reality, it's unsustainable and unrealistic to expect young artists to make work without concern for cost or profit. Murakami's message is a reminder that selling your work doesn't have to be shameful; neither is wanting to make a living.

Murakami's signature blend of fine art and commercial art practices can be seen at the Museum of Contemporary Art Chicago until September 24, 2017. Admission is free for SAIC students with ID.

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Grace is the school news editor at F. She didn't know what else to put in her bio, so just picture her chugging coffee somewhere.



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students with  
valid id

thursdays at  
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## conversations at the edge

experimental media series

thursday, october 12, 6:00 p.m.

**jim trainor**  
the pink egg

thursday, october 19, 6:00 p.m.

**the real-fake**

with curators claudia hart and rachel clarke  
and an appearance by laturbo avedon

thursday, october 26, 6:00 p.m.

**sandra gibson and luis recoder**  
tense nature: the changeover system

with sound artist brian case  
*presented in collaboration with gallery 400 at the university of illinois at chicago*

thursday, november 2, 6:00 p.m.

**alex gerbaulet**  
digging deep

*presented in collaboration with goethe-institut chicago*

thursday, november 9, 6:00 p.m.

**the films of ana mendieta**

thursday, november 16, 6:00 p.m.

**sondra perry**  
performance and video

thursday, november 30, 6:00 p.m.

**coco fusco**  
cuba portraits

*presented in collaboration with the video data bank*

*The series takes place at the Gene Siskel Film Center unless otherwise noted.*



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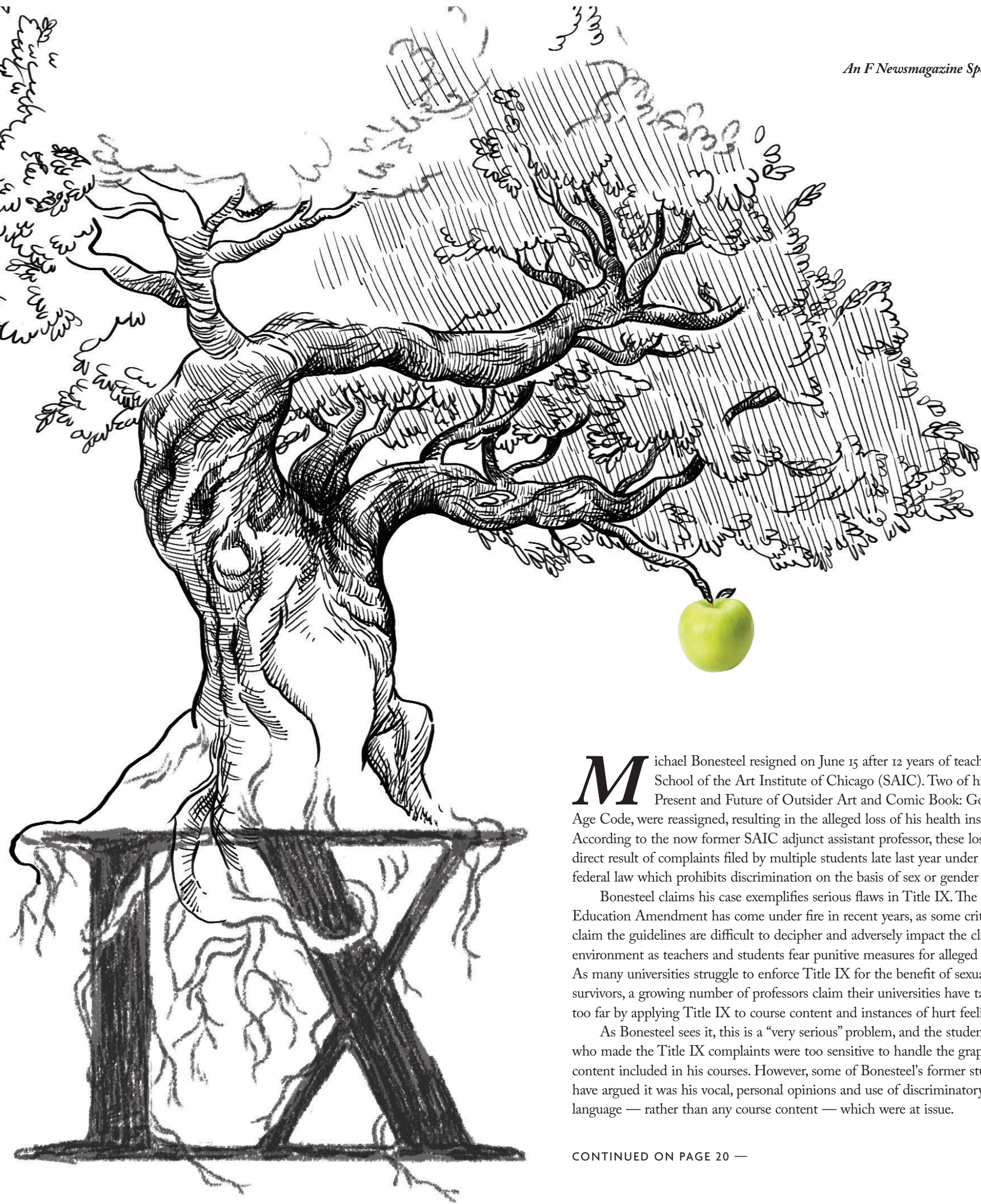
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**M**ichael Bonesteel resigned on June 15 after 12 years of teaching at The School of the Art Institute of Chicago (SAIC). Two of his courses, Present and Future of Outsider Art and Comic Book: Golden Age Code, were reassigned, resulting in the alleged loss of his health insurance. According to the now former SAIC adjunct assistant professor, these losses were a direct result of complaints filed by multiple students late last year under Title IX, a federal law which prohibits discrimination on the basis of sex or gender identity.

Bonesteel claims his case exemplifies serious flaws in Title IX. The 1972 Education Amendment has come under fire in recent years, as some critics claim the guidelines are difficult to decipher and adversely impact the classroom environment as teachers and students fear punitive measures for alleged infractions. As many universities struggle to enforce Title IX for the benefit of sexual assault survivors, a growing number of professors claim their universities have taken it too far by applying Title IX to course content and instances of hurt feelings.

As Bonesteel sees it, this is a “very serious” problem, and the students who made the Title IX complaints were too sensitive to handle the graphic content included in his courses. However, some of Bonesteel’s former students have argued it was his vocal, personal opinions and use of discriminatory language — rather than any course content — which were at issue.

CONTINUED ON PAGE 20 —

# TITLE IX: *a* GENEALOGY

indicates democratic  
executive branch

indicates republican  
executive branch



**1967**  
President Lyndon Johnson signs Executive Order 11375 prohibiting federal contractors from discriminating on the basis of sex.

**PRESIDENT LYNDON JOHNSON**  
The 36th president of the United States was at the center of a number of landmark moments in civil rights legislation; among them, the Civil Rights Act of 1964.

**1964**  
Congress passes landmark Civil Rights Act outlawing discrimination based on race, color, religion, sex, or national origin.



# Class Warfare

*An SAIC professor resigns for his class. What went wrong?*

By Grace Ann Wells

— CONTINUED FROM PAGE 19

Because Title IX disputes require confidentiality from those involved in complaints, many of the details surrounding Bonesteel's departure are difficult to confirm. There does appear to be a timeline of key events, however.

## THE DANGERS OF DARGER

In the fall of 2016, Professor Michael Bonesteel was teaching two courses at SAIC; on December 12, 2016, in his Future of Outside Art class, Bonesteel claims that "a student said he was offended because I had presented a theory that connected girls with penises with Darger's childhood trauma."

Henry Darger (1892-1973) was a controversial "outsider artist" whose work and life Bonesteel has studied at length; his book, "Henry Darger: Art and Selected Writings," was published in 2001. Darger often depicted hermaphroditic children in his work, which some scholars suspect was related to childhood trauma and sexual assault. Students who have identified themselves in interviews or online as current SAIC students and/or former students of Bonesteel — some of whom must remain anonymous per Title IX — allege that it was Bonesteel's insensitive presentation of the Darger material, rather than the material itself, which could have been perceived as transphobic.

On December 14, 2016, Bonesteel met with an SAIC-appointed diversity counselor to informally resolve the issue. The counselor suggested Bonesteel apologize to his class and provide various sources which would explain the theories behind what he was



1969

Bernice Sandler, a woman's rights activist, planned the first legal action against sex discrimination in employment in higher education at the University of Maryland, citing discriminatory hiring policies.

### DR. BERNICE R. SANDLER

Widely known as the "godmother of Title IX" for her pivotal role in the creation and implementation of the law. Dr. Sandler, alongside Rep. Edith Green, worked to spearhead hearings that documented discrimination in employment and education.



1971

Birch Bayh moves in the Senate to have Title IX added to the Reauthorization Bill.

### BIRCH BAYH

This Title IX co-sponsor is known today as the "father" of Title IX because of his role in crafting the original legislation and seeing through its passage in the Senate.

1970

Congress holds its earliest hearings on sex discrimination.



# S Share

## Following a Title IX investigation.

teaching. On December 16, 2016, Bonesteel claimed he “posted an online article on the topic of gender dysphoria along with an apology to the student who felt offended, saying that I should have treated the subject with more delicacy.” Bonesteel claimed that “it was not enough for this particular student, which leads me to believe that it was the material itself that was offensive and not my presentation.”

In an anonymous course evaluation obtained by F Newsmagazine, one student wrote that Bonesteel’s apology “read very much as an attack on the student who called out his behavior.”

Meanwhile, in Bonesteel’s Comic Book: Golden Age Comics Code class, additional Title IX complaints were filed over interactions between Bonesteel and his students. In an email interview, student Gabe Howell claimed that the class was “completely fine when we were discussing the actual class material versus [when we discussed] his personal vendettas towards students and the school.”

Bonesteel claimed that while having a class discussion over student opinion papers covering Gerard Jones’s book “Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book,” “a student went on a long diatribe about perceived anti-Semitic attitudes of the author and then proceeded to unload criticisms of SAIC’s policies towards minorities and transgender students specifically.”

It’s unclear what aspect of the book the student found offensive. In fact, the academic journal American Jewish History praised “Men of Tomorrow” as “a story of Jewish heroes and Jewish villains.”

According to Bonesteel, the exchange then “heated up” when he asked for patience from his LGBT students, as he was dealing with complaints in his other class.

Later in the class session, Bonesteel claimed that the same student who raised concerns about “Men of Tomorrow” asked for a trigger warning during a discussion of sexual violence, to which Bonesteel said he replied, “Really? You want a trigger warning for the word ‘rape’?”

Gabe Howell made no mention of such a discussion over “Men of Tomorrow.” He did, however, detail an incident between himself and Bonesteel regarding trigger warnings. According to Howell, the only time Bonesteel used trigger warnings in his class was “as a joke to single [me] out in the middle of class.”

Howell explained that during a class break, Bonesteel could be heard discussing sexual violence towards a character in a novel with another student. Howell said he “asked him to refrain from speaking about that within the classroom.” After the class resumed, Bonesteel allegedly displayed a slide featuring a comic of a young boy’s backside, stopped the slideshow, and “leaned into his microphone saying, ‘Hey Gabe! Trigger warning!’”

Despite these altercations, Bonesteel maintained that “If I made some honest and unintentional mistakes, I was willing to try and correct them.”

In fact, Bonesteel’s fall 2016 course evaluations show that the majority of students who completed them gave him ratings of four out of five or higher. One student wrote that “Michael did his job correctly. ... There were a handful of kids who apparently couldn’t grasp the idea of a violent history. ... He talked with political correctness.”

Among the professor’s course evaluations were several complaints about his presentation of material and classroom attitude, however. Bonesteel himself admitted to having had issues related to the presentation of material in the past.

