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A STUDENT JOURNAL OF ART, CULTURE AND POLITICS

NOVEMBER 2010

NEWSMAGAZINE

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

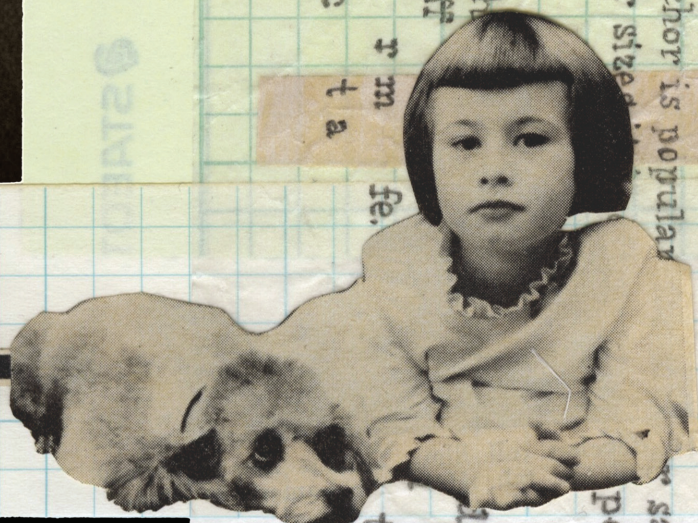


Interview: SAIC Pres Massey

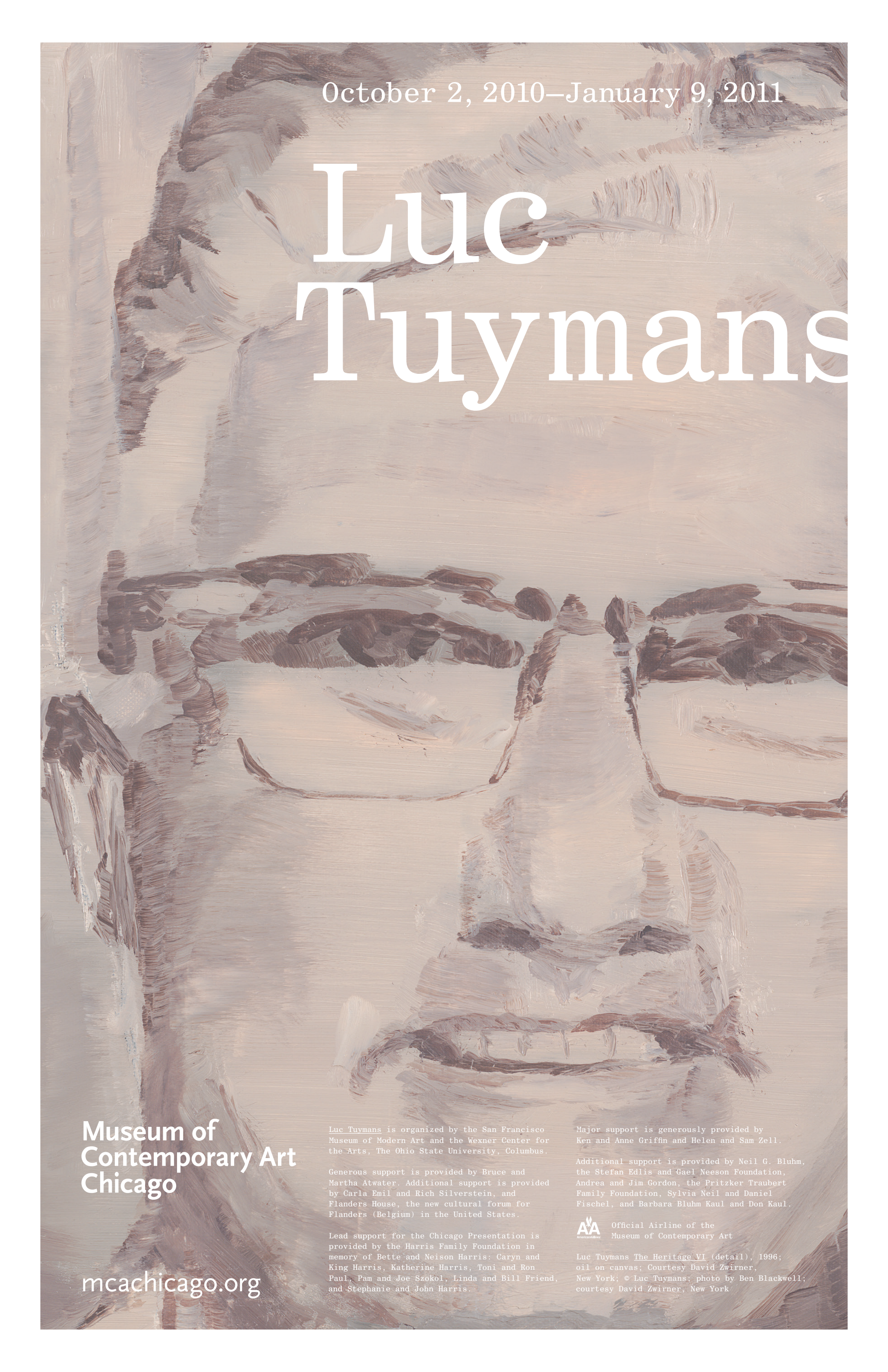
Should SAIC Sell Your Art?

New! Sophomore Advising

Reviews: La Frontera,
Tuymans,
Golub/Neshat



News for



October 2, 2010—January 9, 2011

Luc Tuymans

Museum of
Contemporary Art
Chicago

mcachicago.org

Luc Tuymans is organized by the San Francisco Museum of Modern Art and the Wexner Center for the Arts, The Ohio State University, Columbus.

