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FROM THE EDITOR

This year is the 25th anniversary of F newsmagazine. That’s why we’re sharing some of our favorite moments from the archives: covers, excerpts from interviews, and an interview with former F editor superstar Paul Chan. Think of it as a 15-minute montage from your favorite action movie, minus the fists and blood and plus smartness and culture.

While we’re happy to share gems from the archives, we continue to closely guard the meaning of the name of the paper. It was carefully selected back in ‘84, when F was squatting in the 218 S. Wabash building. Now F has a respectable office with a window, computers, room to stretch out, and a wall full of awards, but we continue to keep the F Newsmagazine name a mystery. Look for more interview excerpts and digital archives dating back to 2003 online at fnewsmagazine.com .

A Normal Day In An Abnormal Office

Illustration by Pablo Helguera



Reprinted from 1991



FEBRUARY

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1984



1985

25*



1986



1987



1988



1989



1990



1991



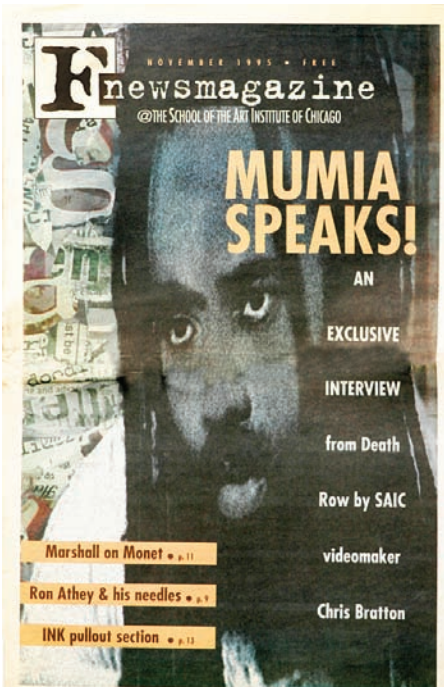
1992



1993



1994



1995



1996



1997

An F Newsmagazine
timeline told in covers

* 26 covers; 1984= Year Zero



1998



1999



2000



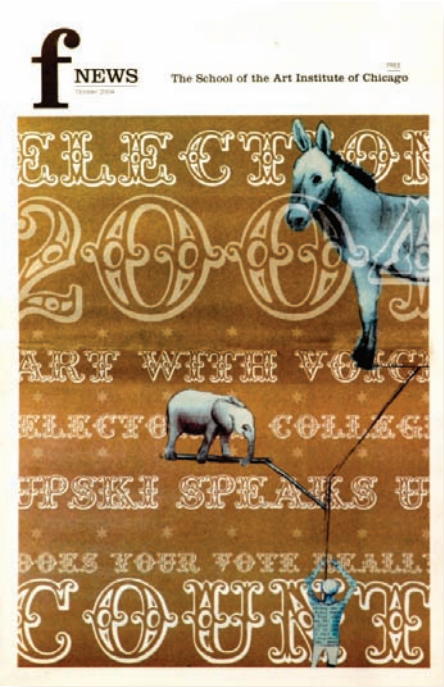
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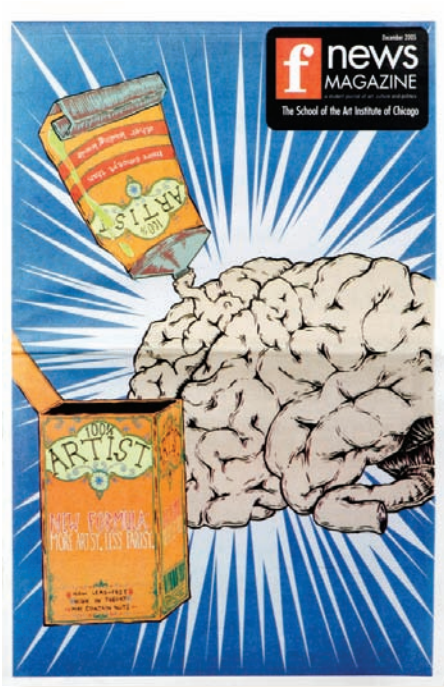
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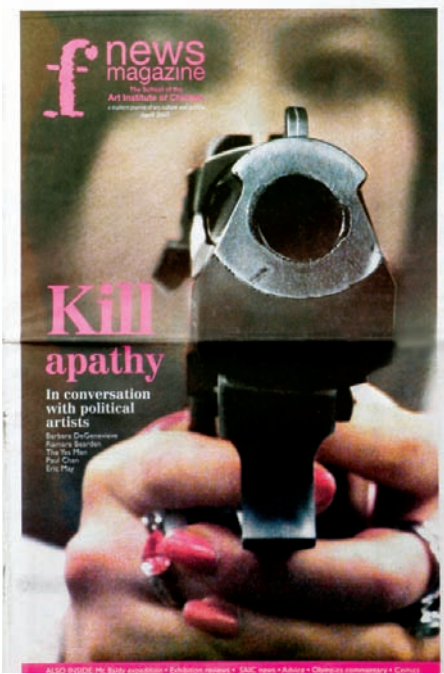
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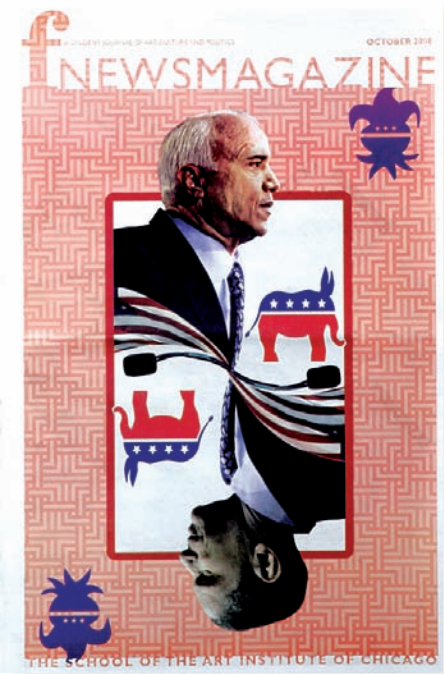
2005



2006



2007



2008



2009

Flores “Flo” McGarrell, 1974-2010

SAIC community mourns the loss of “Flo” McGarrell, killed in Haiti earthquake; Two others returned safely

BY ANDREA BERGGREN

SAIC officials confirmed that three members of the SAIC community were in Haiti at the time of the earthquake which devastated that country in January. Flores “Flo” McGarrell was killed; Susan Frame, assistant director of the Sharp instructional shops and Marilyn Houlberg, professor emeritus of Liberal Arts and Art History are now safely back in the U.S.

McGarrell and Frame were in Haiti working for Fanal Otantik Sant D’A Jakmel (FOSAJ), a non-profit arts organization located in Jacmel, and had obtained a grant to develop a wood shop for the organization. The shop would exist to train local artists in artistic practices & trade skills. McGarrell is believed to have been trapped in the rubble of the Piece of Mind Hotel, which collapsed during the quake.

McGarrell came to Chicago to attend graduate school at SAIC in 2002 and graduated in 2004 with a degree in Art & Technology and became a member of the SAIC faculty. He had been living in Haiti over the past year, serving as the Director of FOSAJ.

Frame was visiting Haiti at the time of the quake as a consultant to oversee the development of the wood shop and is the Assistant Director of the Instructional Shops at SAIC.

In response to the news of the disaster, SAIC president Wellington Reiter issued a statement where he indicated that he had spoken to both Frame and McGarrell’s parents and recalled the work that McGarrell did as an artist and philanthropist.

“In August, the blog of PBS’ Art:21 series published images and an interview from a studio visit with Flo, who said, ‘I seem to be an artist-person who has only a little separation between art and life—if you will please excuse the cliché. Specifically, I attack whatever I am working on with an obsessive compulsion that we creative types are often afflicted with. It doesn’t stop no matter where I am, regardless of whatever else I am doing..’

Flo specialized in what he called “agrisculptures” or home-scale, sustainable food production systems made with secondhand or found materials. He brought his enthusiasm and passion for sustainability and art to Jacmel by leading permaculture workshops and by constructing a rain barrel shower sculpture, a bicycle-powered washing machine, and a parabolic solar oven for the art center.

SAIC Alumni Relations has created wiki pages to keep members of our community updated regarding SAIC faculty, staff, students, alumni, and their families who may have been affected by the disaster and to post information about how we can support relief efforts at <http://my.saic.edu>.”

Houlberg was safely evacuated by International SOS and is back in Chicago. She was in Haiti curating pathbreaking exhibitions. f



*“I attack whatever
I am working on
with an obsessive
compulsion that
we creative types
are often afflicted
with. It doesn’t
stop no matter
where I am,
regardless
of whatever else
I am doing..”.*