### ACTING OUT

Compton Quashie (BFA, ’15) took Bonesteel’s Comic Book: Golden Age of Comics Code class in the fall of 2014. Quashie claimed that “whenever [Bonesteel] would come to a slide that featured a character of color, he would read them aloud in stereotypical voices.”

This concern was echoed by Gabe Howell, who claimed that “Michael mocked characters of color with racist caricature voices.”

Quashie alleges that after asking Bonesteel to refrain from using the slur “pickaninny” and cease reading characters of color in stereotypical voices, Bonesteel responded by saying, “it used to be okay to call black people n\*\*\*\*s but now I have to watch what I say.”

Quashie found Bonesteel to be “very defensive or dismissive to the point where it was almost not worth trying to discuss things with him.” The students then contacted the head of Multicultural Affairs to discuss the incident. Bonesteel met with said office as well as the chair of the Art History department.

Bonesteel claimed he was accused of sexual harassment, which SAIC defines as “any unwelcome sexual advance, request for sexual favor, or conduct of a sexual nature.” He asserts that he went through an SAIC-administered sensitivity training regarding how to handle content surrounding gender identity and that administrators determined that he had not violated Title IX, but both of the above courses were soon reassigned to other instructors.

The descriptions of the incidents by both Bonesteel and his students suggest that he may have been charged not with sexual harassment, but with discrimination. The SAIC student handbook outlines discrimination as “unequal, adverse treatment of an individual because of their protected legal status,” while sexual harassment is defined as “any unwelcome sexual advance, request for sexual favor, or conduct of a sexual nature.”

CONTINUED ON PAGE 22 —

**To [Bonesteel],  
the reassigning  
of his courses and  
subsequent loss of  
health insurance  
amounts to  
“censorship of  
both me and  
the material  
I presented.”**



**1972**  
Richard Nixon signs the Education Amendments Act — which includes Title IX — after it is enacted by Congress. This prohibits sex discrimination in any type of educational program or any activity that is funded federally.

**PRESIDENT RICHARD NIXON**  
Richard Nixon, the 37th president of the United States, was instrumental in securing anti-discrimination policy through the passing of Title IX, despite his controversial tenure.

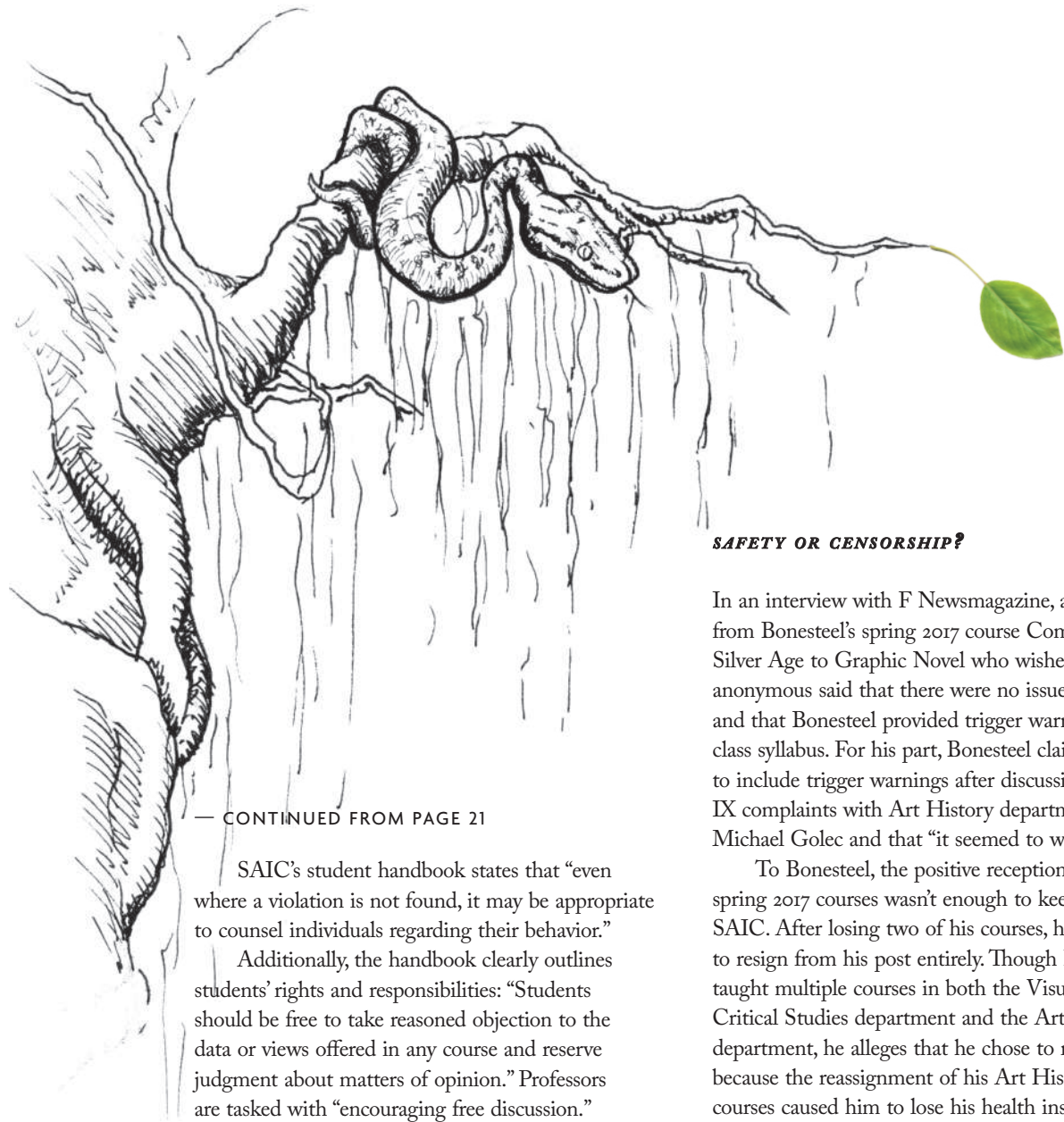


**1973**  
Billie Jean King defeats Bobby Riggs in an exhibition tennis match dubbed the “Battle of the Sexes” on September 20.

**BILLIE JEAN KING**  
A legendary tennis player and the first female athlete ever to earn \$100 thousand in a single match. King continues to be a dedicated fighter for women’s rights as well as a champion of Title IX, which has contributed to ensuring women’s equity in sports.

**1979**  
In Cannon v. University of Chicago, the Supreme Court rules that individuals can sue under Title IX.





#### SAFETY OR CENSORSHIP?

In an interview with F Newsmagazine, a student from Bonesteel's spring 2017 course *Comic Book: Silver Age to Graphic Novel* who wishes to remain anonymous said that there were no issues in the class and that Bonesteel provided trigger warnings on the class syllabus. For his part, Bonesteel claimed he chose to include trigger warnings after discussing his Title IX complaints with Art History department chair Michael Golec and that "it seemed to work well."

To Bonesteel, the positive reception of his spring 2017 courses wasn't enough to keep him at SAIC. After losing two of his courses, he chose to resign from his post entirely. Though Bonesteel taught multiple courses in both the Visual and Critical Studies department and the Art History department, he alleges that he chose to resign because the reassignment of his Art History courses caused him to lose his health insurance.

In Bonesteel's opinion, SAIC's response to the complaining students was a "colossal overreaction." To him, the circumstances of the situation amount to "censorship of both me and the material I presented."

Laura Kipnis, a tenured professor at Northwestern University, faced her own issues with Title IX over articles she published in the *Chronicle of Higher Education* regarding claims of assault and harassment on college campuses. In a phone interview, Kipnis stated that "I actually think that Title IX is being overextended if anyone thinks it covers material on a professor's syllabus."

For professors, Kipnis said, navigating the country's rapidly evolving political climate vis-à-vis language in the classroom can be difficult, particularly when discussing history. "There's this heightened scrutiny now about certain ways of talking about gender and sexual orientation," she said. "There's an assumption that there's a correct way to talk about those things. I think it's become a little rigid and lacks a sense of history."

#### AN ADMINISTRATIVE APPROACH

Dean of Faculty at SAIC Lisa Wainwright made it clear that SAIC takes Title IX seriously. The roughly five to eight cases her office sees annually are all thoroughly investigated by peer review and investigations can take up to three months to complete. Wainwright added that in 20 years at SAIC, she's seen only a handful of cases end in serious disciplinary action or termination.

Wainwright clarified that courses are not and have never been eliminated after a Title IX dispute; they are simply re-assigned to an equally-qualified professor. As Wainwright explains, the issue at hand is "how it's taught, not what is taught."

Wainwright's understanding of the importance of academic freedom aligns more with Kipnis's comments than narrative pushing overly-sensitive students or negligent schools as the problem.

For Wainwright, "Academic freedom is key here. We're an art school. If we don't have academic freedom then we're fucked."

In Title IX disputes such as this one, it is difficult at best for outsiders to judge what occurred, due to privacy covenants and discrepancies between accounts from Bonesteel and his students. However, SAIC's actions make clear that they take Title IX seriously. While many professors find Title IX bloat to be an infringement on their academic freedom and an example of capitalist consumer culture on university campuses, some students maintain that swift action on Title IX complaints is long overdue.

Grace is the School News editor at F. She didn't know what else to put in her bio, so just picture her chugging coffee somewhere.

— CONTINUED FROM PAGE 21

SAIC's student handbook states that "even where a violation is not found, it may be appropriate to counsel individuals regarding their behavior."

Additionally, the handbook clearly outlines students' rights and responsibilities: "Students should be free to take reasoned objection to the data or views offered in any course and reserve judgment about matters of opinion." Professors are tasked with "encouraging free discussion." Based on this provision, and additional statements which guarantee freedom of expression, it appears as though students were within their rights when objecting to or confronting Bonesteel.

Title IX is a broad piece of legislation that is enforced on a case-by-case basis. Legally, the school has to investigate every claim presented. Investigations are done by peer review and include course evaluations and interviews with colleagues and students. Not all investigations end in the Title IX office, either; often, complaints are determined to be outside of Title IX altogether.

In the past, sensitivity training hasn't been mandatory for professors prior to teaching at SAIC, though faculty underwent sensitivity training for the 2016-2017 school year. The school is still determining when to require professors to re-up their training, though all new professors are now required to attend. In Title IX proceedings, specific sensitivity training modules may be assigned based on the incident(s) being addressed.



#### 1980

The U.S. Department of Education begins operating. *Alexander v. Yale* is the first court case to use Title IX in charges of sexual harassment against a university.

#### THE ALEXANDER V. YALE PLAINTIFFS

Yale students Ronni Alexander, Margery Reifler, Pamela Price, Lisa Stone and Ann Olivarius were the first plaintiffs to invoke Title IX in charges of sexual harassment against an educational institution. The plaintiffs lost, but as a result of the case, most U.S. universities instituted grievance procedures for claims of sexual harassment, which helped future generations define the term.

#### 1982

For the first time, women in America earn more bachelor's degrees than men.

#### 1993

Sanya Tyler, a Howard basketball coach, sues the university for sex discrimination under Title IX citing she is paid less than her male counterparts.



# Un-Titled

## Betsy DeVos goes to Washington

by Taylor Croteau

When U.S. Secretary of Education Betsy DeVos took office in February 2017, she wasted no time in hinting that changes to Title IX legislation were coming down the pike. Reactions were immediate and impassioned.

Conservatives continue to argue that the legislation restricts freedoms on campuses; they take issue particularly with certain Obama-era changes that extended the protections and resources under the original legislation. Liberals, on the other hand, fear that Title IX progress made during the Obama administration will vanish on DeVos' watch.

### TITLE IX, DEAR COLLEAGUE, AND ILLINOIS LAW

Title IX of the Education Amendments Act of 1972 was signed into law by President Richard Nixon; it prohibited discrimination on the basis of sex in any federally-funded education program.