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Official Airline of the
Museum of Contemporary Art

Luc Tuymans *The Heritage VI* (detail), 1996; oil on canvas; Courtesy David Zwirner, New York; © Luc Tuymans; photo by Ben Blackwell; courtesy David Zwirner, New York

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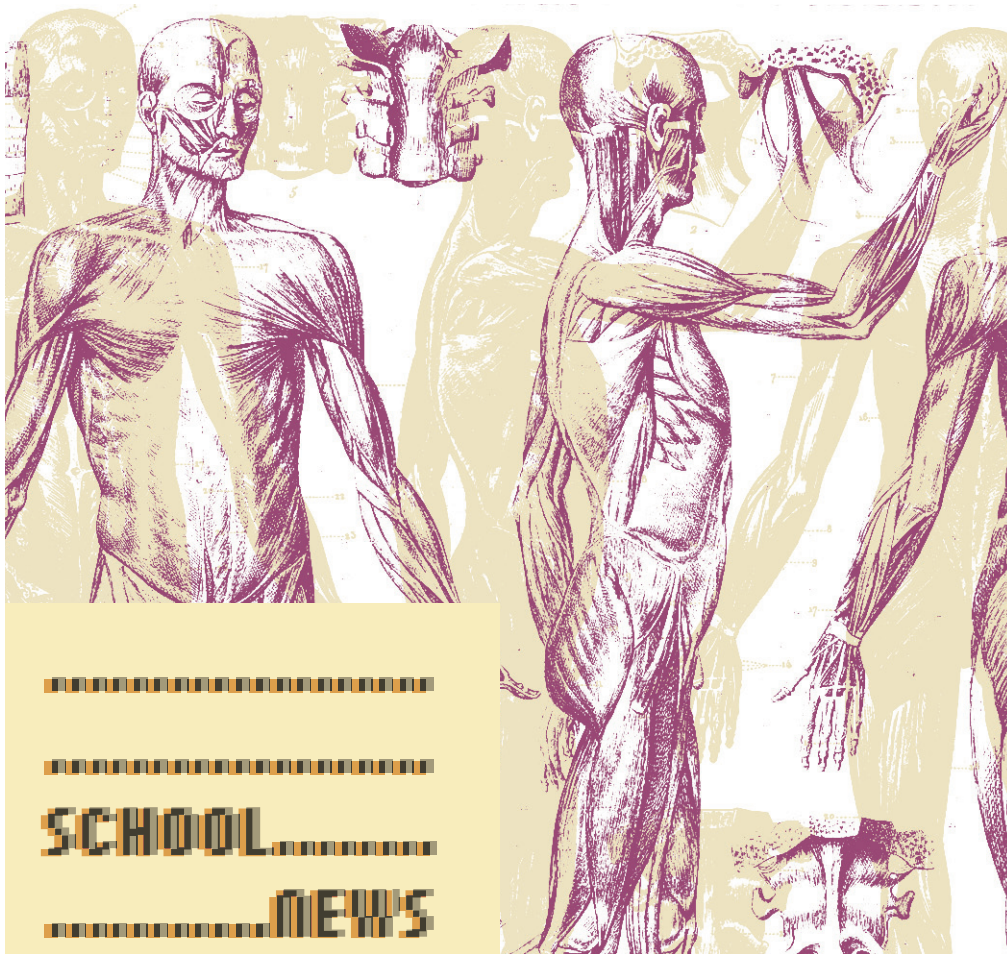
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SCHOOL NEWS TICKER

International real estate company Golub and Company announces the **new Golub Scholarship** at SAIC, the fourth major award program to be established at the School in 2010. The scholarship's first recipient is Baltazar Castillo. Go to saic.edu to find out how to score yourself some tuition dough. ...

Be sure to pick up this month's issue of the local Shore magazine, which features a four-page editorial spread on **SAIC's FASHION 2010**, featuring the work of 2010 BFA graduates Katie King, Rachel Goldberg, Grace Lee, Seth Meyerink-Griffin, and \$25,000 Eunice W Johnson Fellowship winner Luis Rodriguez. ...

On November 15, head on over to Columbus Auditorium to listen to **cartoon artist Lynda Barry** speak at 6 p.m. Barry will be signing copies of her new book, "Picture This." ... Did you know that SAIC has weekly belly dancing classes? Tuesdays from 4:15-5:45 p.m. at \$3 a pop in MacLean 315. Email bellydance@saic.edu to get your belly dance on. ...

Two SAIC teachers have recently been published: **Adam Levin's** "The Instructions" has been garnering much praise, and **Margaret Hawkins** has been doing midwest readings of her two new books, "How To Survive a Natural Disaster," and "How We Got Barb Back: The Story of my Sister's Reawakening after 30 Years of Schizophrenia."

... Add to your blogroll: Art History and Visual and Critical Studies Communication professor **James Elkins' new art column on the Huffington Post**, in which he ponders "how we see the world."

... **A pop-up gallery** featuring the work of Jesse Butcher (MFA 2011) and Steven Frost (MFA 2011) is on display until November at 18 South Wabash. And at 33 West Randolph, you can check out the window display of F's very own graphic designer, Eric Baskauskas (MFA 2011), and his piece, "Limited Editon." "Pop" on over and take a look at the work of these great artists!