– Flores “Flo” McGarrell

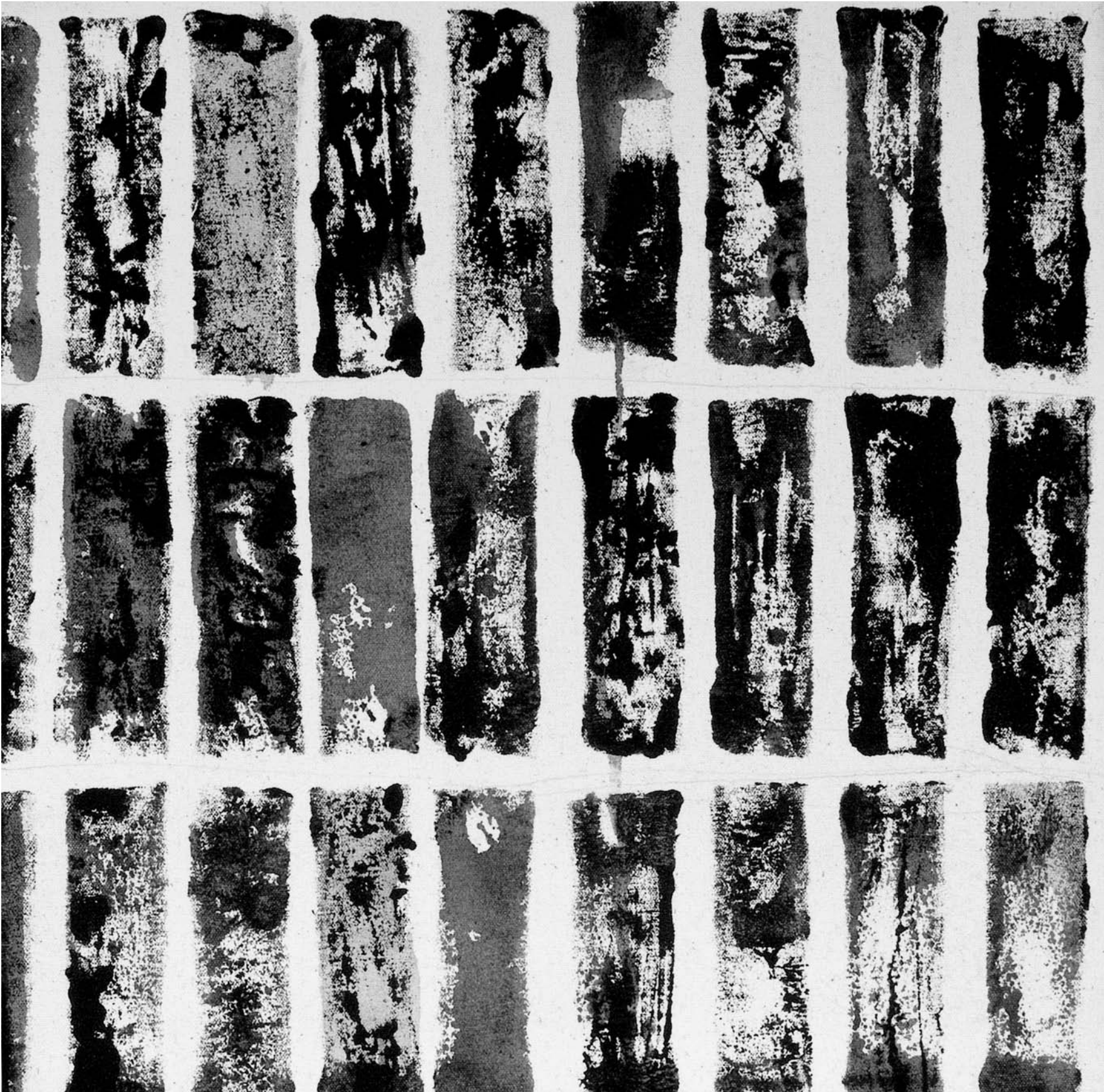


Left: Flo in Haiti
Courtesy Art21, from “Inside the Artist’s Studio: Flo McGarrell” by Georgia Kotresos, August 28, 2009

Above: I Heart Agrisculpture Exhibition
Courtesy AVA Gallery

Jeff Marlin, 1969-2009

1991 SAIC graduate's final show of paintings
at Corbett vs. Dempsey through February 6



Untitled, 2005, oil on canvas, 14" x 14"

The current show of Jeff Marlin's work at Corbett vs. Dempsey includes early paintings exploring dot matrix disintegrations of images from photographic sources, Xeroxes and stencils. He once described his work as "always a dialogue between hand and machine systems." His later pieces grew more purely abstract, creating, according to Jeff, "surfaces which interrogate their means of productions without wholly repudiating them."

While studying at the School of the Art Institute of Chicago in the late '80s, Jeff studied in-depth with Ray Yoshida. He also was art director of F Newsmagazine in 1990-91. After graduation, Jeff joined the design department of the Chicago Reader, where he worked for more than a decade

while maintaining his artistic practice. A number of his co-workers attended the opening January 22 and spoke fondly of his work ethic and gentle nature. Corbett vs. Dempsey had planned on mounting a show in 2011, but Jeff fell ill with leukemia in the middle of 2009. His show was rescheduled for this winter with the hope that he would be able to attend, but his illness progressed too rapidly for that to happen.

En route to hospice from the hospital in October, Jeff made a final stop at the studio to put the finishing touch on a last painting. ■

—Adapted with permission from the Corbett vs. Dempsey website

"My practice assumes the wreckage of history, both artistic and cultural, and is in no sense 'pure.'"

– Jeff Marlin



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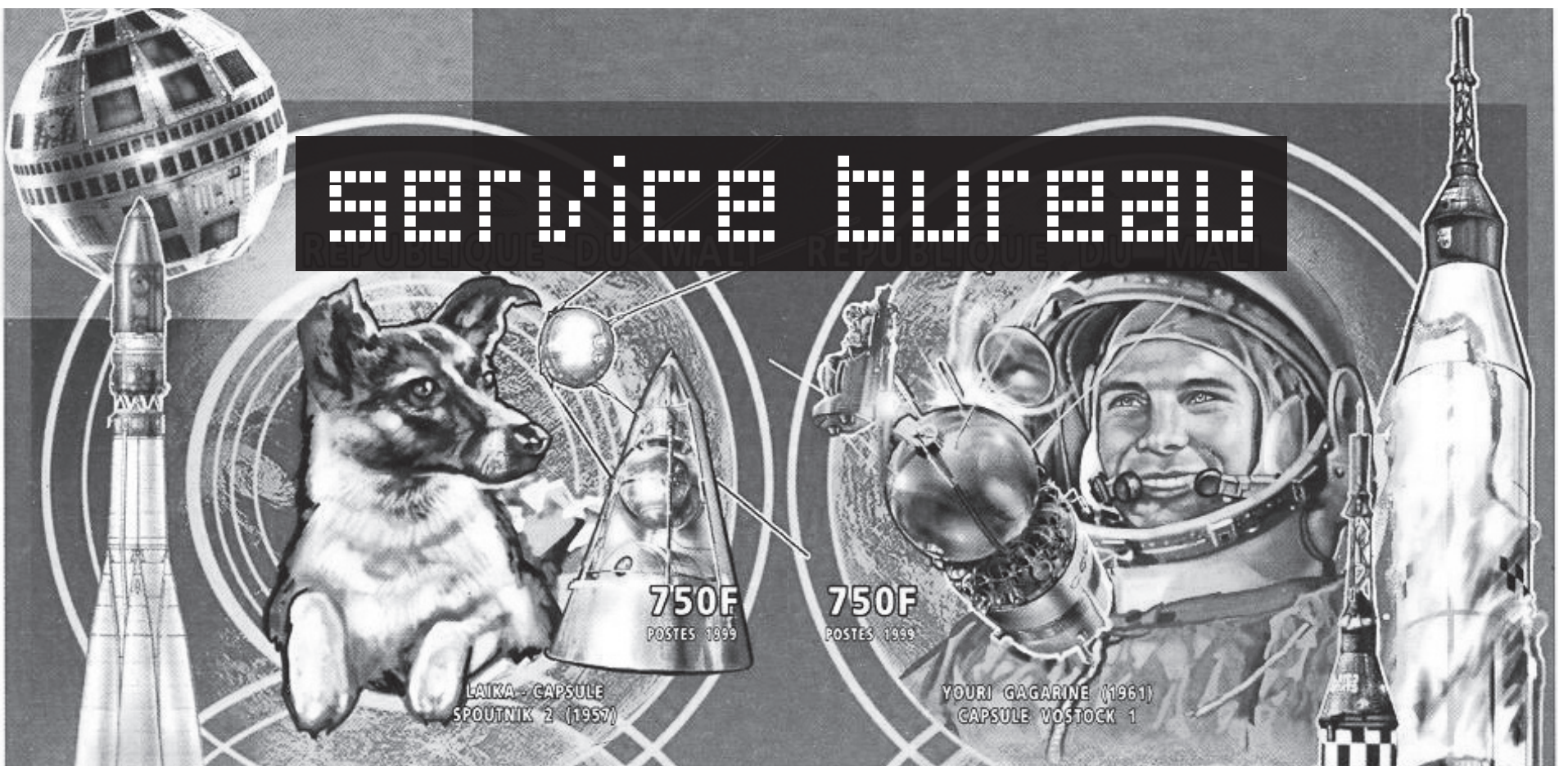
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SAIC fashion show to make its Modern Wing debut

BY ANDREA BERGGREN

The fashion program at SAIC remains something of a hidden gem at the school, perhaps because it exists within an artistic surfeit. But despite being unofficially classified as a more commercial pursuit than other art disciplines, the fashion program is not only surviving, but thriving, as students prepare for the largest fundraiser of the year, the annual fashion show. Begun as a way for students to showcase their work outside of the school community, participation in the show, which is actually comprised of four components, is mandatory for fashion students.

“The fashion show is integrated into the fashion curriculum in a very profound way,” explained Paul Coffey, Associate Dean of Academic Administration. “We built the fundraiser around it.”

The fashion show, now in its 76th year, will be presented on May 7 in Griffin Court, the new Modern Wing of the Art Institute of Chicago. More than 200 student designs will be shown as sophomores present one piece each, juniors present a few pieces and seniors work toward presenting a full line, which will be included in several versions of the show, called Fashion 2010, The Walk 2010 and NightWalk 2010, respectively. Fashion 2010 will be presented three times, at 9 a.m. for students and their families, 2 p.m. and 7 p.m. The 7 p.m. presentation will be in conjunction with the fundraiser called The Walk 2010. A late-night presentation called NightWalk 2010 will take place at 10 p.m.

Coffey says that some of the students’ designs have been inspired by the modern wing, where he hopes to begin holding the show annually.

“Anything that brings positive attention to the school and our students is great,” he said. “The show has a following in this city. People who are interested in cultural ideas and people who haven’t heard of us before have a reason to come to the institution. This year’s show confirms our positive relationship with the museum.”

Strictly speaking, the show is meant to act as a serious educational step for students, but the show does feature many professional elements, including professional models, a professional runway and dedicated fundraising. Coffey says the school is soliciting contributions from corporations to underwrite the cost of the show. “We are still building the budget,” said Coffey, “Having the show in the new wing of the Art Institute is going to be more expensive than past shows were.”



Design by Jessica Mikesell, Graduated 2009
Model from Factor Runway, image from last year's fashion show

If sold out, the more than 400 seats available at The Walk 2010 will gross approximately \$279,000. “Historically, the show has sold out, so that figure would cover all of our expenses and then some,” confirmed Coffey. “Our ambition with corporate underwriting is that we would then not need all of that sum to cover our costs.”

Coffey said that the “worst case scenario” would be that the show would be “cost neutral,” meaning that the tickets sold would pay for the show.

“Our ambition for the future is that the fashion show not be our sole fundraiser for the year,” he said.

In addition to providing visibility, the show also gives students the opportunity to vie for scholarships. “With this fundraiser, we are trying to raise money for two scholarships,” Coffey added.

SAIC alumnus Gary Graham, who was a finalist for the 2009 Council of

Fashion Designers of America/Vogue Fashion Fund award, will be honored at the gala fashion show. ■

More information: Fashion 2010 will be presented to the public three times on Friday, May 7. The 2 p.m. presentation is general admission seating. The 7 p.m. presentation is part of SAIC’s annual gala benefit, THE WALK 2010. Tickets to THE WALK 2010 start at \$500. Call (312) 899-1439 for tickets, tables, sponsorships or more information about THE WALK. SAIC also presents NightWalk 2010, that includes a party at 9 p.m. and a late-night fashion show that begins at 10 p.m. Tickets will go on sale March 1, 2010 through a link on the SAIC Web site.