Fast-forward almost 40 years to April 4, 2011, when the Office of Civil Rights, under the Obama administration, issued a Dear Colleague letter: a "guidance" detailing protections against sexual violence. The letter established why sexual violence is a form of sexual harassment that "interferes with students' right to receive an education free from discrimination," and outlines the requirements and

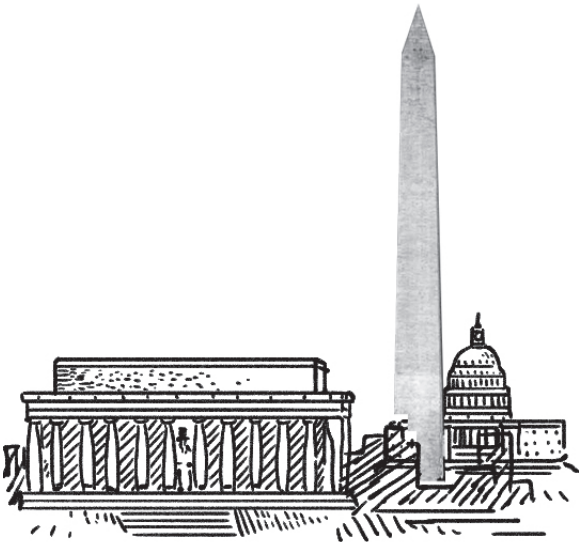
procedures with which any federally funded education program — including, but not limited to, universities, institutions, and school districts — must comply.

Title IX has basic requirements that recipients of federal funding must meet, and the School of the Art Institute of Chicago (SAIC) is required to meet federal and state Title IX standards. However, the school's Title IX policies and procedures as outlined in SAIC's Student Handbook differ from the federal minimum. The scope is actually broader: SAIC students are protected in compliance with the Illinois Preventing Sexual Violence in Higher Education Act ("the Act"), which is more detailed. And although SAIC is only required to hire one Title IX coordinator, the school employs three. SAIC's Title IX coordinators say they investigate every student complaint.

But what if federal regulations change under DeVos? According to Luma Asanoski, SAIC's newest Title IX coordinator, "Regardless of the changes, if any, the Illinois law remains in effect, and SAIC will continue to offer support and resources for our students, faculty, and staff."

Because SAIC adheres to Illinois law in addition to Title IX, systems in place at the school aim to protect students from discrimination within a more detailed framework. Those who oppose such nuanced frameworks argue that these stipulations infringe upon basic freedoms.

CONTINUED ON PAGE 22 —



**1994**  
A U.S. Court of Appeals sets the precedent that men may not use Title IX to claim sex discrimination, after a men's swimming team sued the University of Illinois for terminating its men's swimming program.

**1996**  
Doe v. Petaluma Unified School District becomes the first case to apply Title IX to student-on-student sexual harassment.



**2004**  
**BENITA MILLER**  
In 2004, Miller founded the Brooklyn Young Mother's Collective (BYMC) to provide social services support for pregnant teens and young mothers to stay in school. Miller continues to advocate for in-class education in the areas of sexual health, family court consequences, childbirth, and Title IX protection.



The Illinois law concerns itself with procedural aspects of Title IX conflicts, such as defining consent, timeframes for notifying parties of allegations, methods by which complaints can be submitted, amnesty provisions, training module development and execution, and more. Essentially, the Illinois Law follows the requirements set in the controversial Dear Colleague letter. Opponents of the letter (and of additional requirements like those above) say that the language is too vague and lacks concrete policy.

DEVOS VS. TITLE IX

DeVos had three meetings to discuss Title IX legislation on July 13: one with women's advocacy groups, one with men's rights groups representing the accused, and one with university leaders. Fatima Goss Graves, president and CEO of the National Women's Law Center, was present at the first meeting. She told U.S. News and World Report, "The symposium's limited participation from student survivors is hardly adequate to get a comprehensive understanding of how Title IX protections and enforcement have allowed so many survivors to continue their education and what happens when schools fail to live up to their civil rights obligations." There was massive backlash to the involvement of men's rights organizations in the second meeting. Chardonny Madkins is the Project Manager for End Rape on Campus (EROC), an advocacy group whose mission is to provide support for sexual assault survivors and their communities, as well as education and policy reform on campus and beyond. "There have been signals of this administration doing the opposite of their job, not upholding civil rights and stripping them away," Madkins told F Newsmagazine. "We're here to remind them that they are here to serve and protect people and not some of these political right-wing groups." On July 13, the Dear Betsy Campaign rallied outside of DeVos' meetings as she met with men's rights activists. DeVos appointed Candice Jackson as her Assistant Secretary in the Office of Civil Rights of the Department of Education. Jackson has also been accused by rights groups of turning a blind eye to survivors.

According to The Washington Post, Jackson said, "The accusations [of sexual assault] — 90 percent of them — fall into the category of 'we were both drunk,' 'we broke up, and six months later I found myself under a Title IX investigation because she just decided that our last sleeping together was not quite right.'"

TITLE IX: OPPONENTS AND ADVOCATES

In May 2016, the Law Professors' Open Letter Regarding Campus Free Speech and Sexual Assault expressed opposition to the Dear Colleague letter. Professors wrote that the letter infringed on free speech rights and due process protections. The authors explained that "directives that are deemed to be regulations need to be brought into compliance with requirements of the Administrative Procedure Act, including review and comment procedures."

Madkins summarized the support for the Office of Civil Rights guidances. "Survivors and advocacy groups 100 percent want equality and fairness for both parties, but that doesn't mean that we necessarily have to strip away guidance that will be ensuring certain rights for survivors for the very, very small percentage of people who might be falsely accused," she said.

The right to cross-examination is addressed in the Dear Colleague letter. The letter "strongly discourages schools from allowing the parties personally to question or cross-examine each other during the hearing." The letter explains communication like that could be traumatic or intimidating and foster a hostile environment..

Harvard Law Professor Nancy Gertner, a former federal judge, takes up the argument for cross-examination in her 2015 article "Sex, Lies and Justice," responding specifically to Harvard's sexual harassment policy changes. She argues that "however flawed, the way we test narratives of misconduct — on whichever side — is by questioning the witness, by holding hearings, by sharing the evidence that has been gathered, by giving everyone access to

At the crux of the debate is one of the longest running political conversations in the country: Is legislation living or dead?

lawyers, by assuring a neutral fact-finder." The Law Professors' open letter and Gertner's article both address another common argument against the Dear Colleague letter's guidances. The preponderance of evidence standard prescribed in the Dear Colleague letter maintains that if an accusation is more than likely true (if 51 percent of the evidence suggests the accusation is true), the accused should be found guilty. Critics argue that this standard should not apply when someone's reputation might be damaged. They cite the Addington v. Texas Supreme Court case that changed the burden of proof for involuntarily committing someone from preponderance of evidence to clear and convincing evidence.

Madkins said that arguments like these are "not really fair, and it's discriminatory, because no other discipline that happens on campus has that kind of high evidence standard." Other opponents claim that Title IX's original intentions were only to protect against discrimination on the basis of sex in college sports and very minimally in the admissions and classroom procedures. The original law, contrary to popular belief, does not actually reference college sports.

At the crux of the debate is one of the longest running political conversations in the country: Is legislation living or dead? Supreme Court Justices Ruth Bader Ginsburg and the late Anthony Scalia were famous for their friendship despite

differing views on this debate. Opponents of Title IX believe that the legislation shouldn't be enforced beyond what was originally written, while supporters and survivors believe it must shift with the times.

Taylor Croteau (MFAW 2018) likes dogs and watches Grey's Anatomy unironically. Unfortunately, her roommate is allergic to dogs, so she watches Grey's Anatomy alone.



2011 Under President Obama, the Education Department's Office of Civil Rights issues a Title IX-specific "Dear Colleague" letter to some 7,000 federally-funded educational institutions. Signed by Assistant Secretary Russlynn Ali, the letter requests compliance on matters such as grievance processes, appeal procedures, and the reporting of on-campus vs. off-campus incidents.

2015 By April 1, 106 universities are under investigation for mishandling Title IX in sexual assault investigations.

2017 BETSY DEVOS Betsy DeVos is sworn in, after a 51-50 February nomination vote, as the Secretary of Education and begins questioning the architecture of Title IX, suggesting changes to come.



*Dr. Eugenia Cheng  
teaches*

# Elegant Abstractions

*the art of math*

by Daniel Gomez Dugand

Eugenia Cheng isn't a regular artist. Her doctorate, from Cambridge University, is in mathematics, and she's been trying to fight against the negative preconceptions people in the arts and humanities tend to have about math.

"Maybe it is just the same thing but with different emphases," Cheng said, when speaking about the differences between science and art.

"Maybe in art the emphasis is on what it is you are creating as an interpretation; and maybe in science the emphasis is on the conclusions that you draw. But in order to draw conclusions, you have to create ways to get to those conclusions. I'm trying to create something that makes a compelling interpretation in some abstract way."

Cheng's resumé includes several texts on category theory and math for the general public, as well as lectures and workshops around the world. Although she has never felt fraudulent calling herself an artist (Cheng's a musician), she does admit that has seemed to be a self-fulfilled prophecy. She now works at the School of the Art Institute of Chicago (SAIC), exploring both the reasons for why people abandon mathematics and the separation between art and science. She recently made an art piece for the EMC2 Hotel, which describes itself as a hotel "at the intersection of art and science."

Cheng said her mom introduced her to math and logical thinking at a young age; she was taught computer programming and learned how to recognize illogical thinking. Her family is also very musical: Her dad built record players and her older sister took drum lessons.

**"A lot of people think that math is something that you can't appreciate unless you get past a certain level."**

She recently found a diary from when she was 13 years old, and in it, she wrote that "the key to get through all this terrible, terrible life of classes and boarding school is to turn to art. ...I should always just turn to music every time I'm getting frustrated with any of the boring things," like math homework.

Cheng also recalled her enjoyment in assisting classmates. "It was much more interesting to me than doing the math problems myself," she said. "I always found it easier to do so helping other people understand. It was a way of challenging myself." It was also a mode of thinking her piano teacher/mentor taught her.

At Cambridge, she saw how men were pushed harder and were more prepared than women. For the first year, she worked hard to catch up. When she started her research, Cheng saw how her fellow students — who had done so well in academics and in testing — fell behind. It was one of the first indications she got regarding the problems with math education.

After getting a post-doctorate degree in Chicago, Cheng eventually returned to the United Kingdom. Around that time, she was asked to write her first book, "Cakes, Custard and Category Theory: Easy Recipes for Understanding Complex Maths" (republished under the title "How to Bake  $\pi$ : An Edible Exploration of the Mathematics of Mathematics").

At the same time, Cheng was becoming frustrated with her job in the UK. "I was a sort of standard maths professor in a standard maths university," she said. "And the education system had sort of been falling

apart a bit in the UK. ...The whole thing had become very disruptive."

Cheng moved back to Chicago, and when her book started getting traction in the larger U.S. market, she slowly faded out of standard academics in favor of work

making math accessible to a broader public.

In 2015 she was invited to be a guest on "The Late Show" and to give a TED talk. When she learned about the possibility of teaching at SAIC, she "jumped at that immediately," adding that it was her dream job.

"I get to reach people who would otherwise just give up. I can then use what I learn from teaching art students and use that to teach people around the world. There's a huge amount of symbiosis,"

Cheng has recently been publishing a series of articles titled "Everyday Math" in The Washington Post, in which she attempts to show new and different ways to explain everyday occurrences. Topics range from "The Logic of Our Fear of Flying" to "How to Measure



25

Diversity." Cheng tries to show the limits of math; she concedes that math is not the answer to everything.