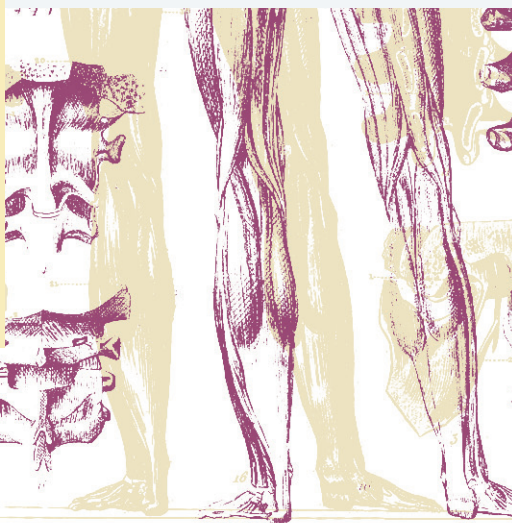
ART NEWS TICKER

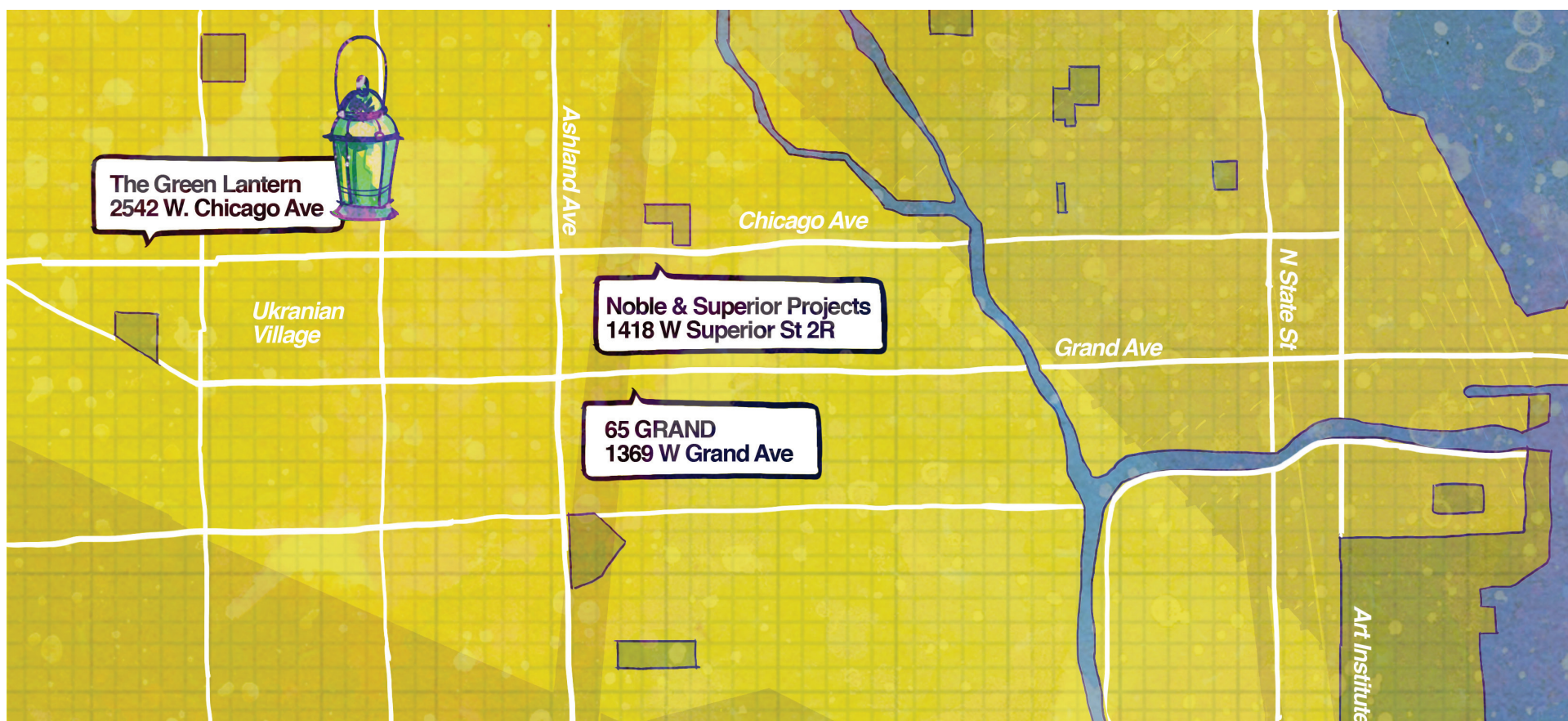
Artist Gianni Motti's "Clean Hands" created controversy at the Migros Museum of Contemporary Art in Zurich this October, when he declared that his soap bar-shaped artwork was made from the **lipo-sucked fat of Italian Prime Minister Silvio Berlusconi**. And he's ready to facilitate a DNA test to prove it.

... Over 100 **Andy Warhol Brillo Boxes** have been declared mere copies by the Andy Warhol Art Authentication Board, who accuse the late museum director Pontus Hulten of falsifying their history. One must wonder, of course, if Warhol would even have cared.

... A retrospective exhibition of Danish artist duo Surrend (Jan Egesborg and Pia Bertelsen) was cancelled following an outcry regarding their portrait of the **Danish royal family** — who are shown nude. And having an orgy.

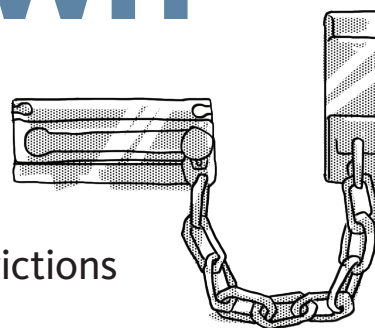
... A group of protesters, including a descendant of King Louis XIV, have taken legal action to shut down Murakami's exhibition in Versailles, claiming it is disrespectful to **the legacy of the Sun King**.





The Crackdown Blows over

Apartment galleries respond to city's zoning restrictions



"I became really interested in trying to figure out ways to create sustainable situations for contemporary art. ... And so it seemed interesting to play with these kinds of business structures, with a creative attitude."

— Caroline Picard

By JENNIFER SWANN,
STAFF WRITER

The city's crackdown on apartment galleries last May has caused independent Chicago gallerists to rethink the role of alternative art spaces, and create a dialogue about experiencing art outside the confines of traditional, commercial venues.

Within walking distance of each other in Ukrainian Village and West Town, 65 Grand, Green Lantern, and Noble and Superior Projects are three galleries that have explored the politics of showing work in alternative spaces while attempting to navigate the idiosyncrasies of city regulations.

Bill Gross started 65 Grand out of his apartment in 2005 as an unplanned party for a few of his artist friends. He didn't have any problems with the city until his humble space started attracting the attention of art collectors and national publications like Artforum. All of this publicity also caught the attention of Chicago's commercial gallerists, however, who felt that apartment-run galleries had an unfair advantage.

"[65 Grand] got shut down because I think the commercial gallerists are afraid that their money is being taken away by the alternative spaces," speculated Patrick Boblin, co-director of Noble and Superior Projects.