Design by Kyung-Ah Yoon, Graduated 2009
Model from Factor Runway, image from last year's fashion show

“The show has a following in this city. People who are interested in cultural ideas and people who haven’t heard of us before have a reason to come to the institution.”

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Economizing Creativity

Is the MFA the new MBA?

BY ANNE WEBER

More than 100 SAIC community members crowded the Columbus Auditorium one early December afternoon to witness a panel of arts leaders discuss their respective successes. During the course of the event, SAIC President Wellington

Reiter facilitated conversations with Kelly Costello, director of design research at Doblin, Inc.; Mark Dziersk, vice president of design Brandimage-Desgrappes & Laga; and Theaster Gates, an entrepreneur and the coordinator of arts programming at the University of Chicago, which covered a range of topics facing artists today.

The panel shared their strategies for working in the new economy with an SAIC education. The consensus among panel members was that passion, good communication skills and the ability to value humanity over technology, were critical to success in the world beyond school. The panelists also agreed that being critical of culture is essential to being an artist and the Master of Fine Arts degree (MFA) was touted as the new Master of Business Administration (MBA), in terms of creative problem solving.

"An MFA helps us understand the full breadth of problems in the world," said Gates, who recently converted a Prairie Avenue bookstore into a small public library on the south side of Chicago. He went on to explain his belief that "Artists have a willingness to grapple with whatever the problems are in the world. Traditional life is a marginal way of looking at problems, as opposed to what a career in the arts could look like."

He also urged artists to maintain a practice that is "wholly creative," much like scientists.

Reiter said that he considers the new economy a powerful place for artists because artworks are problem-solving opportunities. But he also pointed out some of the challenges. "Audiences for the fine arts are diminishing, in competition with many other things looking to use your time," he said. Reiter emphasized that this age will be noted for the velocity of change and suggested the book, *Accelerated Disruption, Understanding the True Speed of Innovation* by Erik Lefkowsky, as a way to explore these changes further.

Reiter also stated that an MFA prepares students to ask and respond to questions. "As artists we can do whatever we want," he said. "We could be the great translators or communicators. An artist's goal can be to help people deal with change."

Designer Dziersk noted that everything his company does now is global. "In design, the elements that work best are those that are universal, not tied to local customs or ways of relating to products," he said. "95 percent of why we buy something is motivated by unconscious thoughts. MFAs can tap into that."

Panel members also stressed that the ability to think creatively and broadly, allows for re-framing problems to allow new insights into solutions. "Being able to re-frame a problem in this way brings more value to the table," said Costello. She encouraged art students to "tell me the challenge and why you approached it in a unique way." She thought George Lucas and Michael Graves were examples of creative leaders. She said, "Think like that. Don't conform, show passion around your work, what used to get repressed is now celebrated." ■



illustration by Silas Reeves

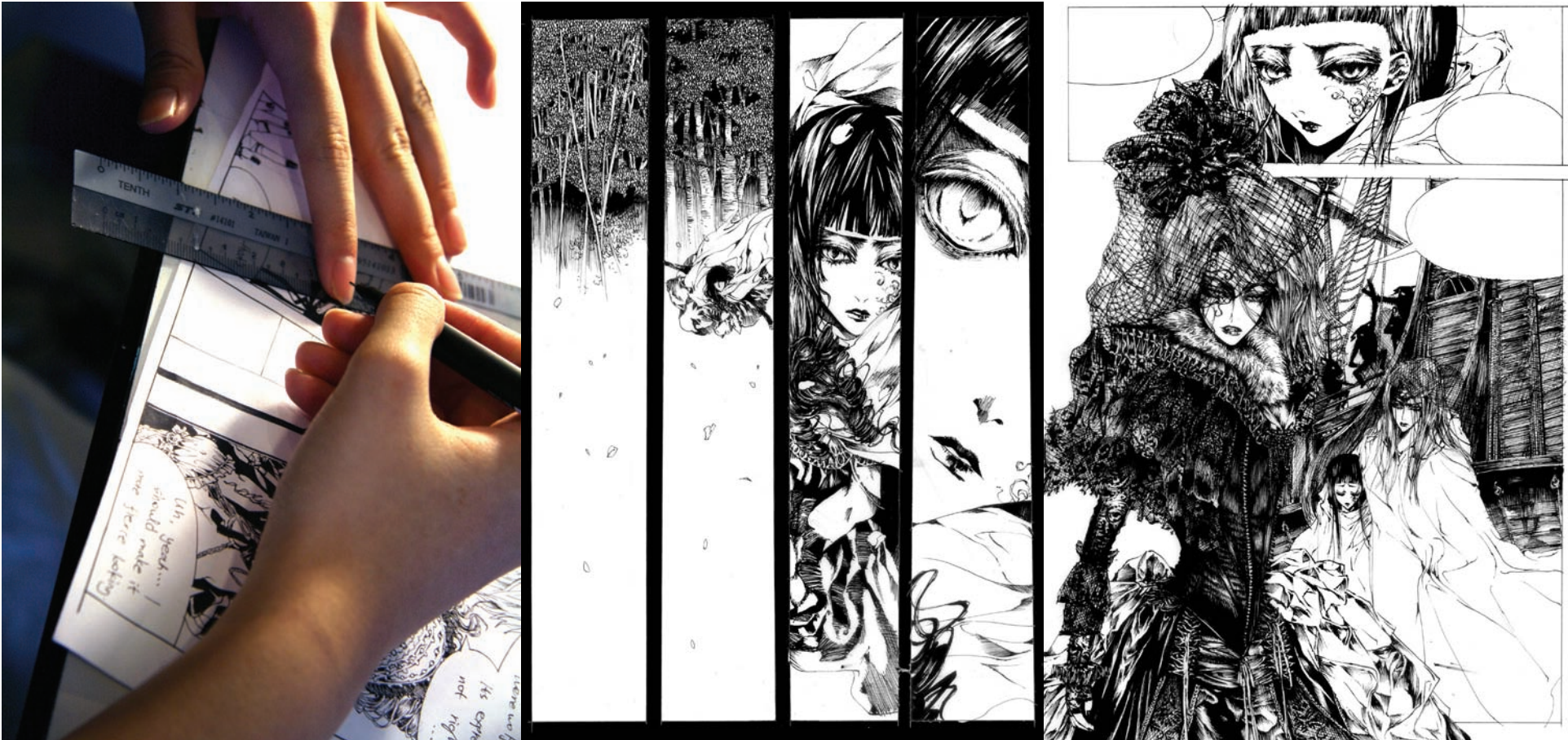
Las Vegas is preparing to erect two giant paintbrushes that shoot laser beams up into the sky at the entrance of its arts district ... **Dennis Oppenheim**, the artist behind Canada's controversial "Device to Root out Evil," an upside down church balanced on its steeple, seems to have lost his edge ... In Vancouver, brothers **Zhen and Qiang Gao**, have erected "Miss Mao Trying to Poise Herself at the Top of Lenin's Head," a giant stainless steel head of Vladimir Lenin and a tiny prissy Chairman Mao Zedong as part of the Vancouver Sculpture Biennale, sparking much debate ... **Apache**, the rapper behind what may have been the most controversial rap album of the 90s, "Gangsta Bitch," died Friday, January 22. He was a member of Queen Latifah's Flavor Unit Crew ... "**La Belle Ferronniere**," a **fake daVinci** is going up for auction this week. In 1929 the painting provoked a fierce debate—real or not real?—which nearly brought a foremost expert to his knees, which shows just how fragile and fussy the art world is. If the painting were a daVinci, it might fetch over 250 million dollars, but as it stands, the current price can only buy a month's worth of slurpees for an NBA team ...

art

NEWS TICKER



Illustration by Luke Armistead



Illustrations from Hu Jingxuan's graphic novel
Photo courtesy Anne Weber

Drawing attention

SAIC manga artist likes walking on the dark side

BY ANNE WEBER

First-year SAIC student Hu Jingxuan, 20, has published a graphic novel and had a short manga— Japanese graphic art—included in the anthology, “Sin City” and is working on a story for “Sin City 2.”

Hu picked “Alice” as her English name because it is “cute and sweet” but her gothic romance graphic novel, “Lament,” published in 2009, reveals another side. Her favorite page (75) of “Lament” shows a skeleton in a coffin, who “almost feels sorry” for his prey. She loves fantasy stories about transformations and demons.

“I love doing mythical stories, and sunny stories with dark sides in them,” she said. When Hu was younger, she wanted to buy costumes representing dark sides characters typically sold in Singapore. Her mother wouldn’t let her buy them.

Hu’s online art gallery, pinkjel-lyo.deviantart.com, has had more than 82,000 page views. One online reviewer, Anja Weiser Flower, whose website is www.skritchmeeee.deviant.art.com, reviewed Jingxuan’s art as being “gorgeously morbid manga in her home country of Singapore... Much of her work falls into the *yaoi* genre, yet it never takes on the predictable, glittery blandness that the work of starry-eyed *yaoi* fangirls can tend to have.” Yaoi is manga intended for women and teenage girls to read, typically they have illustrations of relationships between men. Xuan likes to consider her style to be visual *kei*, which is comparable to Western goth.

After “Lament” was published, Image Comics published Hu’s story “Harpy Lullaby” in an anthology called “Liquid City.” “Harpy Lullaby” is about the relationship between humans and harpies. “Liquid City” can be ordered online through Amazon.com, or found in comic book stores. The story Hu is writing and illustrating a story set in Chicago for “Liquid City 2.”

Two years ago, Hu won an \$8,000 grant in a competition to publish a graphic novel. Singapore Media Development Authority and First Time Writer and Publishers Initiative held a competition for local talent and Hu, a Singapore high school student at the time, was one of nine local talents chosen from a pitch she sent them. “I was really ambitious when I was younger,” she explained.

The grant to publish Hu’s work included an editor to support her process. She took two years to make “lots of drafts, lots of edits, lots of revisions,” and created more than two hundred pages for the final one hundred and fifty-page final product. “Inking the pages doesn’t take long, thinking up concepts is time consuming,” Hu said. She was finishing high school while working on “Lament.” Juggling all the demands on her time was stressful. Only one of the nine other competition winners did not publish her book.

Hu sold six of her books at the Holiday Art Sale in November 2009. Her contract forbids her to say how many books she has sold since publication.