Cheng recently released her second book, "Beyond Infinity: An Expedition to the Outer Limits of Mathematics." She wanted to tap into the more visceral approach to a mathematical concept children have when thinking about infinity.

Cheng also founded Liederstube — an organization she describes as having "a similar message for classical music to the message I have for math, which is breaking down the boundaries surrounding it and presenting it as something that is for everybody."

"A lot of people think that math is something that you can't appreciate unless you get past a certain level, and it's the same for classical music, that it is somehow inaccessible because you have to know what to think. But actually, the reason I love math and music are for very visceral reasons."

---

Daniel (MA 2019) is a Visual and Critical Studies major. He is interested in 3-D printed pizza.



A row of seven blue 3D block letters. From left to right, they are: '1', '0', '0', '0', '1', '1'. Each letter is constructed from a grid of small cubes, giving them a three-dimensional appearance. The '1's are thinner than the '0's.

A sequence of eight 3D block representations showing the digit '0' being formed by adding blocks to a digit '1'. The sequence starts with a single '1' and progressively adds blocks to form the '0' shape, illustrating the concept of a generative model.





The best bookstores, in my view, are crammed-to-overflowing with book after random book begging to be discovered. If it's a used bookstore, all the better. You could say I like my bookstores like I like my Oreo cookies: stale and double-stuffed.

Which is why I despise Amazon's slick, well-lit, data-driven IRL bookstore in Chicago's Lakeview neighborhood. Though I will admit through gritted teeth that a bad bookstore is better than no bookstore at all, if you value the life of your mind, avoid this place.

I LIKE YOUR PONYTAIL

Amazon Books opened in Chicago in March of this year and is the fifth of its kind in the U.S. Not surprisingly, Amazon's home city, Seattle, got the first-ever brick-and-mortar version of the online retail behemoth two years ago. Other cities home to Amazon Books won't surprise you: Portland, Boston, and San Diego each have one; New York's got two. But fear not, suburban Omaha: Amazon likely has plans to come to a shopping mall near you. All those empty Barnes & Noble lots are move-in ready. Very convenient.

Indeed, it's Amazon's location in Chicago (3232 N. Southport) which we must first examine, as the issues I have with the business have a good deal to do with its address.

The data-driven bookstore — we'll get to data in a minute — is a crown jewel in the stretch of shops running along Southport Street from Belmont to Grace, an area dubbed recently the "Southport Corridor."

What sorts of shops will you find in the Southport Corridor? Let me put it this way: If you need new Lululemon running shorts, some artisanal asiago, PBA-free baby bottles and/or dog chews, and a diamond solitaire necklace, you're gonna crush your errands on Southport. There are a lot of ponytails and wedding rings, is what I'm saying. And strollers. Murders of them.

Of course, there's nothing wrong with Acura SUVs or a neighborhood which seems to be working toward its own frozen yogurt district. But it would be hard to argue such a place is interested in facilitating dangerous ideas or cultivating revolutions of the personal or public kind — which is what I have always understood to be the purpose of a bookstore.

And if that's true, if a bookstore's function is to serve as headquarters for people who have a sinking suspicion that this is not all there is, well, such a place simply won't do in the Southport Corridor.

That is, unless there was a mathematically calculated way to make a bookstore utterly anodyne. If there were ways to minimize risk, it could work. Bookstore as spork. Bookstore as Caesar salad with grilled chicken, dressing on the side.

Could it be done? How would customers be sure no offending titles might breach the gates? And who on Earth would have the power to reign in the unruly, messy, eternally multiplying chaos that is books and wrestle it to the manicured lawn? Amazon, of course.

DATA MINEFIELD

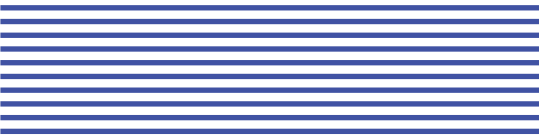
We're seeing more and more that those who control our data control our experience. Amazon's consumer database is the most powerful in the world. Thus, when you enter what amounts to Amazon's living room, set aside the silly notion you are in control of what happens there.

The first thing you'll notice at Amazon Books is that the titles are not shelved as they usually are in bookstores and libraries: vertically placed, spines out. At Amazon, titles are placed flat, face up, on rows of shallow, gently-graded trays. This adjustment has been mistaken for a real marketplace "disruption," an ingenious bookstore makeover. But it's only a sales strategy, nothing more. Call it novel positioning.

Think about shopping for books on Amazon.com: You don't see spines; you see covers. Amazon has made a lot of money off people (like me) who *totally* judge books by their covers. Covers sell books, not spines. I figure when it came time to create its merchandising strategy, the largest online book retailer on the planet wasn't going to fix what's been working beautifully. The covers will face up, Bezos proclaimed, even if it reduces inventory space. (Which it does. Drastically.)

When I asked a friendly Amazon Associate about

AMAZON'S DATA-DESIGNED BOOKSTORE MAKES IT IMPOSSIBLE TO STEP OUTSIDE THE SET.



the wacky setup, I was told that "placing the books face up encourages discovery."

Bullshit.

When Big Data uses popular opinion to determine what products get served to you *on platters* in a pretty neighborhood on the northside of Chicago, the customer will "discover" a painfully narrow range of books — those books which Amazon has intentionally placed in her path, based on the numbers. The set she's working with is flawed. Sure, she might not have known there was new, unauthorized biography of Ariana Huffington, but that's hardly "discovery"; that's just like, looking at stuff.

Along with a few standard bookstore categories (e.g., Non-Fiction, Mystery, and Young Adult, etc.), Amazon Books has created highly nuanced, data-driven sections such as "Popular Books In Southport" and "Page Turners: Books That Kindle Readers Said They Finished In Three Hours." There's a "If You Like, You'll Love" shelf, where books on the left-hand side each have an algorithmically-determined counterpart on the right. If you like John Updike, you'll love Philip Roth, for example.

Amazon's data-designed bookstore makes it impossible to step outside the set. You will never chance upon Valerie Solanas's "SCUM Manifesto," or accidentally start reading Alice Walker's "Possessing the Secret of Joy" long enough to get a parking ticket, which would be money well spent.

Nor will you ever find in your hands, perhaps for the first time in your life, a copy of "Mein Kampf," and that is too bad, since stumbling upon a book that turns out to be crawling with maggots is an experience every thinking person ought to have once in awhile. It's important to find

Amazon's brick-and-mortar book store leaves one reader cold

stuff you "like" and stuff your "like" likes, but it's equally important to find stuff you want to throw against the wall.

With space at such a premium, it is guaranteed that Amazon Books will always stock precisely what the data tells them to stock, namely, safe stuff. But the world is not all "Tuesdays With Morrie" and "If You Give a Mouse a Cookie." How will you know, if that's all you're ever served? If it's all you ever read, or, even creepier, all that's ever read to you?

DON'T LIE TO ME

I'm not saying Amazon shouldn't tailor its stock. All booksellers are curators. Chicago's own Women & Children First proudly bills itself as a feminist bookstore; you can visit Lifeway Christian Stores for evangelical literature. Of course, a store's inventory should serve its clientele.

(And don't forget: Indie bookstores have been mining data way longer than Amazon. It's called, "Hey, Jim? Order more 'Anarchist Cookbooks.' We sold out again.")

The danger in Big Data-driven bookstores run by a colossus like Amazon is that they create silos we don't notice. If you go into what looks like a general-interest bookstore, you're entitled to the belief that you are, in fact, in a general-interest bookstore. But at Amazon Books, though it totally looks like one, you're not. The word "gaslighting" comes to mind.

If you're not going to let books run wild in your bookstore, tell me. Make it known your shop offers biographies, historical novels and mysteries, like Centuries and Sleuths bookstore in Forest Park. Call your joint Sluts-a-Go-Go and offer only the best in lady erotica or whatever. But don't masquerade as a bookstore that "encourages discovery" when it has instead been carefully engineered for two reasons only: safety and sales. At such bookstores, you are the data, but Amazon is driving, make no mistake about that.

Before I left the store the other day, I asked the clerk one last question: If I wanted a book that wasn't in the store, I could order it there, right?

To my astonishment, the answer was no. They don't do that at Amazon Books. If you want some weird-ass shit, you'll have to go home and order it yourself.

And there you'll be, standing in the kitchen, dimly aware that a book title had crossed your mind, something that sounded so interesting, written a long time ago by an author you had never heard of — what was the name? You'll stare out the window and try to remember what it was. You'll recall it sounded odd, like no book you'd ever read, but fascinating ... You'll shake your head. No, you can't remember it, now, and it probably wasn't that great if you can't remember it.

Besides, you just bought a whole stack of books at the bookstore. You've got enough to read.

Mary Fons (MFAW 2018) is managing editor at F Newmagazine. Read her blog, PaperGirl, at maryfons.com.



IF YOU LOVE BOOKS (BUT NOT CORPORATIONS), CHECK OUT THESE UNIQUE INDEPENDENT BOOKSTORES IN CHICAGO:

**MYOPIC BOOKS**, 1564 N. Milwaukee Ave.  
An award-winning Wicker Park gem, Myopic boasts three levels of floor-to-ceiling bookshelves and programs, concerts, and poetry nights, too. Since 1994.

**QUIMBY'S BOOKSTORE**, 1854 W. North Ave.  
Keeping Chicago readers weird since 1991, Quimby's specializes in obscure comics, graphic novels, self-published zines, and rare small-press publications.

**WOMEN AND CHILDREN FIRST**, 5233 N. Clark St.  
Touting a community-centered business model, this bookstore in the heart of Andersonville is woman-owned and has stocked feminist, queer-friendly, and social justice titles for over 38 years.

**CURBSIDE BOOKS & RECORDS**, 125 S. Clark St.  
Opened in by independent publisher Curbside Splendor, this bookstore (just a nine-minute walk from campus) offers a wide selection of small-press fiction, nonfiction

and poetry. Grab an espresso and read your new books at Revival Bar | Cafe next door.

**THE BOOK CELLAR**, 4736 N. Lincoln Ave.  
The next time you're in Lincoln Square, stop by the cozy n' comfy Book Cellar for new reads and fine Austrian coffee. Founded in 2004, the Cellar offers loads of programming, including readings and book launches.



From the staff and faculty in  
the Office of Student Affairs -

FALL 2017

## Fall Events

# WELCOME BACK

Join us at the Neimen Center and around  
campus for back-to-school events!  
For details and other info about these and  
other events, check out: [engage.saic.edu](http://engage.saic.edu)

October 6: Korean  
Cultural Festival

October 27:  
Halloween Ball

November 7:  
International  
Trivia Night

November 16-18:  
Holiday Art Sale

November 30: SAIC  
Internship Fair

## Coming Soon

August 31: All-School Barbecue Celebration

September 5: Sketch the City Lovely: An Artists'  
Guide to Chicago - Kevin Coval

September 6: Student Group Fair & Ice Cream Social

September 16: Field Day



OFFICE  
OF STUDENT  
AFFAIRS

Questions?  
E-mail [studenthelp@saic.edu](mailto:studenthelp@saic.edu)

## Wanted: News Editor

Interested in working for SAIC's award-winning student newspaper?  
You're in luck: F Newsmagazine is hiring a **News Editor**.

What's happening in local and national news? More importantly,  
how will developments in the news impact the SAIC community? If these  
questions thrill you — and you have writing and editing experience — you  
may be F Newsmagazine's next News Editor.

Pay: \$12/hr, 10-15 hrs/wk

For more information or to apply, email resumé and writing sample to **Paul Elitzik**,  
faculty adviser, F Newsmagazine, at [pelitz@artic.edu](mailto:pelitz@artic.edu).