Thomas Robertello is one of those gallerists. In an article by Mike Hines published in 2009, Robertello was quoted as saying, "My problem is with the aggressive attempts many of them make to market themselves as public exhibition spaces instead of private, while a lot of us are spending a lot of money to be legal and responsible. ... Personally, I

wonder long-term how positive apartment galleries are and if they might contribute to putting galleries out of business."

Although Bill Gross paid taxes on the artwork he occasionally sold at 65 Grand, he didn't think he could apply for a business license because he wasn't operating the gallery from a commercial space. When an anonymous complaint was lodged about the gallery this past May, city officials showed up at the door of Gross' third floor Ukrainian Village apartment, which he shares with his girlfriend.

"They asked, 'Do you take a fee for anything?' And I don't," Gross recalled. "If an artist did a show, and someone wanted to buy [one of the works], I would sell it and take some percentage of that." To keep things legal, city officials encouraged Gross to apply for a business license because his building was commercial, but the license was ultimately turned down because his particular unit wasn't.

"At that point I'd already been in that space for almost five years, so I was really anticipating moving anyway," Gross said. "I always had gallery hours so people could visit, but as soon as the hours were over, I would kind of take the art down and start cooking again. ... To open the gallery it was this colossal hassle to get my house cleaned again."

65 Grand's new location at 1369 W. Grand Avenue, just down the street from his old apartment, doesn't require Gross to cook, clean, and sleep in the same space in which he hangs art. In fact, the new white cube-like space is visible from street level, and Gross no longer has to trek up and down three flights of stairs to unlock the door for guests, carry large works, and haul several cases of beer.

Although 65 Grand's move caused many artists and gallery-goers to speculate that the city was really cracking down on apartment-run galleries, Gross never got the impression that shutting down galleries was ever on the city's agenda.

"I sort of thought that somebody in the city has a job to do, and the gallery in the home is just something that is so unusual. ... I think the city just wasn't sure what was going on. The city didn't fine me. I think as much as possible they were trying to figure out a way to keep it going in that space." Gross has finally embraced the commercial business model for his gallery, while retaining his creative vision and his presence in the neighborhood.

In June of 2009, Caroline Picard, the Executive Director of Green Lantern, was also forced to move her gallery out of her apartment. A city official saw a sandwich board outside the gallery and told her that she couldn't obtain a business license for her residential unit on Milwaukee Avenue in Wicker Park.

"I was going to wait another year until I finished school before I started really thinking about what was going to happen to [Green Lantern]," said Picard, who received her MFA from SAIC last spring. Although Picard admits that moving the gallery out of her home was upsetting at first, it also forced her to ask a lot of questions about why she was running the gallery and why she felt it was important.

"Then I sort of figured that I would try and explore it in a different way. I became really interested in trying to figure out ways to create sustainable situations for contemporary art. ... And so it seemed interesting to



Left: Patrick Boblin, co-director of Noble and Superior Projects, in front of photographs hung upside down for the exhibition “Ron Artist: MVP” Right: Bill Gross and his cat in front of a Brian Kapernekas (SAIC alum ‘99) piece at 65 Grand Photographs by Jennifer Swann

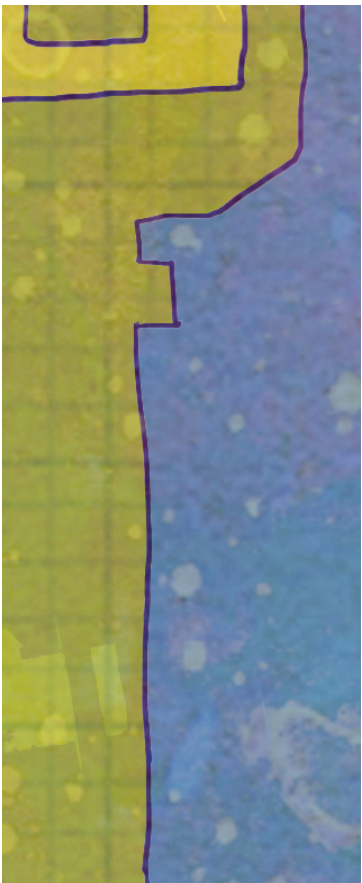


Illustration by Easle Seo

“ I always had gallery hours so people could visit, but as soon as the hours were over, I would kind of take the art down and start cooking again. ... To open the gallery it was this colossal hassle to get my house cleaned again.” —Bill Gross

play with these kinds of business structures, with a creative attitude. ... Moving out of my apartment brings up different questions to think about,” said Picard, who currently runs Green Lantern out of a temporary commercial space at 2542 W. Chicago Avenue.

While Green Lantern hosts exhibitions, film screenings, performances, and readings, Picard and her collaborators are still searching for their ideal space, which would include a for-profit café/bar, performance space, and bookstore. Picard recognizes that this may be overly ambitious, especially considering how tough it’s been to find any space that would work.

A relatively new gallery on the block is Noble and Superior Projects, run by Patrick Boblin (FVNM ’11) and Erin Nixon (MAAP ’11), grad students at SAIC who aren’t considering moving into any sort of commercial space. In fact, Boblin sees apartment galleries like his as political tools for dismantling traditional art world power structures.

“I wanted to do something that gave control back to the artists but also at the same time, was a little more welcoming to the viewer and made them feel less like a spectator in someone else’s world, but more like a participant,” he said. Having worked in retail and in food services, Boblin incorporated a business gesture into his unprofitable operation: greeting people at the door and offering them a drink. “It’s some bit of welcoming humanism that is sorely missing in the social world of gallery curating. Even in apartment galleries. Why do I feel uncomfortable? There’s the added [awkwardness] of walking into somebody’s apartment, on top of walking into a party that you’re not specifically invited to.”

He wants Noble and Superior to feel like an open environment comparable to a museum, where guests can walk in whenever they want (as long as that’s within the gallery’s limited weekend hours). But what museum offers free admission, a drink upon entry, and the chance to meet the curator and artists face-to-face? “That’s the one thing that apartment galleries can do,” Boblin said. “It’s the openness of the public institution, but the intimacy of the private [space].”