Though many dream of becoming manga artists, Hu says that only one in 10,000 succeeds at having their own manga studio. The manga career is a demanding one, which usually requires years working as an unpaid assistant, before an artist can own their own manga studio and have assistants.

Today, Hu is happy to just explore different medium while she studies at SAIC without the pressure of producing twenty pages of drawings each week.

Hu’s book “Lament” is marketed by an Australian distributor with the following book description: “Like the aftermath of apocalypse, angels stripped of their voices and heaven laid waste...Below, lost souls of the underworld grow restless... their murmurs, once silent, now overwhelm the senses with their deafening cries.” f

Hu Jingxuan’s books are available for purchase at: http://www.isubscribe.com.au/cat_srch.cfm?catID=47.

“Lament” can also be ordered from Hu’s distributor, andy_ang@walter.com.sg, who will send copies from Singapore.





"I love helping to bring the beauty [these artists] create into the lives of others."



Top: Artwork by Fritz Millevoix
Bottom: Painting by Arthur Wright
 Photographs by Anne Knight Weber;
 Courtesy of Nicole Gallery

Support through art

Local gallery features Haitian artwork

BY BRANDON KOSTERS

"In search of new adventures," said Nicole Smith, who immigrated to the United States from Haiti in 1973. "At that time, many people were leaving Haiti," Smith said. "I came because I wanted to come."

In 1986, Smith founded the Nicole Gallery in Chicago. The gallery has represented prominent artists such as William Carter and Allen Stringfellow. In the spring, the gallery will host a show of the work of Willard Wignan, whose microscopic "Art in the Eye of a Needle" work has garnered international attention.

In January, the gallery hosted its "Artist for Haitian Earthquake Relief: Fundraising Exhibition for Le Centre d'Art de Port-au-Prince." Donations collected will benefit the severely damaged art center, which Smith says is "the creator of Haitian art." She is also accepting donations to aid other Haitian artists whose lives have been impacted by the earthquake.

In February, Smith originally intended to exhibit works by William Carter, Allen Stringfellow, and Anna Taylor. "I might change that because of the situation in Haiti. It might be that I have one part of the gallery dedicated to showing those artists works, and one gallery used to show the Haitian work."

Smith has also built close relationships with artists such as Fritz Millevoix. Smith says that in 1988, Millevoix called her from an art supply store. "He said that he had just arrived from Haiti, and the owner of this store gave him my number," she said. "He came and showed me a collection of his paintings, and as we were talking, two ladies walked in. Within five minutes one had purchased one of his paintings!" Dozens of Millevoix's paintings have sold throughout the years.

Smith is originally from Petionville, a Port-au-Prince suburb which she said has been barely affected by the hurricane. She has wanted to visit Haiti to offer her support, but said that "Things are so chaotic. It's very hard watching these kinds of things. Very hard."

For now, Smith will continue to help from a distance through her work in her gallery. "I love the artists," she said. "I love them to get the recognition they deserve, and I love helping to bring the beauty they create into the lives of others." ■

Nicole Gallery
 230 W. Huron St., Chicago, IL 60654
www.nicolegallery.com
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Open Tuesday through Saturday, 11:00 a.m. to 5:00 p.m.

Home sweet home

Chunks of plaster melt and drip as they climb and curl their way into corners and onto the floor of the gallery

BY WHITNEY STOEPAL

This month, Armita Raafat has a solo show, “Home Sweet Home” at threewalls gallery in the West Loop. Raafat was born in Chicago but returned to her parents’ homeland, Iran, in the 80s, during the Iran-Iraq War. This experience, as well as her cultural background, informed the concepts in her work. In May 2009, Raafat’s work was shown at the Museum of Contemporary Art in their UBS 12 x12 gallery. Just before that show, she had returned from Iran where had been studying the architecture of mosques and Persian tapestries. From this, Raafat began to utilize the architectural technique of muqarnas, which was developed in the middle of the tenth century in northeastern Iran. Incorporating the architecture of muqarnas with Persian textiles, plaster, mirrors, paint, and papier mache, Raafat creates pieces that make the viewer question if the art is half-done or perhaps falling apart before their eyes. The walls at threewalls were

transformed into the installation itself, with Raafat’s electric blue honeycomb-looking arrangements clinging to the wall, appearing as if they are amidst destruction. Chunks of plaster melt and drip as they climb and curl their way into corners and onto the floor of the gallery. Broken mirror pieces peek out from the decaying mess to reflect warped images of the viewer as well as giving the impression there might be another existence on the other side. The use of the materials from Iran combined with the atrophied and beautifully complex structures themselves truly conveys the idea of conflict as well as a tribute to her homeland. The piece is reminiscent of footage one might see at an archeological dig, something intriguing and beautiful hidden under layers of dirt. Raafat’s work, revealing of Iran’s history of war, is enmeshed with its cultural history and the artist’s identity. ■

Home Sweet Home closes February 13, 2010 and there is an artist talk on February 4 at 6pm at threewalls, 119 N. Peoria #2d.



All images courtesy of Threewalls Gallery



This exhibition is organized by the National Gallery of Art, Washington, DC. Artists: Zorn, An Irish Girl (detail), 1894. Etching. National Gallery of Art, Washington, DC. Artists: Zorn, An Irish Girl (detail), 1894. Etching. National Gallery of Art, Washington, DC. Artists: Zorn, An Irish Girl (detail), 1894. Etching. National Gallery of Art, Washington, DC.

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**YEARS OF
INTERVIEWS**

TECHNOLOGY, **ART**,
SEDUCTION, HIP HOP,
ACTIVISM, **STEREOTYPES**,
LITERATURE, IDEAS, AND
CONTROVERSY...

I think it's a major, major breakthrough anyway that people can just sit down and begin actually playing with MacPaint or **MacDraw**. Even people who wanted nothing to do with **computers!** It's possibly a little bit expensive for students to buy.

Peter Fraterdeus, instructor in the SAIC Visual Communications department, interviewed by Louise Wainwright.

May 1987.

I don't see any reason to compartmentalize different aspects of our lives. Different kinds of language apply to the same kind of experience. In fact, **all sociology comes out of given experience.** And experience can be voiced, expressed, and talked about in many different ways. It's sort of immaterial.

Yvonne Rainer, filmmaker. Interviewed by Cylena Simonds .

November 1992.

I was working with Doris Lessing on "The Making of the Representative from Planet 8" and we were talking about catastrophic social events that people had forgotten. Almost like epidemics and massacres and amazing things. I was very interested in that, so I decided to do a piece based on H. G. Wells' **War of the Worlds**.

Philip Glass, musician and composer, interviewed by Brett Johnson

October, 1988.

I've found that pretty much everybody has the ability to have good ideas but only a select few are able to do anything with them. most people can't tell a **good idea** from a **bad idea** and even if they could they wouldn't know how to put it to good use. It's not something that easy to explain to someone else. To me, ideas come when the comes and I have to be prepared at all times.

Dan Clowes, cartoonist. Interviewed by Djerba Goldfinger and Thompson Owen.

May 1993.



One reason I like photography is that it is basically the world's second language. Its processes are immediately identifiable. Photography is a very democratic medium in that everyone has access to it. They know what it's like to take a picture and just that element, that trace of reality, that patina of whatever pictured did exist in some point of time. It has that accessibility which I love. I want my work to be **seductive**. I don't want them to struggle with it immediately.

Mark Durant, art writer and photographer, interviewed by Stephanie Endsley

March 1990.

I never think in terms of like, is it feasible? is it practical? I think if I have a vision, an idea, usually I pursue it to its final end. When I first mentioned I was going to do the Klan pictures, the people that were representing me at the time said they didn't want me to go down there. That I would get hurt. So I had to promise that I wouldn't go down there. Then three weeks later I went anyway and started with the work. My biggest fear is that I will come home empty-handed and not be able to do the things I want to do. **You can't be practical sometimes about art.** You just have to follow your dream, or obsession.

Andres Serrano, sculptor, photographer. Interviewed by Paul Chan.

May 1993.



I have several images of what the struggle of being an artist has been like. One is the dancer. You come up to the Gates of Art and the **people guarding the Gates of Art** defend your being there. And they'll do everything they can to keep you out. So you outsmart them. One way or another, you get past them. Dancing is one technique you can use. But once you get behind them, then they'll defend your right to be in there.



John Torreano, aka Diamond Jim, interviewed by Jessica Rath.

April 1991.

Having regrets about Hip Hop not doing what you want it to do is like Aunt Jemima having regrets about how she can't get any money off pancakes. We have to make sure that when we create, we can be able to control it from a business aspect.

Interview with Chuck D, rapper. Interviewed by Nettrice R Gaskins.

October 1993.



I don't feel people know any longer what seriousness is. People aren't embarrassed or apologetic in Europe. They feel they must do something more than be entertained.

Susan Sontag, writer. Interviewed by Renata Stojkowski.

December 1993.

I think artists in general are educators. We are people who are willing to take the risk and it is not an easy thing to do. I am just one person but there is a greater cost if I stay silent. ... I am an American citizen now, so it is my responsibility to be an American now, and so the same way that I fought Saddam's regime, **now I have to fight every regime which has committed these crimes in my name.**

Iraqi-born Artist Wafaa Bilal. Interviewed by Paige Sarlin.

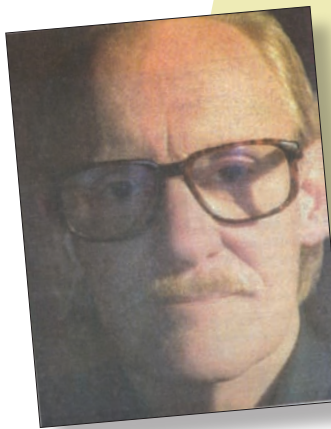
December 2002.



[There is a] liberal and very American notion that you eliminate the social ills of a society by eliminating the visual evidence of it. The attitude in previous decades was that getting rid of the images of mammies and watermelon eating pickaninnies was going to improve the status of blacks in American society. Nothing could be farther from the truth.

Coco Fusco, performance artist. Interviewed by Jason Greenberg.

December 1994.



If people don't want to read me, I starve—there are no rewards in being obscure or obtuse or overbearing for me. I don't think it's because I have a naturally good character, but writing things that people want to read is my bread and butter.

Peter Schjeldahl, New Yorker Art critic. Interviewed by Sarah Cameron.

November 2007.

Any recognition of the consuming habits of Americans today is that **literacy is dying**, that people would much more easily flick the switch and turn on the tube than read a paper.

Mumia Abu Jamal, death row journalist. Interviewed by Chris Bratton.

September 1995.