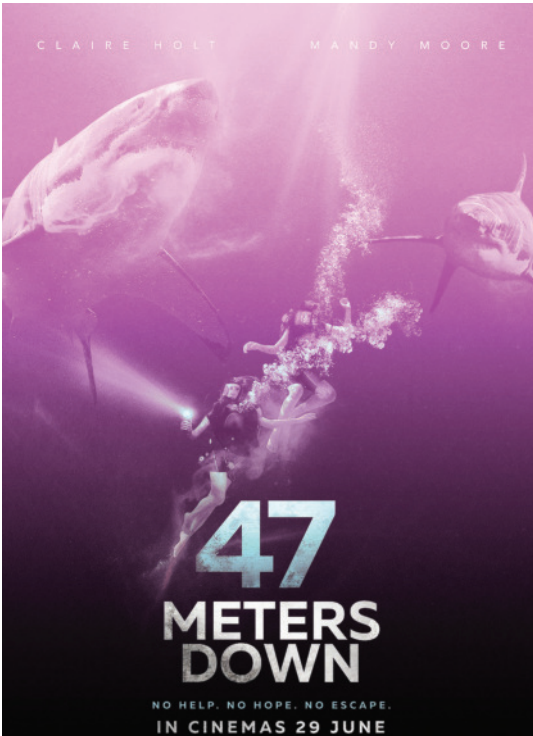
\*Jobs at F Newsmagazine are for SAIC students only.



# 9 Titles

*We consumed a lot of popsicles and reviewed a lot of pop culture this summer. Here are nine of the best — and worst — moments from the summer ‘17 entertainment season.*

## WHAT WE WATCHED



**SUMMER IS FOR SHARKS:**  
**"47 METERS DOWN"**  
*By Emily Rich*

Since the June premiere of “Jaws” in 1975, the shark movie has been a cinematic staple of the summer. The most recent addition to this veritable sea of films is “47 Meters Down,” which delivers on exactly two things: Sharks and Mandy Moore.

“47 Meters Down” is not a great movie. It’s riddled with nonsense. Every time I looked at Mandy Moore I thought, “I see you, Florida girl; we both know you aren’t afraid of no sharks.” For a significant portion of the movie, I was repeatedly changing the lyrics to the Katy Perry song “Firework” to fit what was happening on screen. Most of the time, this rendition was desirable compared with the actual writing.

However, “47 Meters Down” *is* a great *shark* movie. It meets these criteria: It’s suspenseful; the sharks are rarely shown on screen; the carnage is deliberate and affecting. These three things separate “47 Meters Down” from, say, “Sharknado” (2013), which relies on gimmicks, and in which the shark functions as a gimmick.

Sharks are not gimmicks — and great shark movies understand this. Their trailers, of course, will use the shark to get people in seats, but ultimately theater-goers don’t see shark movies because they want to watch a shark for an hour and a half. They go for the same reason one might swim a little farther out in the ocean than they are comfortable: To conquer a fear they can’t see.

The most effective scene in “47 Meters Down” is the one where Moore’s character has ventured away from the cage, searching for her way back through the dark of the ocean. All we see is the limited reach of her flashlight. It’s terrifying precisely because you can’t see anything, and the score reminds you that something is there despite the visual absence.

What keeps “47 Meters Down” from being a bad movie with sharks in it is the recognition, and clear respect, for what makes a great shark movie: rare appearances of the shark, suspense, and a respect for death.



**BIG LAUGHS AND "THE BIG SICK"**  
*By Manisha AR*

“The Big Sick” tries to answer questions Americans may have about Pakistani Muslim culture. The movie opens with Kumail Nanjiani (portraying a comedian of the same name) arguing for more time onstage as he gets ready to deliver his stand-up set. His jokes are awkward. He struggles to impress a talent agent.

Several important scenes take place within the club, including Nanjiani’s first encounter with love interest, Emily Gordon (Zoe Kazan). It’s telling how important this club and comedy is to Nanjiani: It’s the one place where his parents would never show up. His parents are fervently against comedy, more interested in setting Kumail up with a suitable Pakistani girl every week at the family meal.

As a romantic comedy, the movie highlights the struggles of modern interracial dating. The portrayal of a South Asian family reacting to their son dating a white girl is close to perfect, and the film draws attention to Emily’s point of view, too, depicting a white Southern American family’s reaction to their daughter dating a brown person.

Both Nanjiani and his wife IRL, Emily, wrote the based-on-a-true-story script themselves, and it succeeds on several levels. The most obvious one is how two culturally different people can end up together. The film also examines issues of race, immigration, and what it means to be a Muslim in America after 9/11.

Overall, it’s a simple plot that makes you laugh and cry. Of course, the film isn’t a comprehensive guide to South Asian culture, but the movie opens doors for dialogue and, perhaps, many more films about interracial relationships in the 21st century.



**DEAD MEN HAVE AN EXISTENTIAL CRISIS:**  
**"PIRATES OF THE CARIBBEAN: DEAD MEN TELL NO TALES"**  
*By Taylor Croteau*

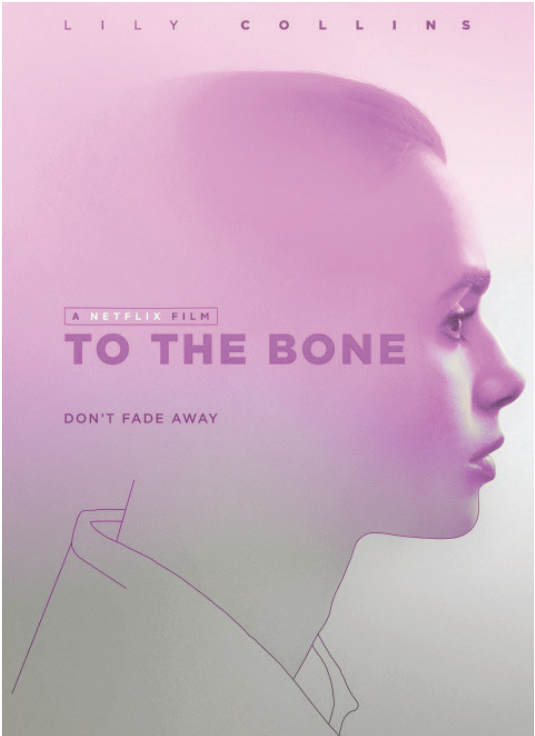
The plot of "Pirates of the Caribbean: Dead Men Tell No Tales" is literally the same as the very first film in the “Pirates” franchise, except that Keira Knightley and that other guy are replaced by younger clones. I don’t mean that they’re physically identical — though they *are* all basic white people, so kind of — but certainly because the two characters develop in exactly the same ways from start to finish in both films.

Along with the zombie pirates, there’s also the cheesy romance novel plot we went through ten years ago with the first movie, now played out again, just with “new” characters. But there’s a bonus: The new Will is actually Will and Elizabeth’s son, though instead of being named Hank, he should have been named ... Liam. This isn’t a secret; it’s revealed in the first three minutes. The new Elizabeth’s name is questionable at best (Carina Smyth) because she changes it in the last few scenes (Carina Barbossa). It’s unclear what sort of dramatic or emotional response viewers were supposed to have during the name-changing scene.

All that being said, I would still recommend the film to anyone who feels they need an extra existential crisis in their life.

Replacing Will and Elizabeth was a tactful decision, an artful attempt to make a larger claim about the ethics and morality of modern society. By replacing Keira Knightley and that other guy with their replicas, the film perfectly exposes the futility of the western myth of societal progress. One could also argue that the world itself is just a macro-cosmic version of Hollywood and we are all Keira Knightley, doomed to be infinitely replaced by younger, hotter versions of ourselves. With different names.





**DOWN "TO THE BONE": HOLLYWOOD'S EVOLVING DEPICTION OF EATING DISORDERS**  
*By Rosie Accola*

Unlike most Lifetime movie protagonists, "To the Bone"'s Ellen isn't a ballet dancer, gymnast, or a suburban do-gooder. She's moody and sarcastic. After getting kicked out of her latest treatment center for making a collage that reads "suck my skinny balls," Ellen's stepmother enrolls her in a residential program lead by an "unconventional" doctor played by Keanu Reeves. Nearly all of the characters refer to Reeves as "unconventional." Reeves, to his credit, works tirelessly throughout the film to assert himself as "cool," casually swearing and showing up to the treatment center in jeans and a flannel.

While some are still apprehensive as to whether the film glamorizes eating disorders, others are praising "To the Bone" for its empathetic, non-sensationalized approach to the subject. Unlike the melodramatic eating disorder films of the '90s, the first frame of the film is actually a content warning.

Though Ellen herself embodies the young, white, affluent, able-bodied woman who tends to helm these films, Ellen's housemates offer a small glimpse of the diversity and complexity in which eating disorders manifest. It is estimated that 30 million Americans have experience with an eating disorder, and a third of them are men. As Claire Mysko, CEO of the National Eating Disorders association states: "There are people who struggle [with] all body shapes and with a range of sizes and those aren't reflected in the stories about eating disorders that we see."

Ellen's housemates include: Kendra, a young gay, black woman with bulimia; Luke, a male ballet dancer; and "a woman in her late twenties who is pregnant." Most of the time, Ellen's housemates are what keeps the film interesting. They act as an antidote to the tired tropes of TV movies, finally acknowledging that eating disorders can affect anyone.

**WHAT WE LISTENED TO**



**MY DEL REY DREAM IS DEAD (BUT I'LL MISS IT)**  
**"LUST FOR LIFE"**  
*By Irena Frumkin*

Lana Del Rey's fifth studio album, "Lust for Life," caught me by surprise: I wasn't following recent LDR news, roped back in only when rumors of a musical collaboration between her and Stevie Nicks proved true. The cover of the album, unveiled early, was also a surprise: No longer sullen and mysterious, Del Rey is beaming in white vintage lace. In some respects, "Lust for Life" is as smokey and haunting as any Lana record, with tracks that sound like they're dripping with molasses. Still, the album as a whole is more hopeful and less melodramatic than her previous releases.

The record's title track features The Weeknd and is a hazy, romantic tune that is surprisingly optimistic. Both singers take turns telling each other to take off their clothes in a repetitive chorus. Del Rey coos: "My boyfriend's back / And he's cooler than ever / There's no more night/ Blue skies forever." Whatever heartbreak once plagued Del Rey — establishing itself in "Born to Die" then peaking in "Ultraviolence" — it seems to be gradually subsiding.

There is an excess of featured musicians on "Lust for Life," ranging from Sean Ono Lennon to A\$AP Rocky. Dynamic collaborations are usually a welcome change of pace for artists, but this record feels simply overcrowded with stars.

Despite it's many moving parts, here's my hot take on Del Rey's fifth: It's boring.

Though Del Rey has graduated into a more self-actualized adulthood, the most interesting tracks on "Lust for Life" contain the theatrical, fetishized nihilism we have come to expect from a Lana original. In the haunting "Heroin," Del Rey recalls hot, drug-addled, California nights, singing: "Flying to the moon again/ Dreaming about heroin/ How it gave you everything/ And took your life away," and claims, "Manson's in the air."

Del Rey continues learning from her mistakes, both personal and professional; whether she comes out the other side with a sound that is stronger than ever remains to be seen.



**PARAMORE, MORE, MORE!**  
**"AFTER LAUGHTER"**  
*By Rosie Accola*

Paramore's fifth album, "After Laughter," marks the return of the band's original drummer, Zac Farro, and a new synth-infused sound. The lead single, "Hard Times," utilizes ska-inspired beats that are similar to "Rock Steady"-era No Doubt. It's more upbeat than their previous records, and it could be the band's first true pop banger.

In the follow-up track, "Rose-Colored Boy," Williams croons, "Just let me cry / A little bit longer / I ain't gonna smile / If I don't want to." This is actually one of the healthiest impulses I've heard in the lyrics of a song. So often, people are quick to try and eradicate their negative emotions rather than give themselves the space to actually feel them.