That non-traditional spirit was afoot at the opening of their most recent show, “Ron Artist: MVP,” where Boblin and Nixon staged a basketball game between the exhibiting artists, in which the losing teams had to show their work upside down.

For now, although Boblin did move the gallery’s sandwich board from the public sidewalk into the residential, less-visible courtyard after hearing about Green Lantern’s troubles, he isn’t concerned about getting shut down. “We don’t have trouble with the city, we don’t have trouble with anybody,” he said. “For all intents and purposes, we’re having a party once a month.”

65 Grand
1369 W Grand Ave
www.65grand.com

Green Lantern Gallery
2542 W Chicago Ave
thegreenlantern.org

Noble and Superior Projects
1418 W Superior Street
nobleandsuperior.blogspot.com



The new storefront of Green Lantern Gallery, a commercial space at 2542 W. Chicago Avenue Photograph by Jennifer Swann



The top floor of this apartment building houses Noble and Superior Projects Photograph by Jennifer Swann

Redesigning the FASHION SHOW

American fashion designer Carmen Marc Valvo talks with F about being a non-traditional couturier and his sartorial role in colon cancer awareness.

By **AMANDA ALDINGER**, FASHION EDITOR

Fashion designer Carmen Marc Valvo recently showed a collection of his work here in Chicago at a fundraiser for the Joffrey Ballet. While his elegant evening wear delighted the crowd, these past few years have been less than seamless for the talented designer.

For those who don't know him, this graduate of Parsons New School for Design got his start working for Nina Ricci and Christian Dior in Paris, before launching his own ready-to-wear collection in 1989. Valvo established his couture collection in 1998, and has since made a name for himself by showing his creations in surprising venues. After getting hit hard by the recession in 2008, he cut costs by skipping the 2009 New York Fashion Week and debuted his collection during a cocktail party at the Citrine club. Since then, Valvo has shown his clothes during the NASDAQ's bell ceremony and even projected his fashion shows on jumbotrons all over Times Square.

In the midst of all this, Valvo has also been recovering from a personal battle with colon cancer. But when F Newsmagazine sat down to chat with designer, it finally seemed that this self-described couturier is now ready to focus on the up-and-up.

Amanda Aldinger: Are the designs we're going to see tonight from your spring collection?

Carmen Marc Valvo: No. What we're showing tonight is actually from the fall holiday collection. Some of [the looks] are in stores now, and others will be coming in the next couple of months.

AA: You haven't been showing at New York Fashion Week since 2008, so where did you show this collection?

CMV: We started in smaller venues, probably — I think you're right, it was in 2008 ...

AA: You went to Citrine, first ...

CMV: We went to Citrine first, and after Citrine we discovered NASDAQ, and that's been a lot of fun. When the banking industry went into turmoil and took half the world with it, and then the tidal wave went into Europe, I just didn't think the timing for a large presentation for fashion was appropriate.

AA: You and a lot of people.

CMV: It was a little insensitive, I think. And that's why we did Citrine, but I didn't like that format at all. Some of the buyers liked it, and the press liked it because you were able to have a conversation with the designer, and you could touch the clothes, could touch the model — you could actually see something. But there's something about the drama and the excitement of a fashion show — the music, and the impending spectacle, that I kind of missed.

AA: So do you plan on going back to the tents?

CMV: I don't know. We're doing NASDAQ now, and we need a larger venue, let's put it that way. Citrine was too small. With NASDAQ we did a "faux fashion show," we called it. We videotaped the fashion show two weeks in advance, had a cocktail party with informal modeling, and basically there were three showings within the course of the three hours. We also had the entire pre-recorded show run on the jumbotrons during the presentation. We were in Times Square and we had 11 jumbo-trons — it was amazing.

AA: It sounds amazing. After taking over Times Square, what did you do next?

CMV: The next year we decided that an informal show with three showings didn't work. It was like a big cocktail party and no one really cared — they were just getting drunk, to be honest. So we did a sit-down show the next time, and we just had an image. We did the jumbo-trons, but not the fashion show, just the imagery. This year was crazy because we actually did a live show. So while the people were watching the show, the girls were simultaneously broadcast onto Times Square, onto the jumbo-trons, onto Reuters, onto NASDAQ, a well as a live feed to Facebook and my website. It went international.

AA: I want to talk to you about your being a "couture" designer. Many people say that true, traditional couture doesn't exist in the United States, and therefore, that there are no American couturiers — save American designer-Ralph Rucci. Why do you define yourself as a couturier?



Couture and Cocktails, a benefit for the Joffrey Ballet at the W City Center, featured designs by Carmen Marc Valvo. Photos for F Newsmagazine by Jack Sweeney

*I don't care
what they say any longer,
if they criticize it, if
they love or hate the collection.

I don't do it for anyone
but me.*

CMV: It's not untrue. The true sense of couture, or French couture, is "made to measure." So, we do couture products, and so does Ralph Rucci, where you have a client and you actually make something specifically to their body measurements. But it's generally conceived that couture lines entail a lot of handwork, higher and more expensive fabrication, are a lot more labor intensive, and therefore fewer items are produced. There is a certain clout, or certain inaccessibility, setting it apart from ready-to-wear. It's difficult because real French couture is in the Syndicale Française, for which you need to hire something like 25 pattern-makers, you have to have "x" amount of seamstresses, and each garment has to take around 125 hours of hand labor.

AA: And the Syndicale just recently dropped the number of garments you have to produce in each collection.

CMV: Yes, so you know what I'm talking about. Therefore, that allows you to be a couture house and to show in Paris. In the U.S., I say if you have a penny, a pair of scissors, and an idea, you can show. I mean, anyone can show. There's no criteria as to how many pieces, where you show, or your educational background or ability. I don't know if that's a good thing or a bad thing. I think there should be stronger control to that, other than the CFDA [Council of Fashion Designers of America], which, unfortunately, I don't think has enough control. This last NY Fashion Week, every hour there was a minimum of four, if not five, people showing at the same time. So how do you decide what to see?

AA: It's been worse since they started to do these presentations, because now they're spreading out everything and you've got people who aren't showing, and that's a whole separate issue. Now, your collections aren't even shown on Style.com.