You've gotta know everything about what you're doing. **You can't sit on your ass** waiting for an engineer.

Laurie Anderson, performance artist. Interviewed by Cal Ward Jr.

April 1995.



I'm some guy making pictures because that makes sense to me. They help me define my place in the world, so if they're in museums or whatever, I don't really care. **I still gotta pull up my pants with two hands.**

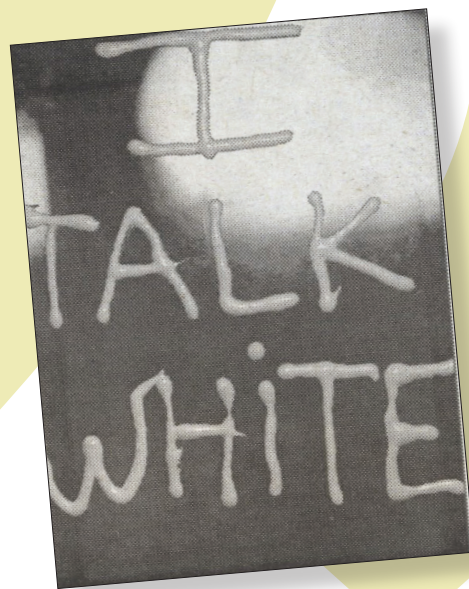
Tony Fitzpatrick, artist. Interview by Anna Friedman.

February 1995

A lot of my work deals with responding, and you've got to have something in the canon to respond to. You know, just **loading my gun with enough bullets** so that when I pull the trigger, it shoots.

Rahid Johnson, emerging artist. Interviewed by Barbara DeGenevieve , photography professor at SAIC.

April 2004.



We don't want to be a role model. There is no reason why other artists couldn't have the things that most people want. There is no reason why Christo would want to have his studio at the same address, 5th floor, no elevator, for the past 30 years. He hasn't repainted his studio in 30 years. Buy why should we tell the other artists they have to do that? If their wives want diamonds, then their wives should have diamonds.

Jeanne-Claude Christo, giant installation artist. Interviewed by Anna Friedman.

May 2005.



Computer technology is great, but when something is no longer used as a tool, but you're leaning on it, that's not creativity.

Leroy Winbush, graphic designer and art director, interviewed by Lamaretta Simmons.

December 2000.

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Photo by Hugo Glendinning

Complicated stories

SAIC grad student Dorota Biczel in Lima, Peru



Installation view of “Crisis in Progress: entre la inquietud y el espasmo” at the Galería ICPNA San Miguel curated by Dorota Biczel Nelson
 Photograph courtesy of Nelson

BY ANIA SZREMSKI

Some of the most intriguing artists that you’ve never heard of are the subject of SAIC grad student Dorota Biczel’s thesis research. A double master’s candidate in Modern Art History, Theory and Criticism and Arts Administration and Policy, Biczel has discarded the usual suspects for an art history thesis in favor of uncharted territory: the contemporary Peruvian art scene. Writing about artists Eduardo Villanes, Luz María Bedoya and Juan Salas Carreño, Biczel is breaking important new ground as she questions and complicates accepted art historical narratives concerning Latin America. Eduardo Villanes’ “Gloria Evaporada” is one project Biczel intends to feature in her writing. In 1995, the artist plastered the cement wall surmounting the Via Expresa (the major highway that slices through Lima) with cartons of Gloria-brand evaporated milk, arranged to spell out “EVAPORADOS.” This was just one of several interventions the artist conducted between 1994 and 1995 to protest the massacre of a university professor and nine students by a government-sponsored death squad, one of the crimes which resulted in Peruvian ex-president Fujimori’s conviction for human rights crimes in 2009. Gloria Evaporada reveals the high stakes at play in contemporary Peru, where artists boldly tackle pressing political, social and ontological issues in a political environment that has often been less than hospitable to critique. Villanes is largely unknown to the outside world. Peruvian contemporary art has been mostly left out of the global art discourse, due in part to rather anemic art criticism and arts publication infrastructure at home, as well as the prejudices of certain writers and curators who are bent on establishing hierarchies within Latin American studies. For instance, in the catalogue essay for

When these countries opened up politically and economically to the outside, the arts were (and have been) under a lot of pressure, and went through a period of quite rapid transformations

her landmark survey exhibition of avant-garde Latin American art, “Inverted Utopias,” superstar curator Mari Carmen Ramirez dismisses avant-garde art movements in Peru as “unarticulated formal echoes of movements such as Impressionism [...] that] did not yield more than academic stalemates of the original impulse.” Mari Carmen’s snub is the norm in emerging art historical narratives concerning Latin America. This new and rapidly evolving body of scholarship is replete with veritable panegyrics to the Mexican Muralists, pensive meditations on Argentine conceptual art of the 60s and loving tomes dedicated to the young Cuban artists of the 80s; but when it comes to nations like Peru, Chile or Ecuador, there is a virtual wasteland where criticism and scholarship should be. Peru, it would appear, is the home of Macchu Picchu and Paddington Bear—not a center for robust contemporary art. Biczel’s research and writing intends to change all that. “Researching countries that supposedly don’t have contemporary art can perhaps upset a new Latin canon that people like [Ramirez] seem to be set on building,” she said. “I think for me, the key is to assure that we can tell a complicated story, not just

a simple one... Perhaps because I was first trained as an artist, I am interested in making sure that we can tell many stories, not just a few.” Biczel, who is Polish, juggles her SAIC course load with teaching classes at the University of Milwaukee, her job at the Walker’s Point Center for the Arts, freelance writing jobs and her own artistic practice, amongst other pursuits. She says that her interest in Latin America developed while she was growing up in Poland, where writers of the “boom” generation like Borges and Cortázar enjoyed immense popularity; this initial interest developed after moving to the U.S. in 2002: “I lived in a heavily Hispanic neighborhood full of local activists... I became very interested in the history of Latin America, and especially U.S. policy in the region,” Biczel explained. In the winter of 2009, she accompanied SAIC’s Department of Arts Administration and Policy on a study trip to Mexico and Peru, visited galleries and museums, and met with artists, theorists and curators like Cuauhtémoc Medina. During this trip, Biczel was struck by what she felt were strong political and cultural similarities between Latin American countries and Poland as a result of recent neoliberal economic policies. “I think that when these countries opened up politically and economically to the outside, the arts were (and have been) under a lot of pressure, and went through a period of quite rapid transformations—not always for the better. A ton of interesting questions arose in those circumstances,” she said. Biczel returned to Lima in the summer of 2009 to work with local curators and critics Emilio Tarazona and Miguel Lopez, where she was able to explore those interests in-depth by co-curating the exhibition “Crisis in Progress: entre la inquietud y el espasmo” at the Galería ICPNA San Miguel with Tarazona. The curators asked artists to explore the cultural and artistic ramifications

of Peru’s rapidly changing economic policies and the profound structural problems they create, the nation’s apparent economic health in the midst of the global financial crisis notwithstanding. Organized in less than two months, the exhibition featured installation-based work from a dozen Peruvian artists, ranging from young emerging artists like Christians Luna, Janine Soenens and Ishmael Randall to more established artists like Eduardo Villanes, Alfredo Márquez and Luz Maria. “Co-curating this show was a huge privilege,” said Biczel, “because many artists chose to do new projects for the show and, as a result, I got to work with them very closely in the process and got to know them quite well... Above all, it was an incredibly humbling experience—suddenly, when you’re thrown into a situation where you don’t really speak the language, you get reminded how much your abilities depend on communication skills, and how little all theoretical knowledge and even clear ideas matter!” Although she has since become more proficient in Spanish, Biczel feels that the language barrier continues to be her largest obstacle in her thesis research, stating, “I don’t think long-term and in-depth research can be done without language proficiency” (a declaration that throws SAIC’s lack of a language requirement for M.A. students into sharp relief). Aside from the language issue, Biczel also expresses frustration at some of the bureaucratic obstacles that she’s faced in attempting to access documents in Peruvian libraries, as well as the fact that she’s researching a topic that has been virtually untouched by other writers. “A huge challenge lies in the fact that I am writing about the stuff that has not been written about—at least not in a scholarly manner—and that it is as interesting as it is intimidating. In that respect, ‘applying theory’ to it seems particularly daunting. I feel it’s a huge responsibility,” she said. ■

The pedagogy of artist Paul Chan



Illustration by Oliver Chennelis

“Education can be an important art experience but an art experience is not dependent on an educational experience or an educational background.”

INTERVIEW BY BETH CAPPER

Paul Chan's face, or at least part of it, is on the cover of *F Newsmagazine*. It's March 1994, and the lead article of the issue is a piece Chan wrote debunking the concept of Generation X. Defined as the generation born between 1961-81, Chan, born 1973, comes smack in the middle, and as such he's writing about his generation. Yet, reading his words in 2010, they are oddly timeless. “Each generation produces their own winners and losers. And X is no different,” he writes. “...It is time to stop age-bashing, and to see Generation X as merely a group of individuals trying to find their place in the American landscape—a landscape of economic uncertainty and cultural disjunction.”

Substitute Gen X for Gen 2.0, and Chan could just as well be writing about many of us. And with shows such as the New Museum's “Younger Than Jesus” exhibition and books like Tao Lin's “Shoplifting from American Apparel,” the need to express the essence of the current generation is ever-present.

Art students can learn something from his trajectory. His relationship to art grew as much from his rejection and frustrations, as by his participation in it. This is, in part, how he came to work for two years as an editor for *F*—seeing the newspaper as a refuge from the rest of the school, a place to question the value of art and express his own opinions on art and other matters in freewheeling editorials.

F was also the place where Chan began to get interested in politics—an interest that has endured in his art practice, even though he makes a point of expressing that his activism and art are distinct. Still, from works such as Chan's “Tin Drum Trilogy” of empathetic video essays about U.S. political figures, Red State citizens and “othered” Iraqi nationals to his decision to situate a production of Samuel Beckett's “Waiting for Godot” in post-Katrina New Orleans, his work expresses a decidedly activist spirit even if the intended outcome is different.

Over the years, Chan has created a disparate body of work that spans New Media animated gif, art to installation, video and collage. In addition to his vast art practice, he also writes copiously—recently published articles include an interview with Adorno scholar Robert Hullot-Kentor and an article about “What Art is and Where it Belongs” for the online journal *E-Flux*. I sat down with Chan at his studio in Sunset Park, Brooklyn, nearly fifteen years after he left SAIC.

BETH CAPPER: Tell me about your experiences at SAIC.