The feeling of discontent hiding beneath pristine realities is an integral theme throughout Paramore's discography, and this record is no exception. "Fake Happy" starts with stray acoustic chords and segues into tighter, funk-infused guitars as Williams muses, "I bet everybody here is fake happy too." It's an undeniably honest sentiment hidden beneath a pop guitar hook.

"26" is actually a softer acoustic track, paired with a string orchestra. It's an eventually decadent orchestration, but the ethos of the song is similar to "Misguided Ghosts" from Paramore's 2008 release, "Brand New Eyes." The idea that "dreamin' is free" would seem cheesy, but Williams allows the honesty to drown out what would otherwise be a cliché.

This record is successful because Williams maintains an unflinching level of honesty throughout. The fact that she refuses to compromise her confessional style is one of the reasons the band's experimentation with a pop sound feels so seamless.





PHILOSOPHY OF JAY-Z  
"4:44"

By Justin Rosier

"4:44" is not Jay-Z's best, but it's arguably his most cohesive. Widely acknowledged as one of the best rappers ever, Jay-Z has had the distinction of working with every producer worth talking about without asking any of them to handle an entire album. Timbaland, Kanye West, Just Blaze, Ninth Wonder, The Neptunes, DJ Premier, Dr. Dre, P. Diddy, Kid Capri, DJ Clue, Rick Rubin, Swizz Beatz: You could be in a coma and still make it to overtime with that Dream Team.

But the decision to enlist No I.D. to handle a ten-track cycle might've been Jay-Z's shrewdest move yet. Producer No I.D. is a Chicago cult hero whose combination of weary mixes and an exhaustive sampling knowledge culminate in an aged, accomplished sound.

Early-career complaints about Jay-Z centered around him being a pop rapper, too eager to throw his values under the bus for a single. Then, when he finally got famous and let loose, his cross-referencing, was accused of being too slick, even subliminal.

Fourteen albums later, Jay-Z goes entirely around the form-content debate and delivers a message to rap fans by actually speaking to them. As a result, most of the dissidents of "4:44" simply don't like what he's saying. It's a sly trick: Almost no one has mentioned the *way* he's saying it to you. This does not bode well for a rap community that craves the historical respect of rock and roll, but whose memories, at least past the second Golden Age, are notoriously short. Could the conversationalist line extending from James Brown and Lightnin' Rod be severed that completely?

Regardless, Jay-Z's ability in "4:44" to recuperate aspects of rapping thought long-dead is a mark of late-period sophistication, and a further expansion of a genre he's done so much to help build.



ONE LORDE TO RULE THEM ALL  
"MELODRAMA"  
By Rosie Accola

Lorde's "Melodrama" is an album about introspection, but it's also an album about shifting: Shifting thoughts, priorities, parameters of intimacy. Lorde describes "Melodrama" as "a record about being alone. The good parts and the bad parts." Narratively, the record charts the trajectory of a single house party — all the spilled drinks and ill-conceived hookups that one night may entail.

In the first line of "Green Light," we learn that Lorde is on the move: "I do my makeup in/ Somebody else's car." Lorde is no longer trapped in the confines of a New Zealand suburb. She's kinetic, and you can hear it in the music. There is a pulse in "Green Light" that is absent from her previous work. As the beat builds, Lorde establishes herself as a genuine master of pop tracks, the synths and piano mingling in a shimmer of sound. By the time the chorus hits, it's sublime.

The solitary moments of the record are incendiary. "Writer in the Dark" could stand side by side with a Kate Bush track. Lorde's sing-song vocals vacillate between a joke and a lament, coupled with listless piano and a string-soaked chorus. She wails, "I am my mother's child/ I'll love you 'till my breathing stops/ I'll love you 'till you call the cops on me."

In "Supercut," Lorde ruminates on the exact moment of rupture in a relationship singing, "In my head I do everything right/ when you call/ I forgive/ And I fight," beneath scintillating synths. In the bridge Lorde breaks, throwing the "h" in "heart" into a yell. It's introspective moments like these that anchor the record, but the moments of connection are also lush and beautiful.



LOS GOLD FIRES AND THE NEW SOUNDSCAPE  
DEL MIDWEST  
"MIDWESTERN I-III"  
By Juan Carlos Herrera

"Midwestern," the album trilogy by Chicago's Los Gold Fires is a marvelously reflective effort to provide an encompassing sound to the bicultural experience of the Latinx generation in the Midwest. If you are in search of a soundtrack for a road trip across middle America that reverberates not only with the beautiful dullness of the patchwork farm landscapes, but that will also speak to the bittersweet taste that is poured into the melon fields by homesick migrants adapting to their new home, you have to take "Midwestern" with you.

Los Gold Fires are an emerging Latino-alternative Chicago-based band whose debut project was an ambitious three-album series, showcasing a mature sound and a sense of homegrown wistfulness. One has to admire their effort to combine a soundscape with their respective cultural experiences.

In the "Midwestern" series, among the guitar solos and drum breaks, you can find the influence of Latin American rock bands from the 1970's such as Leo Dan or Los Bukis; as well as a successful rescuing of the Mexican influences embedded into surf-music, adding the Spanish-language lyrics that were missing.

In listening to songs like "Winding Road" and "El Navegante," you can find the faultless shifts between English and Spanish in their lyrics in the voice of Edgar Elio Diaz. The melodic base provided by the guitars of Siul Esoj Reynoso and Mark Rendon makes for a very fruitful and coherent sound heard only in bands like The Mars Volta. Their production is one of those independently produced jewels that will make you want your road trip to never end and wonder why they are not already signed with a big alternative label.

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# Dear Straight Allies

*We're never 'gay except for the sex'*

ILLUSTRATION BY BRIAN FABRY DORSAM

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by Brian Fabry Dorsam

**W**e've heard this one before. Andrew Garfield, star of "The Social Network" and the "Spider-Man" reboots, is a straight man. "As far as I know, I am not a gay man," he told a room of reporters on July 3. "Maybe I'll have an awakening later in my life, which I'm sure will be wonderful and I'll get to explore that part of the garden, but right now I'm secluded to my area, which is wonderful as well."

All of this has come up because Garfield is currently playing Prior Walter, a gay man, in a National Theatre production of Tony Kushner's "Angels in America." Kushner's play, for the uninitiated, is a monumental (seven-hour) examination of the AIDS crisis in Reagan-era America and is indisputably one of the most important theatrical works of the last 30 years. Garfield rightly had some reservations about taking on the role, but said that, ultimately, "I had to trust that it was the right thing and Tony [Kushner] had asked me and maybe if he'd asked me, it was the right thing. It was about doing honor, doing justice and knowing my herstory."

When asked how he prepared for the role, Garfield described spending time with gay friends, a daily regimen of "RuPaul's Drag Race," and said, "I am a gay man right now, just without the physical act — that's all."

If this sounds familiar, it might be because James Franco, another straight actor with a history of playing gay characters, has said exactly the same thing: "Well, I like to think that I'm gay in my art and straight in my life. Although, I'm also gay in my life up to the point of intercourse, and then you could say I'm straight."

Before I continue, I should make it clear that I am a straight, cisgender man who identifies as an "ally" to the queer community, which is to say that I have taken on the lifelong project of learning how to be a better

friend to the queer community. I cannot speak from anything approaching expertise, but here's one thing I can share:

Dear straight, cis men:

We are never "gay except for the sex."

The idea is unhelpful at best, damaging at worst. There are several reasons for this.

To begin with, it's difficult to know what this phrase even means. Saying, "I'm gay except for the sex" could, I suppose, refer to an affinity towards some arbitrary artifacts of "gay culture" (another precarious concept) without any interest in same-sex intercourse.

The trouble is that this idea implies that gender presentation and sexual orientation are connected, which, of course, they are not. They're entirely separate. Distinguishing between them has been one of the central projects of gender theory over the last few decades.

The idea is simple, but massively important: We can wear or not wear whatever clothes, jewelry, or makeup we like, or watch or not watch however much "RuPaul's Drag Race" we like, and this has nothing to do in any way with who we fuck.

Which leads us to another vital point: There's more to being a gay man than fucking men. The gay male community, along with all other queer communities, has endured a long history of violence and oppression that the straight male community simply has not. In some parts of the United States, it was illegal for men to have sex with one another until as recently as 2005. Same-sex marriage, though

currently legal, is still somehow up for debate in this country. This issue extends far beyond the right of two men to stand together in a church; married couples are afforded more privileges than unmarried couples, including extended visitation rights in hospitals, an issue directly relevant to Prior and his partner in "Angels in America." Homophobic hate crimes account for more than 20 percent of hate crimes in the United States. In these crimes, more than 60 percent of the victims are gay men.

Saying "I'm gay except for the sex" also implies that gay identity is dependent upon a sexual act. This

is resoundingly untrue, as asexual gay men will tell you. When straight men claim this space, we erase an already-marginalized group of men struggling to create space for an intersection of gay identity and gray- or asexuality.

"Gay except for sex" also rejects the possibility of nontraditional straightness and reinforces the dangerous fiction of a gender binary. If we believe that gender exists on a spectrum, then we have to allow for different presentations of heterosexuality; presentations that include daily binges of

"Drag Race," of course, but also heels and lipstick and dresses and Britney and glitter and nail polish and jewelry and sure, if you want, rompers.

I must admit, to a certain degree, I get it. Straight, cis men who don't present a masculine ideal do suffer homophobic bullying and violence. I know this personally. But let me straight-talk you (pun emphatically intended): Just because the captain of the

**The fact is that straight identities are still privileged over queer identities in every country in the world, especially when those straight identities are attached to rich, famous, white, cisgendered, able-bodied men.**





football team called you “faggot” in high school does not make you gay.

The idea of “queer heterosexuality,” introduced in the mid-nineties to describe straight-identified people who present as queer, is compelling; however, it’s also worth considering the words of Jameson Fitzpatrick, who wrote: “I can’t imagine the difficulty of being a straight, cis person who isn’t fooled by the foundational fictions of hetero- and cisnormative power structures and doesn’t wish to perpetuate them — except to say that I can’t imagine that difficulty could possibly be greater than the various violences that many queer people still face today.”

The fact is, straight identities are still privileged over queer identities in every country in the world, especially when those straight identities are attached to rich, famous, white, cisgendered, able-bodied men.

Straight, cis men have a centuries-long history of taking whatever we want from whomever we want, and Franco and Garfield’s claim to gay identity is an extension of cis-hetero supremacy that demands total social, cultural, and sexual mobility for some, and marginalization for others.

Writer S.E. Smith accused Franco and others like him of “queer-baiting,” whereby straight actors are “rewarded by Hollywood for [their] daring allyship, without running the risks of punishment for actually being gay.” Smith points to Rupert Everett, for whom “coming out means you stop getting hired.” For Franco, however, “playing at gayness made him into an icon.”

In an interview conducted by himself, Franco creates a dialogue between “Gay James” and “Straight James.” This exchange, not to mention the whole concept, is telling:

*GJ: Okay, last question. What do you say to people who criticize you for appropriating gay*

*culture for your work?*  
*SJ: I say fuck off, but I say it gently.*

It is difficult to separate the “gay except for sex” refrain from a kind of queer tourism that treats queerness as a badge to be earned, a trophy to be unlocked by throwing a rainbow filter over your profile pic and grinding XP at a gay film festival. It sounds silly to say, but apparently, it needs saying: Our support for the gay community is important but it does not make us gay.

Rather than dabbling in nominal gayness from the safety of our own privilege, it would be so much more helpful for straight allies to acknowledge and utilize our privilege to leverage space for the gay men they claim to support. Stepping into gay roles when there are thousands of gay actors out of work is emphatically not the way to support the gay male community. While Hollywood has certainly given more screen-time to gay characters in recent years, it’s still had enormous difficulty giving those roles to gay men. “A Beautiful Mind,” “Brokeback Mountain,” “Milk,” “Capote,” “A Single Man,” “I Love You Phillip Morris,” “Kill Your Darlings,” “Dallas Buyer’s Club,” and “The Imitation Game” are just a few recent examples of films centered on gay male characters played by straight male actors.