CMV: No, someone took us off of Style.com a couple years ago and we don't know why. We haven't figured out why we're not on there. I don't know if we antagonized someone, or I really don't know how that process works. It's so funny, I've been doing this for so many years, and people say, "You're not on Style.com," and I say, "I really don't care." Something happened, there's some bad blood somewhere, I think, to be honest.

AA: I'm interested in your work with colon cancer. Do you feel that in luxury industries, like fashion, that there is a responsibility to give back? Do you separate your philanthropy from your design work, or do you use the one to influence the other?

CMV: All of the above. I think the fashion industry as a whole is a very philanthropic group. The CFDA has been involved, through Saks primarily, with Susan B. Komen, and it's something that members of the CFDA have been involved with for at least fifteen years. I remember meeting Carolina Herrera for the first time in Boston because people from Saks flew many designers from all over the country to support women's breast concerns.

I think that it is part of the fiber of what a fashion designer is, and who they are in giving back. For me, I was always involved with it, and then when I had my own bout with cancer, which I think was about seven years ago, I was like, "You know what? We need to do more of it." So I think it was the impetus for me to become more and more involved. I say it all the time, and I do use fashion as a platform to bring awareness to colon cancer, but not only colon cancer. I try to make it fashionable to talk about it. And that's the whole point. I've used my minor celebrity, and the fact that I'm a fashion designer, to give it a certain glamour aspect that it normally would not have.

AA: Did your battle with cancer affect your design process at all?

CMV: Two things did happen. You go through the whole roller-coaster of emotions, obviously. You're alive, you're dead, you're going to live, it's okay, it's not okay, sorry, you have 17 spots, what does that mean? So you kind of separate yourself from people who aren't necessary, in a sense. You don't want any anger around you, and you separate yourself from that negativity. You just want to look at things very positively. I loved my garden, and so I built a whole new garden on my property, and that was part of my healing process. For me, that next collection was an ode to my garden. There were no program notes, and everyone was like, "What the hell is this?" And I thought, "This makes sense." Everyone was riding me on it, and I forgot about it, but when I came back and thought about it, it was all about the garden of good and evil and temptation and snakes, and life and death, and it was all imagery that was very subliminal. It was interesting, a very interesting thing. But my design, after that, did not change. Except, I don't care what they say any longer — if they criticize it, if they love or hate the collection. I don't do it for anyone but me.



To Boutique, or Not to Boutique

Columbia College uses art boutique to help students self-promote. Should SAIC follow its lead?



According to shopColumbia, the boutique's artists have brought in over \$95,000 from the sale of their work.



Photos and Illustration by Alli Berry

By SHANNON RACE

Deciding to take your creative talents to a college level may have been a cinch several years ago ... at least comparatively, with the only "cinch" today being in the strings of our coin purses, student artists are in more need of self-promotion than ever. But what if your school offered to sell your artwork? Many have, and continue to sell student work to others in the school and to the public. One of these genius storefronts can be found at the intersection of Wabash and Harrison, a creation of Columbia College.

A small, quaint space is the setting of a student artist's dreams. Acting as an improvisational gallery, Columbia College's Student Art Boutique aids their students in the selling and promotion of their artwork. However, although similar models continue popping up at art schools all over the country, SAIC has yet to pursue a comparable idea.

"Has [a student art boutique] been considered? Yes," said Patrick Spence, SAIC's Assistant Dean of Student Affairs for Campus Life. "We certainly looked into that idea, because we heard from students that it was something they were interested in."

So far, the idea has been placed at the bottom of the list in terms of SAIC needs. But there are multiple reasons to facilitate a similar model, and Columbia College exemplifies why.

Started just two years ago, Columbia's creation had taken most of its direction from Savannah College of Art and Design's shop-SCAD in Savannah, Georgia.

"The idea had been floating around campus for several years," explained Ronda Dibbern, Student Art Boutique's manager and a major team player in the creation of the space. Finally, with the right timing and support, Dibbern was able to get the idea in motion. With a sister living in Savannah, Dibbern found the perfect excuse, not only to visit, but also to "spy" on the boutique established by SCAD.

Dibbern liked what she saw — with just one exception. ShopSCAD focuses on selling work by students, faculty, staff, and alumni; and while there's nothing wrong with that, Dibbern and others had a different idea.

"We are the only boutique that is student-focused," Dibbern explained. Allowing only current undergraduate and graduate students to sell work in the boutique became the ingredient that set shopColumbia apart from any other model. According to shopColumbia, the boutique's artists have brought in over \$95,000 from the sale of their work.

These spaces, as Rhonda Dibbern, the Student Art Boutique's manager, pointed out, are priceless. They offer students an experience that can prepare them for selling their work in the future.

Now, the question is posed to SAIC: why not follow in these footprints? SAIC graduate student Joel Parsons, thinks that the existence of such a "gallery" would not only be beneficial, but also educational. Parsons had not heard of shopColumbia, but grinned at the idea of SAIC implementing something similar.

Self-promotion is key for artists, says Parsons. "The biggest way [I promote myself] revolves around my website. I'll then drive traffic there through Facebook and blogs that I've kept up. ... I guess I primarily use social media attached to a website," says Parsons.

"I think it would be good to see what the market value of my work would be, and also, any exposure is good exposure," Parsons said. "I don't really make work that's marketable in a boutique setting, though I might be inclined to try if the option was available to me."

Hungry?

SAIC students want to eat.
Should the school be hooking us up?