PAUL CHAN: When I think of the Art Institute I always think of my favorite quote from Mark Twain, who said “Never let schooling interfere with your education.” I think in a way I came at a time when I needed a place that would give me a lot of freedom so I could learn on my own, and the Art Institute gave me that, so I got a lot out of it. I didn't make a lot of art when I was there. I didn't expect or maybe even want to be an artist when I left. It took me some time to connect to the idea of being an artist. That was definitely something I committed to after school. At school I was just learning to survive in the city. And learning to learn, and to try as many things as I can. *F* was familiar—in high school I did journalism a lot. It gave me a place to be. It helped me escape from the rest of the school, and it was rightly or wrongly a kind of refuge for people who didn't know their place in art.

BC: Do you maintain the same skepticism in relation to the artworld?

PC: I think skepticism is always healthy, so, yes, but I think most artists worth their salt have that skepticism built in. To believe in art is to already give up on it. I learned a lot of that skepticism at school. And I learned a lot of

that on *F* actually, because Paul [Elitzik, *F Newsmagazine* faculty advisor] was a big philistine. I think his attitude was an important antidote in many ways and what many young artists should be exposed to. It's not that he hates art, only that he was more insistent on questioning its value and its worth and I think that is important every step of the way. It was his contrarian-ness that was attractive. I think at the end of the day that he provided an important perspective in an art school. You go into art school at nineteen, and what you know of art.... what I knew of art, was from the one museum in my home town. It's not like you have a comprehensive view of what art is or what it wants to be, and so you get thrown into this world in which art exists but you have no real substantive understanding of what it is. You don't know how you relate to it. And no-one tells you that—no matter how many art history books you read. It's really a philosophical question and one you always assume that you know, and so this assumption is there and you go on. With Paul and other people on *F*, that wasn't an assumption. It was an open question as to what value art does in fact have—in pedagogy, in exhibition and in writing.

BC: Are you interested in pedagogy?

PC: Education can be an important

art experience but an art experience is not dependent on an educational experience or an educational background. In a weird way, for me, art troubles everything we know about education. On the other hand, I think it's important for people to know and learn about the past, and the context that they exist in. It was important for me to hear Lisa Wainwright talking about art. When I went to school she was just an art history professor. Listening to her talk about Degas or Cézanne was important, because whether we believed it or not, that was the tradition in which we found ourselves, and if we're serious about being artists we need to understand this tradition and understand how they dealt with being artists. I think most good artists take some position about pedagogy. Do you know who Charles Barker is? He used to play basketball—he was a professional basketball player, and he played for the Boston team. He's slightly big and he's a loudmouth. And when he was big in the NBA, he was famous for making these commercials where he would keep saying he's not a role model, as a kind of suckerpunch to Michael Jordan. Because they always saw Michael Jordan as a role model—because we're a puritanical country we always need role models for kids. And Charles Barker said, “Fuck you, I'm not a role model, I'm just a basketball player.” When he's saying that

“[Community is] like love—everyone wants it, no-one thinks what they have is it, and you always want more of it.”

he’s already taking a position on whether he’s a role model or not.

BC: Tell me about your interest in quotation and literature.

PC: I think it would be hard if I used things I didn’t like. And I think you can feel it when people do that—they use something that they feel is important but they don’t necessarily have a connection to. The things I use, I use like anything else. Because I’m pleased by it somehow. The challenge is almost to use it a little ruthlessly. It’s not fidelity I’m trying to preserve. It’s the spark that comes from ripping it from its context and using it in a different way. There are times when that kind of picking and choosing is not compelling and most of the time that is because you are not ruthless with it.

BC: Is there anything you read that you consciously keep separate from your art?

PC: I would like to think that nothing is off the table. There is a kind of equality to it. Everything is equidistant. It’s terrifying in some ways but if you can do it in a way that makes someone feel potentiated...

BC: Why is it terrifying?

PC: Because of the tyranny of equality. Because if everything is equal, it may mean that nothing has real significance. I think that’s OK and that it’s liberating. But at the end of the day we may not be able to live like that.

BC: That’s interesting in relation to your use of New Media, in that New Media theory would seem to posit that there is no difference between things and that actually there should be no difference. How do you feel about that?

PC: The plainest answer is that it doesn’t matter how we sit with it. It’s just how we sit. Offering a perspective may be helpful, but it doesn’t get to the heart of it, which is simply that that’s how it is, whether we like it or not. So, I guess the second question is: Are you willing to sit with it? There are so many people who do collage, who do bricolage, who combine found materials into some sort of composition, but the aesthetic challenge is to do it in a way where it can be remembered. Online you see all these people combining things, and when you look at these

things something happens and you realize, “Oh, some things are better than others.” Things are different.

BC: What do you think of relational aesthetics?

PC: I think it was an interesting movement that came at a time when the world needed a way of thinking about how it was changing from a manufacturing economy to a service economy, and to an information economy. The engine of the economy in the U.S up until the 1970s was making things. It was from the 1970s on that our economy changed from making things to servicing people. And we needed new paradigms and models. This is the same time that in the art world you see a dematerialization of art. I think it was an artistic response to the image of what it means to live in a service economy. What one sees is a kind of service in these works—you’re being served, like in Carsten Holler’s hotel. What is up for debate is whether it’s an actual community, but what is not up for debate is the sense that you are being served.

BC: Do you believe in the idea of community?

PC: Do I believe in the idea of community?!

BC: Yes.

PC: Did Paul put you up to that question?

BC: No. I’ve been reading a lot of Jean-Luc Nancy.

PC: Oh geez. That’s interesting. I have been thinking about this idea recently. One of the great things about the project I did in New Orleans is that after I left some of my students started a co-op gallery, and I have been supporting them as much as I can. I’ve donated some work to them and such. They’ve existed for almost a year, and they are putting out a catalog and they asked me to write an intro. And for the intro one of the things I want to do is to think about this idea of community, and I think the idea of community is an important one—everyone wants it but no-one knows how to get it. It’s like love—everyone wants it, no-one thinks what they have is it, and you always want more of it. Nancy was, if I’m right, reacting to something that Bataille wrote. Bataille wanted to kill someone to create a community and that’s insane. But what’s not insane is the idea of sacrificial

value—that community coheres when everyone shares something that is intense. We see this idea of sacrificial value all the time...

BC: Revolution?

PC: Revolution. Katrina. People sacrificing thousands of people and bringing other people together in the process... Haiti. So Bataille was not that insane. My question is: Is it possible to create social value without sacrifice? And I think that’s a question, you know. And some of the people who have tried to answer this question are the relational aesthetics people, and their answer is service. That you don’t need sacrifice as long as we give you something, but that giving may not feel so giving.. it feels transactional. It feels like a service.

BC: Talk about your activism. It seems like, in contrast to your art, you have an old school idea about activism.

PC: I guess my notion of activism is pretty old school.

BC: It’s a Paul Elitzik idea of activism?!

PC: Err, ha. Well, yes, I guess it is in many ways. It’s closer to that than I might like to admit. Have you talked to Paul about his political affiliations?

BC: A little.

PC: He went to City College here [in New York], then he went to Harvard to study classics. Then he did labor organizing in a shoe factory. I think when you have those kind of experiences, it really embeds itself in you. In how you treat people, in how to not treat people. I think my experience in politics comes solely from my experience with activists and politicians. It has a kind of real world insistence that I refuse to give up, even while I am exposed to so many ideas that contemporary artists and thinkers have. It’s not either/or. You can make it work. You just have to be less judgmental.

BC: What’s next for you?

PC: I’m retiring. I’ve finished a show at Greene Neftali and I’m starting to release some things online. And then I’m done. I’ve made a coffee table, and I made that lamp behind you.

BC: Really?

PC: Yes. I have no plans.

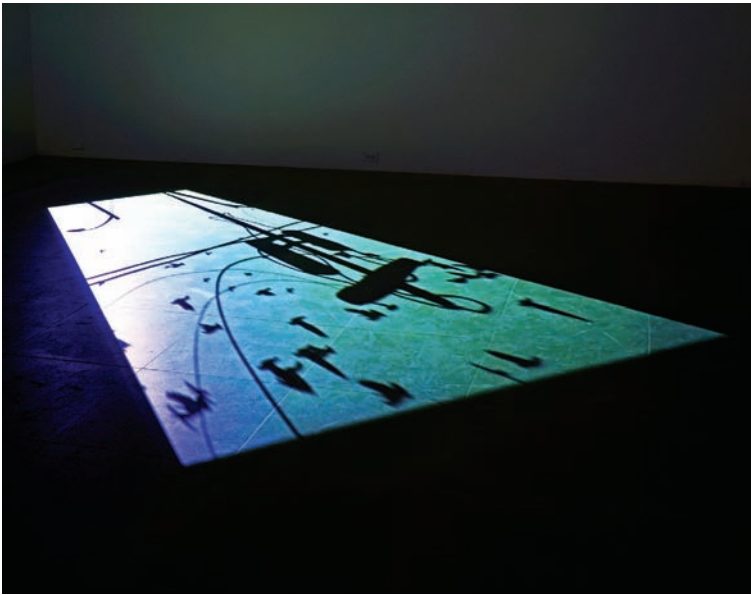
BC: Why are you retiring?

PC: Real beginnings demand real ends. I think the world is big, and I can do a lot of different things. I want to believe that we are not beholden to certain things.

BC: What are you gonna do now?

PC: If it’s any indication, I’m going to make coffee tables and lamps, and I’m going to be writing a lot of emails. 📧

Go to www.fnewsmagazine.com for links to articles Paul Chan wrote for F and other articles written about him.



7 Lights Installation, 2005-06
Stills courtesy Paul Chan

AMELIA GRAY'S

CONFIDENT SINCERITY AND BLITHE HUMOR ALMOST MAKE ME FEEL LESS DEVASTATED ABOUT LIVING IN OUR 21ST CENTURY LANDSCAPE. SHE REASSURES, AND EVEN WHEN SHE IS BEING VULNERABLE, SHE WRITES SO BOLDLY ABOUT BEING VULNERABLE, THAT I CAN ONLY DRAW COMFORT FROM HER WORDS. WHEN I FIRST MOVED TO CHICAGO, I WAS SO LONELY THAT I REVELED IN THE BRUSH OF A STRANGER'S ARM ON THE BUS. **AM/PM'S** WINNING CHARACTERS OFFER THE SAME SORT OF THRILL, AND THROUGH THE GLIMPSES AMELIA GIVES US FROM THEIR LIVES, SHE BEGINS TO GET AT THESE CRUCIAL IDEAS OF INTERACTION, TRANSLATION, AND CONNECTION. I WAS TRAPPED WITH THE CIRCULAR DISTORTIONS OF TIME HER SHORT FICTIONS CREATE, A PLACE WHERE INTERIORS AND EXTERIORS RESONATE BETWEEN THE NARRATIVES.