In some ways, Franco and Garfield are asking an important question about what it means to be gay, but they are also unwittingly providing our clearest answer yet: Gay men are men who do not have the luxury of shedding their gay identity when the lights go down.

**To be honest, Brian is probably on a couch somewhere eating cheese right now. If not, he’s drawing at [brianfabrydorsam.tumblr.com](https://brianfabrydorsam.tumblr.com).**

**OTHER TIMES STRAIGHT/CIS ACTORS PLAYED LGBT CHARACTERS AND IT WAS LIKE TOTALLY ANNOYING:**

- Tom Hanks, ‘Philadelphia’ (1993)
- Robin Williams, ‘The Birdcage’ (1996)
- Hilary Swank, ‘Boys Don’t Cry’ (1999)
- Charlize Theron, ‘The Monster’ (2003)
- Felicity Huffman, ‘Transamerica’ (2005)
- Sofia Vergara, ‘Grilled’ (2006)
- Eric Stonestreet, ‘Modern Family’ (2009)
- Matt Damon and Michael Douglas, ‘Behind the Candelabra’ (2013)
- Eddie Redmayne, ‘The Danish Girl’ (2015)
- Cate Blanchett, ‘Carol’ (2015)
- Elle Fanning, ‘3 Generations’ (2015)
- Jeffrey Tambor, ‘Transparent’ (2016)
- Nick Jonas, Darren Criss, Taye Diggs, Neil Patrick Harris, Michael C. Hall, ‘Hedwig and the Angry Inch’ (2014)





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We thank you for your creativity, dedication, energy, and leadership. We look forward to continued collaborations.

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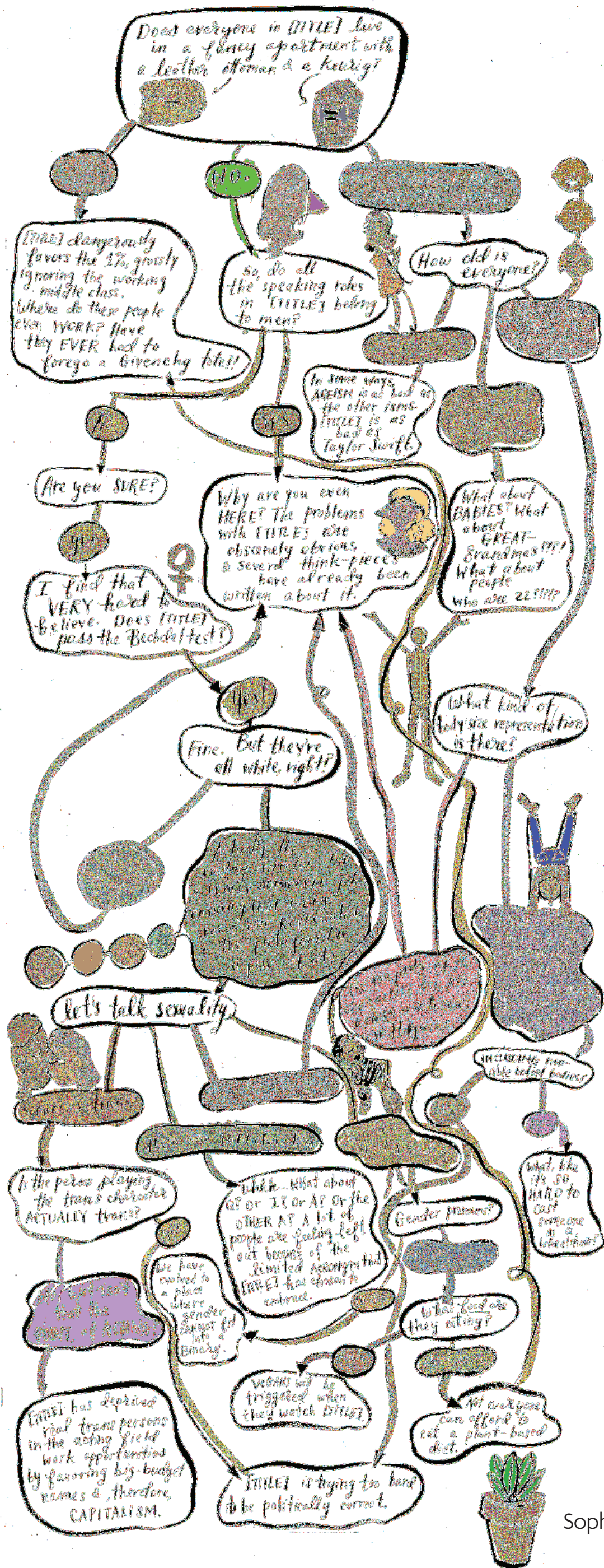
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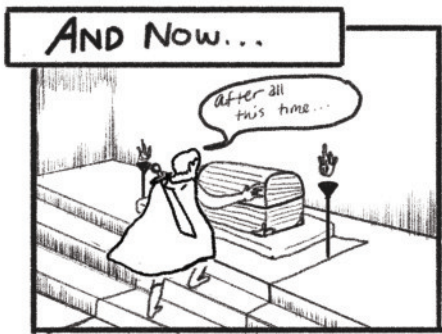
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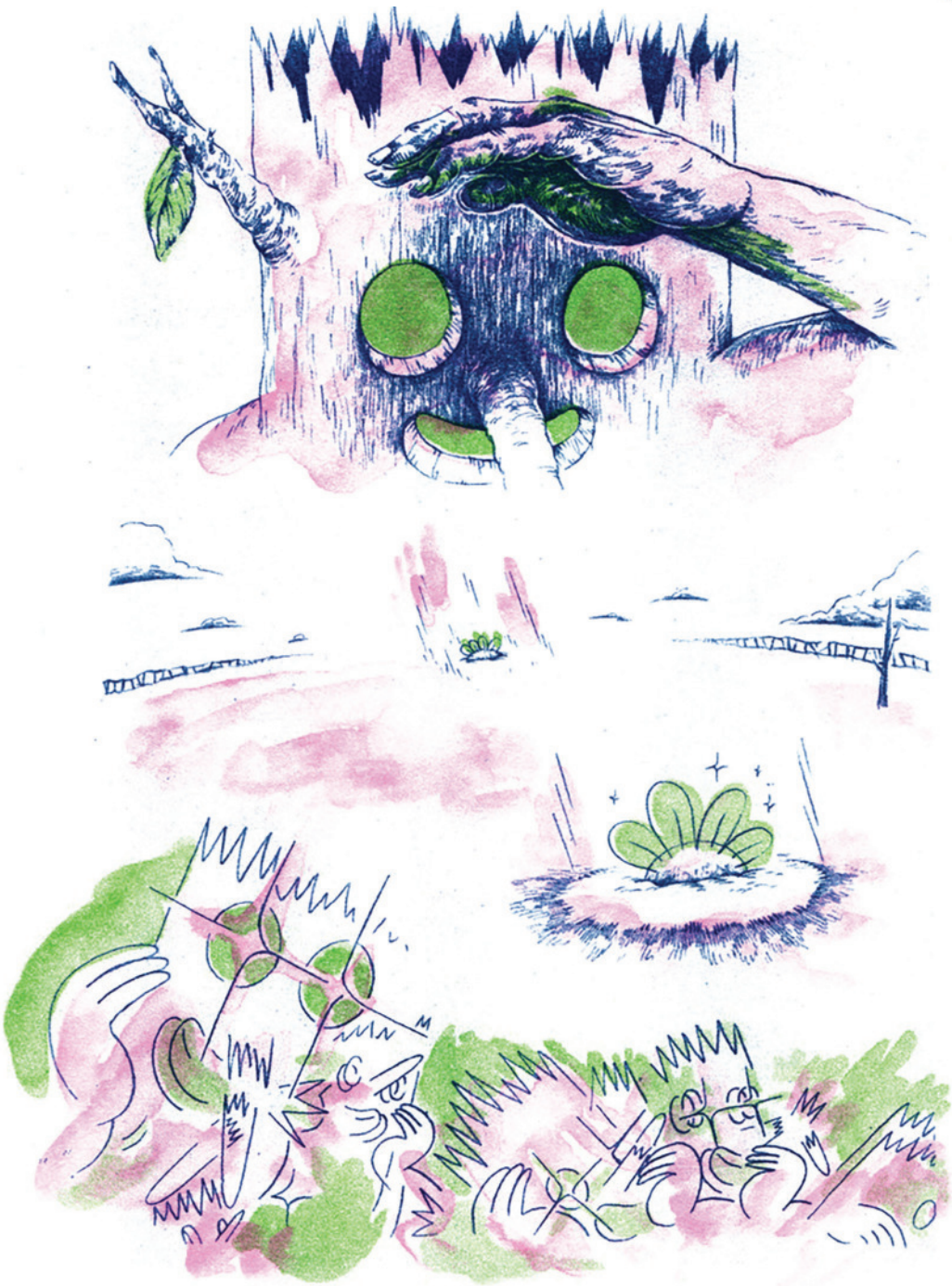