*You see a lot of students
who aren't taking care
of themselves — and eating
is a part of that ... they get
overwhelmed and aren't
as successful as they'd
like to be.*

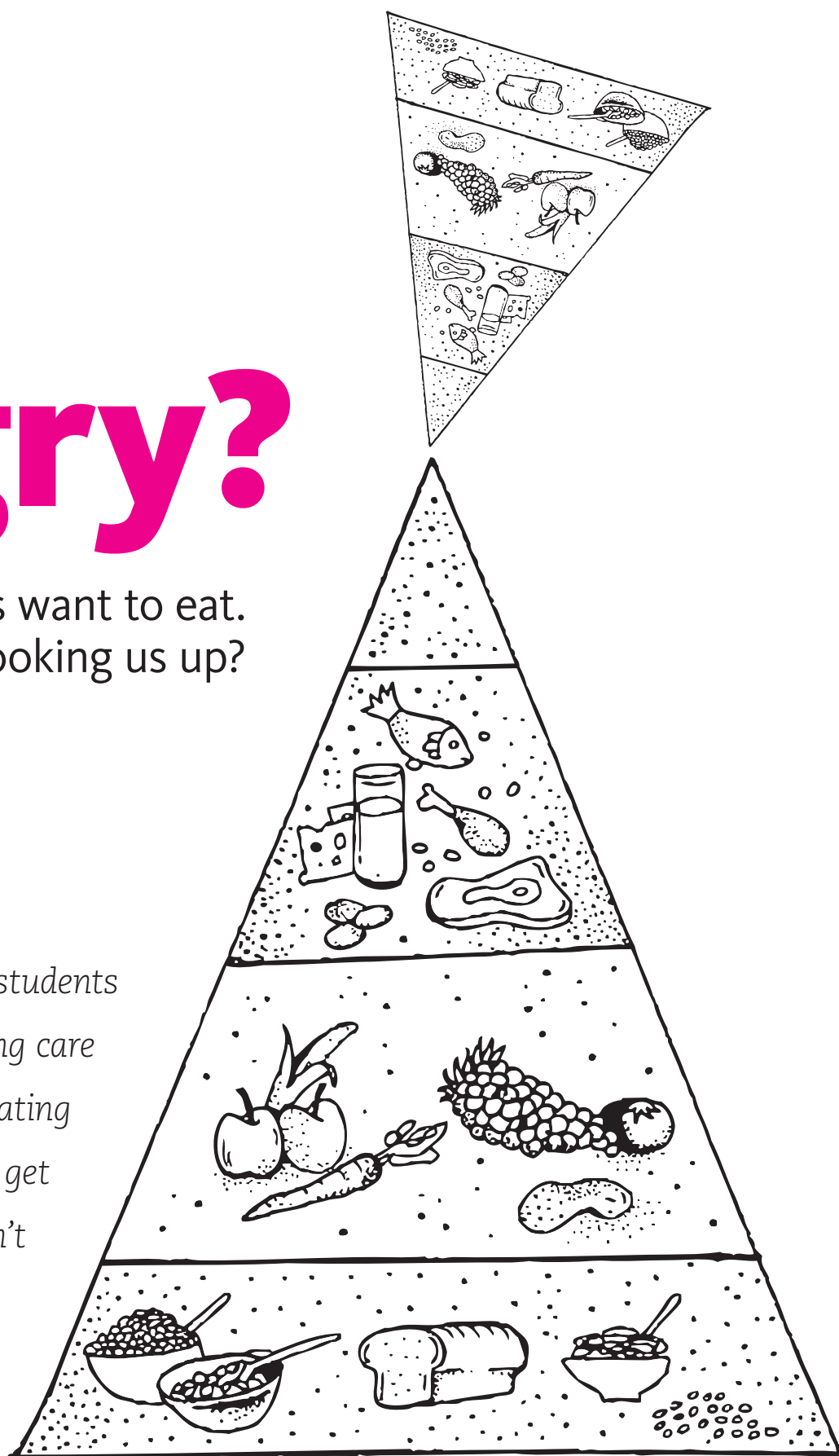


Illustration by Colin Grimm

By **THANIA RIOS**, STAFF WRITER

For many, SAIC's differences from a traditional university — whether it be our grading system or our campus layout — are a source of pride. There is one difference, however, that has been a consistent source of debate: our lack of a meal plan.

Felice Dublon, Vice Principal and Dean of Student Affairs, admits that “we hear at orientation events that this is something that students and parents want to have at SAIC.”

In response, Dublon says that Student Affairs is in the process of developing a meal plan, though it would not be formally instituted until the opening of a new student center. Considering that the plan for the student center is indefinitely on hold, it could be quite a while before the meal plan materializes, should it materialize at all.

That said, Dublon also points out that the desire for a meal plan was far from students' minds a little over a decade ago, when the school opened the 162 North State Street Residences. Paul Jackson, the Assistant Director of Academic Advising and Student Success,

agrees: “As we opened the 162 Building, we talked to students, and [they] said they weren't interested in having a meal plan. They preferred to have the kitchenettes in the room.”

Anna Gorman, Senior Resident Advisor in the Chicago Building, adds, “Before we had dorms, most of the student body was older and had established households off campus and would commute to school. They were doing their own cooking.”

Gorman believes that because kitchenettes are available to students living on campus, and because so many students have special diets, a meal plan would not be in the best interest of our community.

Some current students also feel this way: “I like making my own food,” says Dianna Soma, a first-year student, adding: “There are a lot of different choices for food in Chicago ... so it would be a waste of [school] resources. I'm actually happy about not having a meal plan.”

However, Debbie Martin, Dean of Student Life, points out that enjoying the city and making use of school resources are “not mutually exclusive.” While many upperclassmen opt to live in one of Chicago's neighborhoods,

something that the school “chooses to support,” she believes that a meal plan can provide “a level of support and convenience” for students living downtown.

Dublon adds that Student Affairs “isn't looking at the traditional meal plan of breakfast, lunch, and dinner. We don't want that kind of rigidity. We want flexibility, so students will still have an opportunity to go to restaurants and explore the city.” She hopes this will also encourage upperclassmen and graduate students to make use of the meal plan, though she admits that this is unlikely.

Emily McArthur, a current graduate student, agrees with this assessment. “I'm a grad student, so I cook on my own,” she says, adding that SAIC probably doesn't have a meal plan due to “lack of student interest.”

Undergraduate Emily Winkle disagrees. While she concedes that not having a meal plan “makes you learn to cook for yourself,” she still finds the lack of school-sponsored food options “kind of frustrating.” Undergraduates like Winkle are the students that the Office of Student Affairs believes would derive the most benefit from meal plans.