AMELIA IS OBSESSED WITH THE VISCERAL TRUTHS OF BEING HUMAN: BRUISES, BITES, HIVES, SCARS, LEGS, HAIR. SHE REMINDS THAT WITH A GROWING DEPENDENCE ON TECHNOLOGY, IT IS ONLY BECOMING MORE CONFUSING AND CUMBERSOME TO HAVE A BODY, AND TO BE INSIDE OF IT. HER CHARACTERS WEAVE IN AND OUT OF THE NARRATIVE IN MOMENTS FULL OF TOE KISSES, CRYPTICALLY SCARRED HANDS, AND BODIES PERILOUSLY CLOSE TO PUDDLING ONTO THE FLOOR. IN A POWERFUL MOMENT, AMELIA GRAY HERSELF (AS THE VOICE OF GOD?) PROCLAIMS: **MAY THEIR FLESH RAIN UPON THE HEADS OF THE CHOSEN PEOPLE, MAY THEIR HAIR CLOG THE SEWERS IN THE STREETS, AND THEIR BROKEN BODIES TUMBLE INTO THE SEA** [49:PM]

THESE CHARACTERS EXPLORE AND PROD THEIR ISOLATION, MOSTLY IN AWKWARD AND UNCOMFORTABLE WAYS. THERE IS A MELANCHOLY MOOD TO THESE MOMENTS OF TOUCH, A TOUCH THAT IS NEVER REALLY AN EMBRACE, NOR AN ACT OF VIOLENCE. THE CONTACT THEY DO HAVE WITH EACH OTHER IS UNFULFILLED (AS RUBBING ARMS WITH STRANGERS CAN ONLY BE SO FULFILLING), AND THERE IS A RETREAT BACK INTO LONELINESS. THEY OBSERVE AND COMMIT THEMSELVES TO THEIR WORLD IN EARNEST WAYS, BUT ALSO **FEEL AT ANY MOMENT THEIR HEARTS COULD STOP** [AM:26]. I THINK MY HEART COULD STOP AS WELL, WHEN I AM CAREFUL TO PRETEND I AM NOT AWARE OF MY FACE PRESSED AGAINST HIS ARM PRESSED AGAINST HER BACK ON MY MORNING COMMUTE.

Amelia's book **AM/PM** is available from www.featherproof.com, and from many fine bookstores within the city.

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Grant Reynolds!

INTERVIEW BY NATALIE EDWARDS

Grant Reynolds was an F Newsmagazine cartoonist and has published several books since then. Most of his books, including the acclaimed “Comic Diorama”, a one-man anthology, are available at Quimby’s and online at quimbys.com. You can also keep up with his weekly sketches at Tour Journal, his weekly sketchbook bloggrantreynoldstourjournal.blogspot.com

myspace.com/grantreynolds

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Self portrait & Dirty Barfield Comic by Grant Reynolds

NATALIE EDWARDS: Who is/was (are/were) the most overrated cartoonist(s) and why?

GRANT REYNOLDS: Um, I don't wanna get myself in trouble here, so I'm gonna refrain from answering.

NE: Which cartoonist(s) have been historically under-appreciated for their contribution?

GR: Well, I can definitely tell you about a few working comic artists who I think people should really check out. Anya Davidson, Becca Taylor and Jeremy Tinder, all three SAIC alums, are still living here in Chicago and making fantastic work.

Anya Davidson is an extremely prolific artist/musician who is fairly new to drawing comics. She's been rolling out book after book over the last couple years, all with beautifully screen printed covers, which she often collaborates on with fellow SAIC 'Print Rat'/bandmate Carrie Vinarsky. Emerging from somewhere in between Goya and C.F. (comic artist Chris Forgues), her pages crackle with an energy and an urgency to keep moving, keep making, as there seems to be no slowing down the flow of ideas. She has a story in "The Shortpants Observer" anthology, and fortunately for us PictureBox Inc. has started to distribute this traditionally D.I.Y. artist, and several of her new books can be ordered from them online, including the 17.5 x 21 in, beast Consciousness 3 Volume 1.

Becca Taylor is always drawing in her sketchbook, always writing down something you said, always paying attention to the details. She has mastered the art of observation and is going to leave us all a beautifully illustrated document of ourselves. For several years she self-published

the series "The Wonderful Year", which culled up images and quotations from her sketchbooks and weaved them together into narrative gestures, revealing the familiar and intimate environment of our everyday lives. Now she has a substantial book in the works and some comics published in anthologies ("Papercutter", "The Shortpants Observer"), which people should definitely check out.

Jeremy Tinder is like a psychic medium for amazing ideas that want to be drawn into comics or made into paintings. In 2005 Top Shelf published his book "Cry Yourself to Sleep," followed by the short collection "Black Ghost Apple Factory." His output is constant and in recent years he's created a large body of indelible work. Some of these comics have been featured in anthologies ("The Shortpants Observer," "Papercutter," "Popgun"), while others will soon surface in his forthcoming collection Time and Space. Then, of course, there's his epic book-in-progress, "Devourer of Men," which is rife with his richly colorful paintings and displays his clear understanding of how to tell a good story.

NE: What do you hope to accomplish as a cartoonist/artist?

GR: Right now my focus is on trying to work on a longer single-story book. I guess I'm a pretty prolific artist, because I'm always making something and putting it out, but most of my past work has consisted of shorter stories, which have been scattered throughout mini-comics, anthologies and magazines. This has kind of left me with the feeling of having

created a lot of work, but not having much to show for it because it's so spread out. Maybe I'll eventually collect some of it together, but until then I want to slow down my output in order to concentrate on one thing.

NE: What's your response to the death of alternative weeklies, cartoonists' traditional venue? Where are they all going to exhibit their work now?

GR: I don't really believe in the death of things, at least as far as art is concerned. It's easy for people to say, "Oh, that's it, pack it in, there's nothing more to see

"I don't really believe in the death of things, at least as far as art is concerned."

here, folks," but I think that's because it's often hard to see the larger scope of where things are going and because we don't want things to change. So as one venue wanes others will begin to reveal themselves. There's always something a'bubblin' up from the underground, and more often than not that's where the really good stuff is anyway. I mean, look at some of these D.I.Y. newsprint anthologies that have been cropping up, many of which are entirely comics-based. "Paper Rodeo" has been around for forever, but now there's "Kuti Kuti" out of Finland, "Smoke

Signal" in Brooklyn, and even "The Skeleton News," which was here in Chicago. I see a really exciting future in that and I fully intend to participate. jam-comics group Trubble Club, which nearly everyone that I've mentioned in this interview is a part of including myself, is putting out a full-color Sunday strip style newsprint issue in the coming months. I mean, there's no money to be made doing these things, but anyone who makes comics long enough soon comes to terms with the fact that they're going to be poor. I don't think most comic artists are doing it for the money anyway. And if things continue to

get more bleak then I guess there's always the internet (le sigh).

NE: How do you separate your commercial/illustration work from your personal work/art comics?

GR: Well, I think what separates those two things the most is the fact that my commercial work is solicited by someone else who usually has an idea of what they want from me, so there's a

collaborative element to those projects. With my own work I can do whatever I feel like doing, because it's just me. I've learned over the years though that I don't like doing commercial work all that much, partly because of that lack of total control, but also because I usually get bored, so I try to stick to doing album artwork for my friend's bands. Recently I created an Etsy account for three-word commissions, which has been pretty fun. Basically, people can send me three words via email and I create a 5 x 8 in. drawing based off their submission. But long-term collaboration has always been tough for me. I was working on a sci-fi comic called Singularity with Al Burian awhile ago, where he would give me these scripts he'd written for each episode and I would draw them. The whole thing was really fun and interesting to do, and it turned into something neither of us would have normally created on our own, but eventually I realized that I didn't have enough time to do both Singularity and my own comics, and I felt like I was neglecting a huge part of myself. It was a difficult decision to make, because I didn't want to quit working on it and I didn't want to disappoint my friend, but eventually it seemed like the right thing for me to do. Unfortunately, now we just have this comic book fragment that we both put all this work into, but no way of publishing it. Maybe someday we'll revisit it, who knows. ■

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GRANT WILKINS, FREELANCE CONSULTANT
BY RUSSELL GOTTWALDT

THERE EXISTS A PLACE YOU AND I CAN VACATION IN

WHERE THEY CAN'T LAUGH WITH THE SAME EASE IN WHICH WE DO.

WHERE AM I?

OVER THEIR WHOLE COMMUNITY IS A SAD RESERVEDNESS.

LIKE A GLAZE OF SOLEMNITY, RIGHT.

ARE THOSE PEOPLE SPEAKING TURKISH?

IT'S A PERCEPTUAL COATING OF GLOOM. THAT'S WHAT IT IS.

I HAD NO IDEA I COULD UNDERSTAND TURKISH.

CAN I SPEAK TURKISH?

FGTANKTGFTI

I'M LATE FOR AN APPOINTMENT WITH A CLIENT.

WHAT IS MY OCCUPATION?

OH GOD. I CAN'T REMEMBER WHAT IT IS I'M LATE FOR.

OOPS. I'M NAKED,

BUT NOBODY IS NOTICING.