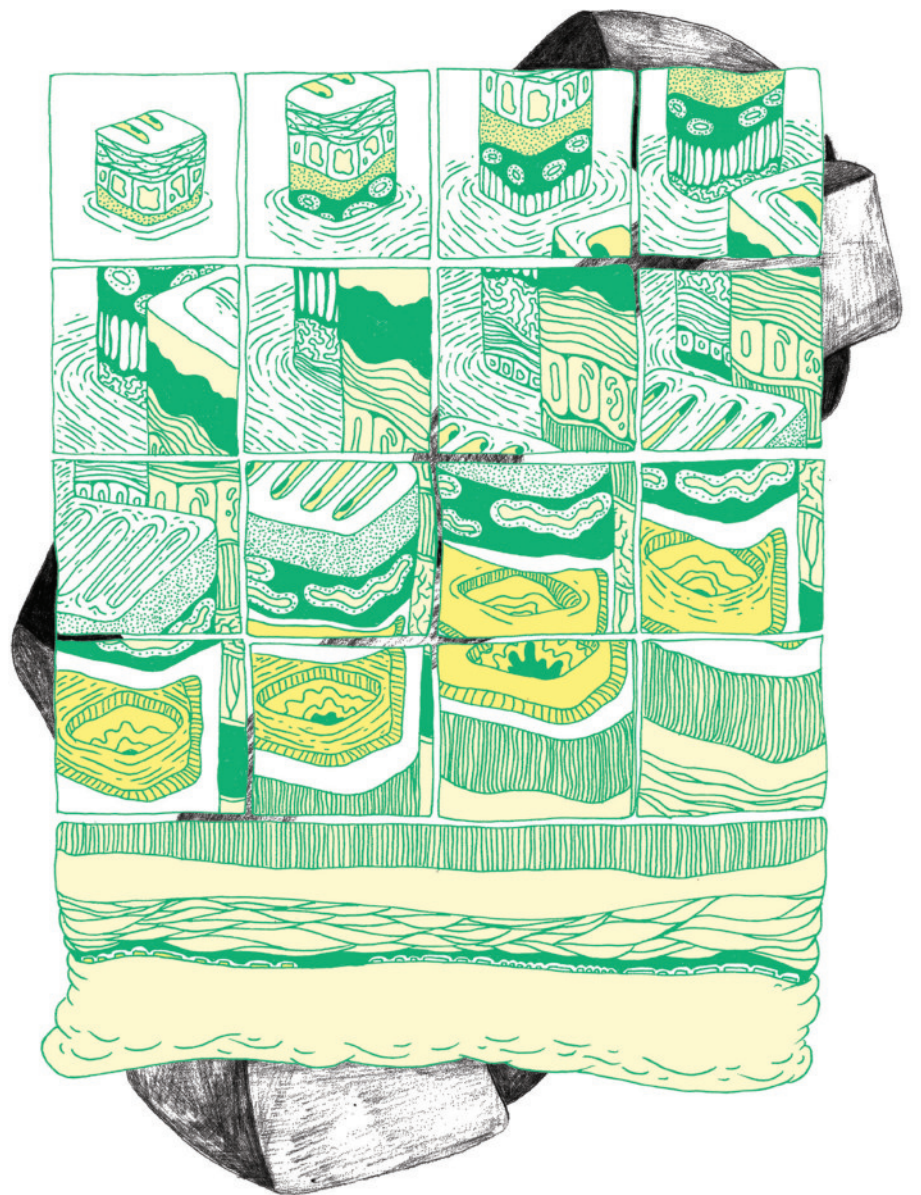




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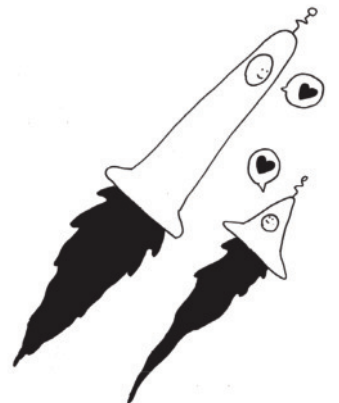
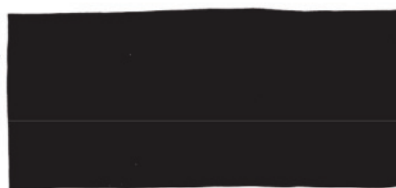
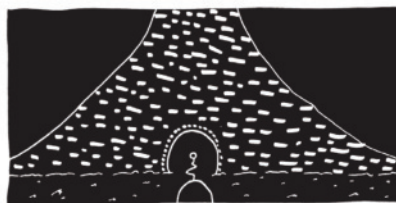
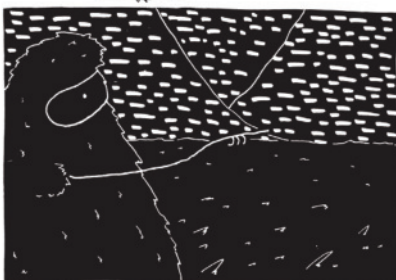
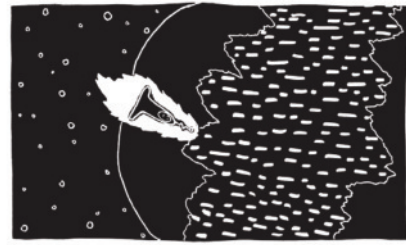
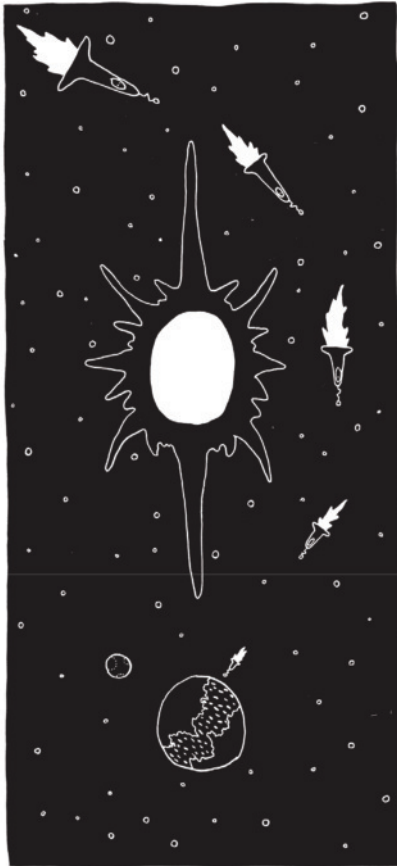
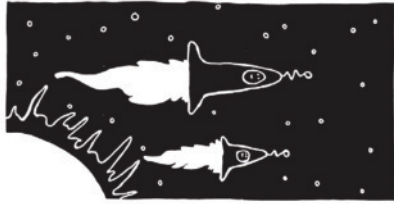
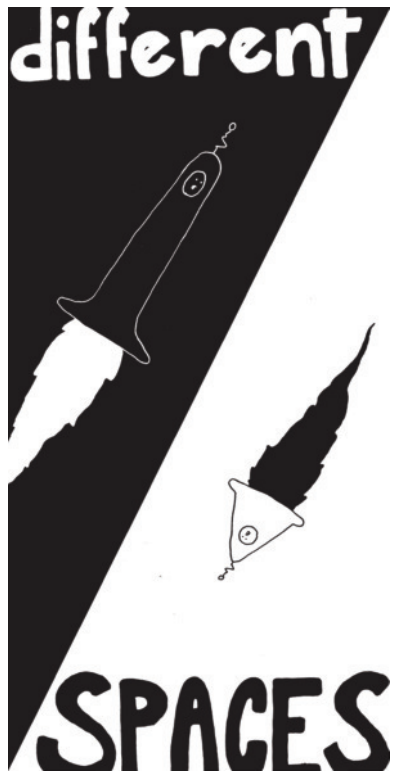


PHANTOM CHINS:-)





Sam Weber





“I was in Paris worrying about money  
and logistics, when Michèle Lamy  
took me to one side and said,  
‘Stop thinking like a poor person.  
You have the ideas, so you’re rich!’”

-Gareth Pugh

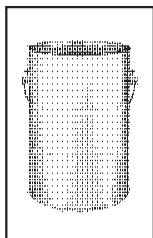


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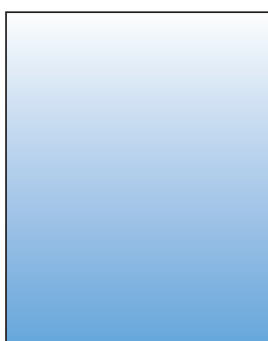
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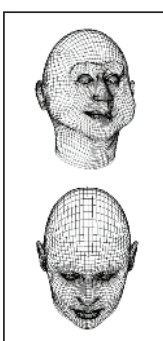
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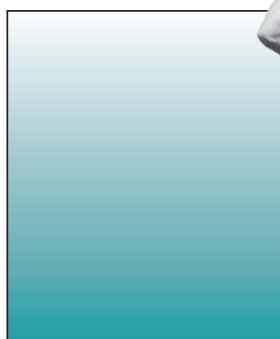
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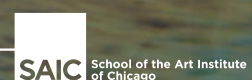
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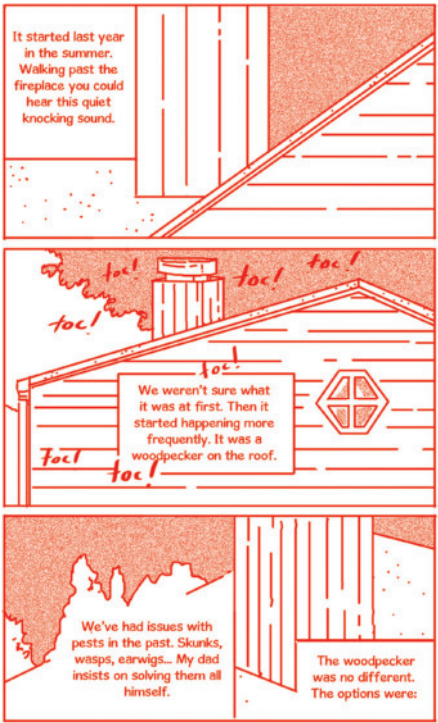
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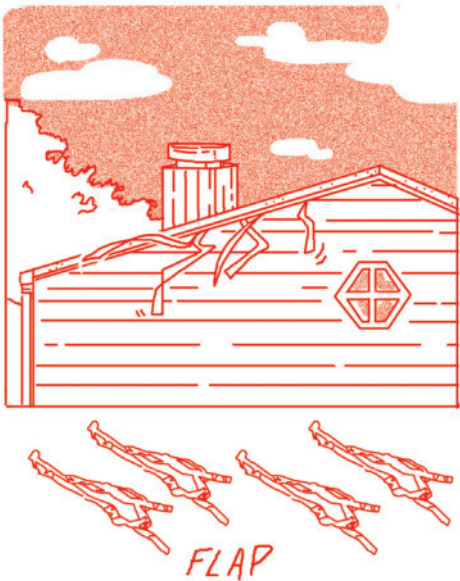




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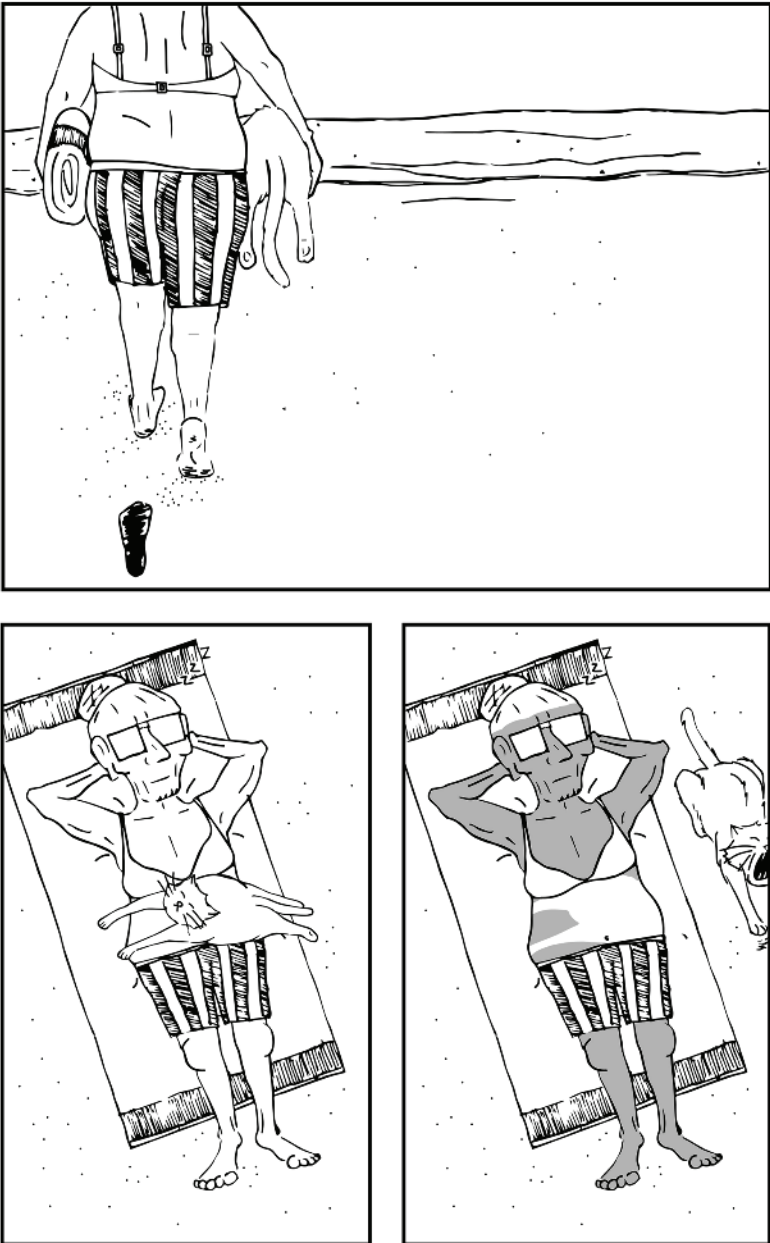
#3  
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Foam



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SOHA DIAZ







# MURAKAMI

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Takashi Murakami, *And Then, And Then And Then (Red)* (detail), 1996.  
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