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PM

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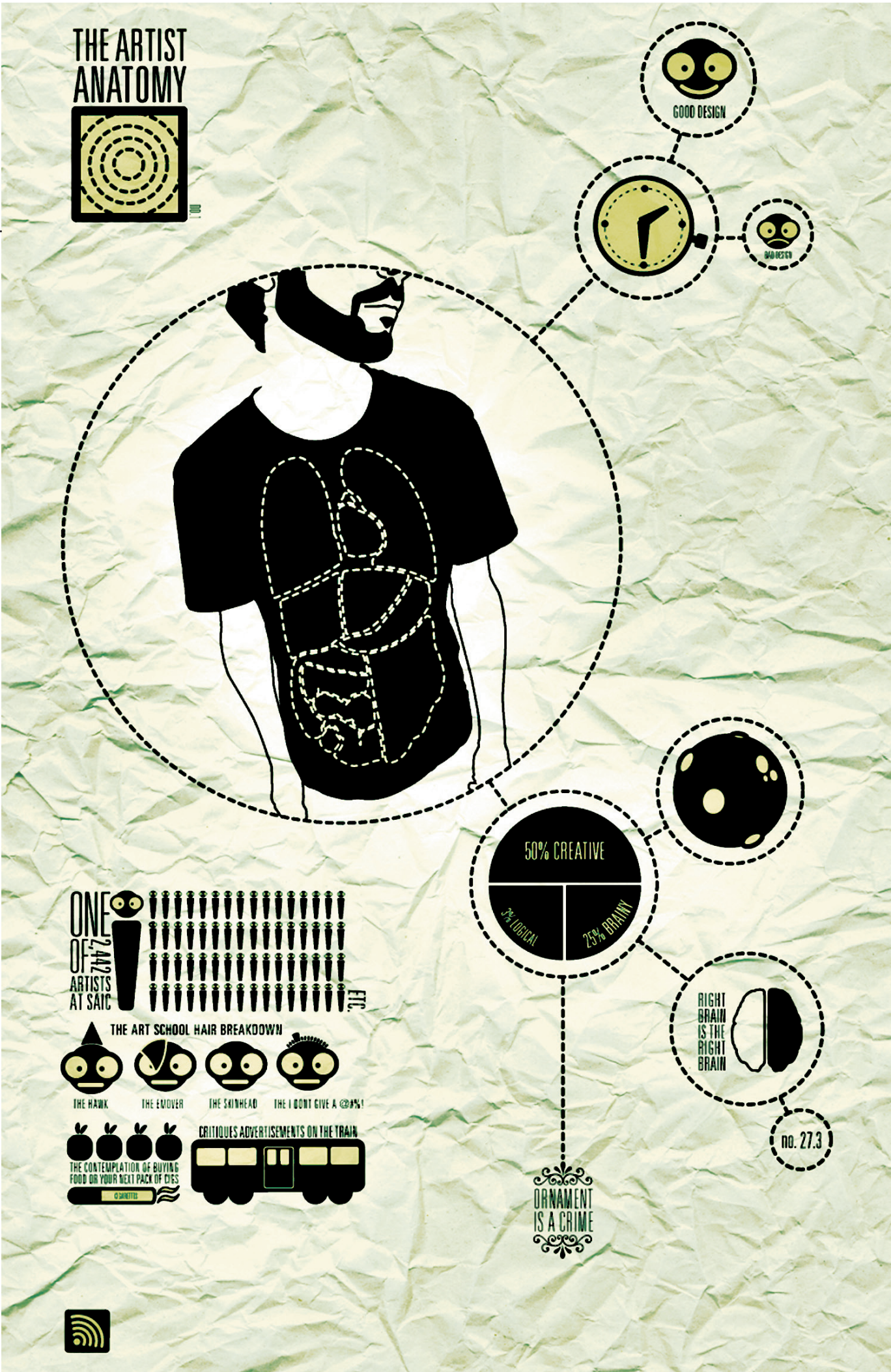
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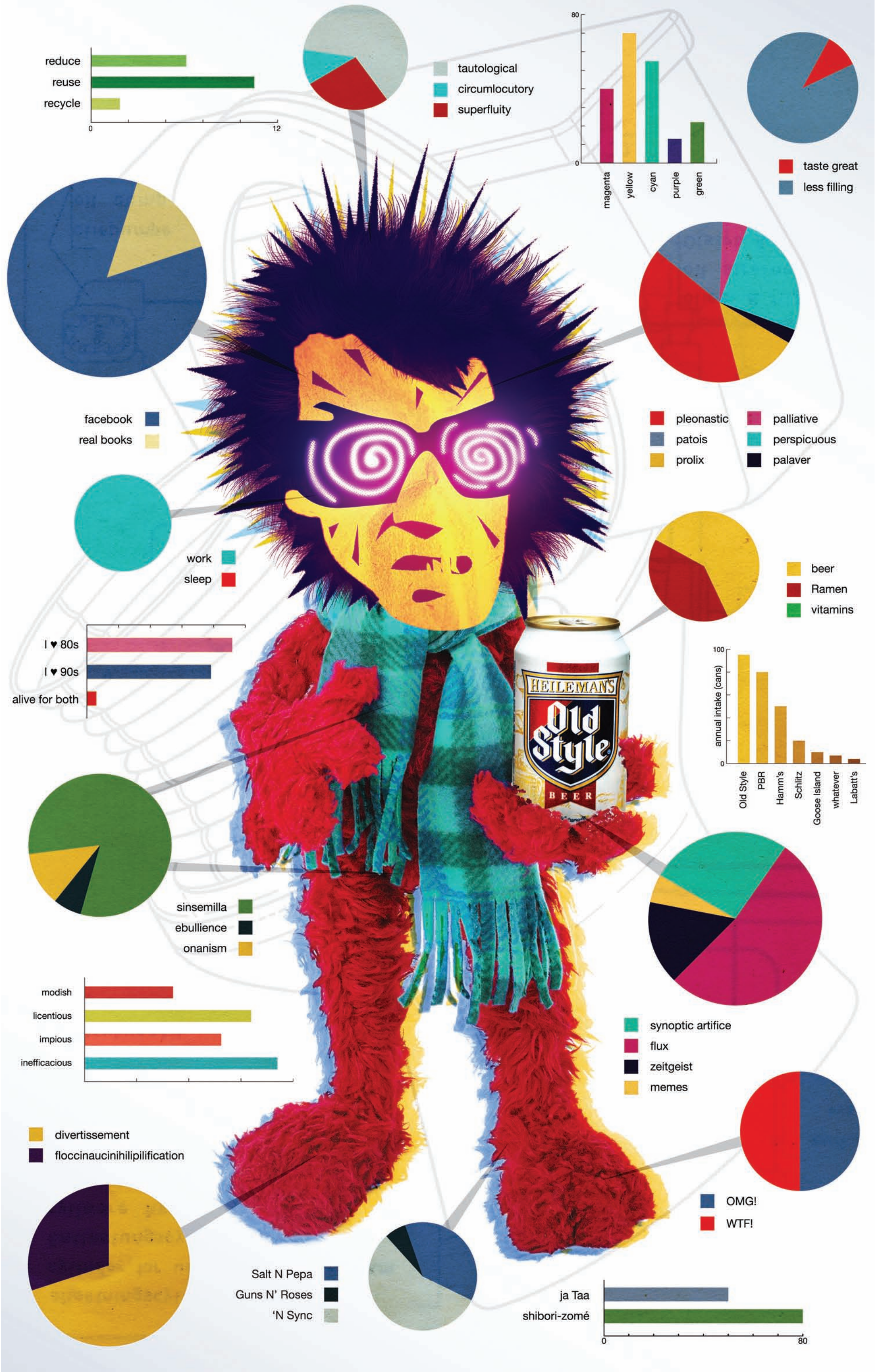
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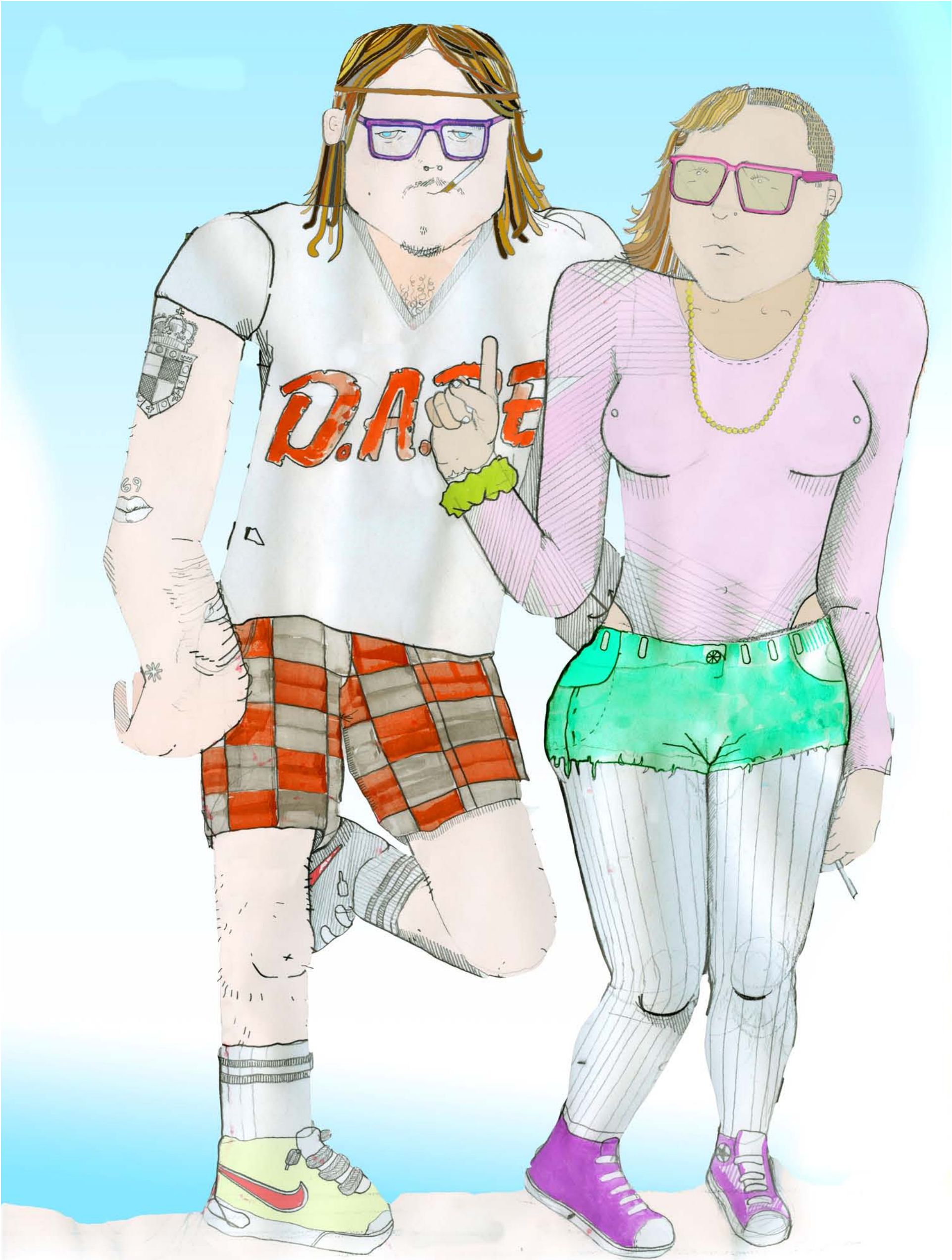
The artist inside out




F asked four SAIC students to show us what an artist would look like through an X-Ray machine. The cover and the following “Artist Views” are the results...

Cover Olivia Liendo
Above Noah Atkinson
Right Cody Petruk
Following Page Luke Armitstead





Fashion is only the attempt to realize art in living forms and social intercourse.

— Francis 

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2010

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Monday, April 12

MFA Fellowship

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The Fellowship Competition is supervised by the Visiting Artists Program.