The record shows that SAIC's retention rate might benefit as well. Dublon says that “we hear about a lot of students who do leave because they haven't been able to organize their lives in a certain way, and part of that is eating. This is particularly true for those students who are just transitioning from high school to college.” Jackson elaborates: “You see a lot of students who aren't taking care of themselves — and eating is a part of that ... they get overwhelmed and aren't as successful as they'd like to be.”

Of course, it will be a while yet before students are able to make use of any sort of meal plan. Dublon says that someone has been hired to help Student Affairs explore their options, but they still plan on waiting for the erection of a new student center.

Regardless of the city's bountiful food options, it stands that SAIC students could use some nutritional support a little closer to home. Although its development is in the hands of the increasingly distant student center, the administration says it is aware of the hardships that come with acclimating to the college experience, and they are eager to help ease the burden.

Interview: Walter Massey,

F Newsmagazine sat down with our new president to get a sense of who he is and what he plans to do for SAIC.

By **BRANDON KOSTERS**, EDITOR-IN-CHIEF

“Does this person ... is he really sensitive to art?” I think I am.

As I say, I’m not a stranger to the world of art, in terms of my personal interests and involvement with artists.

SAIC’s new president Walter Massey has a slightly atypical background for the leader of an art school. Massey got his Ph.D. in Physics from Washington University in St. Louis in 1966, taught physics at University of Chicago, Brown University and University of Illinois, and also served as director of the Argonne Laboratory and the National Science Foundation. And he’s got the business side of things covered, too: Massey has served on the boards of corporations including BP Oil, Bank of America and McDonalds.

Will Massey be able to bridge the institutional divide? Or will some things inevitably get lost in translation? F Newsmagazine sat down with our new president to find out.

Brandon Kusters: Stepping into this position, what are some of the things you’re excited about, what are some of the things you might be anxious about. Where are you with everything?

Walter Massey: I wouldn’t say I’m anxious about any particular thing. I’m excited just being in the position and having the opportunity to really learn more about the institution, to get to know the faculty, and to get to know the students. It’s an unusual assignment for me, as you know, given my experience and background. This is a new adventure, and I’m just very excited about it.

BK: What do you think are your strengths entering into this position, and what are things you are hoping to cultivate throughout the course of the time you’re here, professionally?

WM: My strengths are that I am a seasoned academic administrator. I’ve been in a number of different kinds of institutions: universities, colleges, scientific research institutions, government. And I’ve had a number of positions. I’ve been a professor, so I understand faculty. I’ve been an assistant professor, even (laughs). I didn’t start out as a professor. I’ve been a dean, a provost, vice president, and president. So, I do think I understand academic institutions. I understand how they work and what the challenges are. I’m sure many of those experiences will be transferable, because no matter what specialties or areas an academic institution might have strengths in, some of the issues are common: recruiting and retaining the best students; recruiting, retaining, and rewarding

the best faculty; being able to generate resources to support programs and activities; working with the boards of trustees; working with alumni; being able to understand planning, strategic planning, and those kinds of things. So I feel comfortable that I can add some value in that regard.

Now the things that obviously I know less about are the details of the academic programs. I’m meeting some faculty, I don’t know them. Some departments are similar to departments I’ve had experience with: art history, sculpture, some of the traditional arts, some of the design areas, especially where they relate to technology and the computer applications — I’m familiar with those areas. I know nothing about fashion (laughs), except to admire it. And there are other areas that I just will need to learn about. That’s part of the excitement for me. I always like to learn when I’m on a new job, and this will be an experience.

BK: Now the last time we spoke, you talked about the similarities between science and art, and I’m wondering if you can elaborate on that. This is an environment typically conducive to experimentation and people taking risks. What do you think might be some of the differences and similarities between studying fine art at an institution like this, as opposed to studying science at a more, for lack of a better word, conventional school?

WM: I don’t want to be too glib about this, and you recognize that I’m still in my learning stages, but I have, as I’ve said, been in institutions where we’ve had art departments. At Brown we had a very close association with RISD while

I was dean of the college, so I was very familiar with their programs, and activity, and people. So, when I say that I think that there are some similarities between the two fields, what I mean by that is that they both seem to me to be areas, in a broad sense, that attract people who are very curious about things around them, are very experimental in the way they view life and phenomena and the way they try to grasp ideas.

They — artists perhaps more than scientists, but scientists still — know that in order to advance a field you have to move beyond the boundaries of where that field is when you enter it. You’re always trying to move beyond what you know and to establish new breakthroughs. Some tend to be mavericks. Not all though. There are traditional, sort of pedestrian people in every field. (Laughs) I don’t mean to insult anybody. I was probably one of those. But the people who really break the boundaries of disciplines and areas are people who tend to be viewed as mavericks or think differently, and who are willing to take risks ... Science is more organized as an activity. In science, work tends to build upon the previous work of others, and it’s easy to say you can make a breakthrough or discover something new — but you’re not going to do that in science until you’ve mastered the previous work, by and large. Probably the arts, and here I’m way beyond what I know anything about ... but it may be less true in the arts. Maybe artists are able to make that breakthrough without having to go through all the steps that a scientist would have to go through. And now I’ve said all I know (laughs).

BK: In terms of having enough liberty as a student to explore areas of personal interest, but then still cultivating a skill-set to be employable beyond college. How do you handle this in a school?

WM: I haven’t been here long enough to know how well this actually works. You mean having no grades, and no majors, and students being able to, in a sense, follow their own path?

BK: Correct.

WM: And how do you balance that with making sure that they get the

SAIC President

appropriate grounding and preparation to, first, be well educated, and then hopefully employable? This is not a new question. When I was dean at the college at Brown we instituted what was called then “The New Curriculum.” It’s now just the Brown curriculum. [It] in effect, did away with majors, and at first was only pass/fail except in your concentration, so it wasn’t quite ... to the degree it is here, but it was similar.

And also, I spent some time at University of California Santa Cruz, which was one of the first schools to have no grades and only have narrative evaluations. So I’ve seen it. It can work. It takes a certain kind of student and a certain kind of faculty.

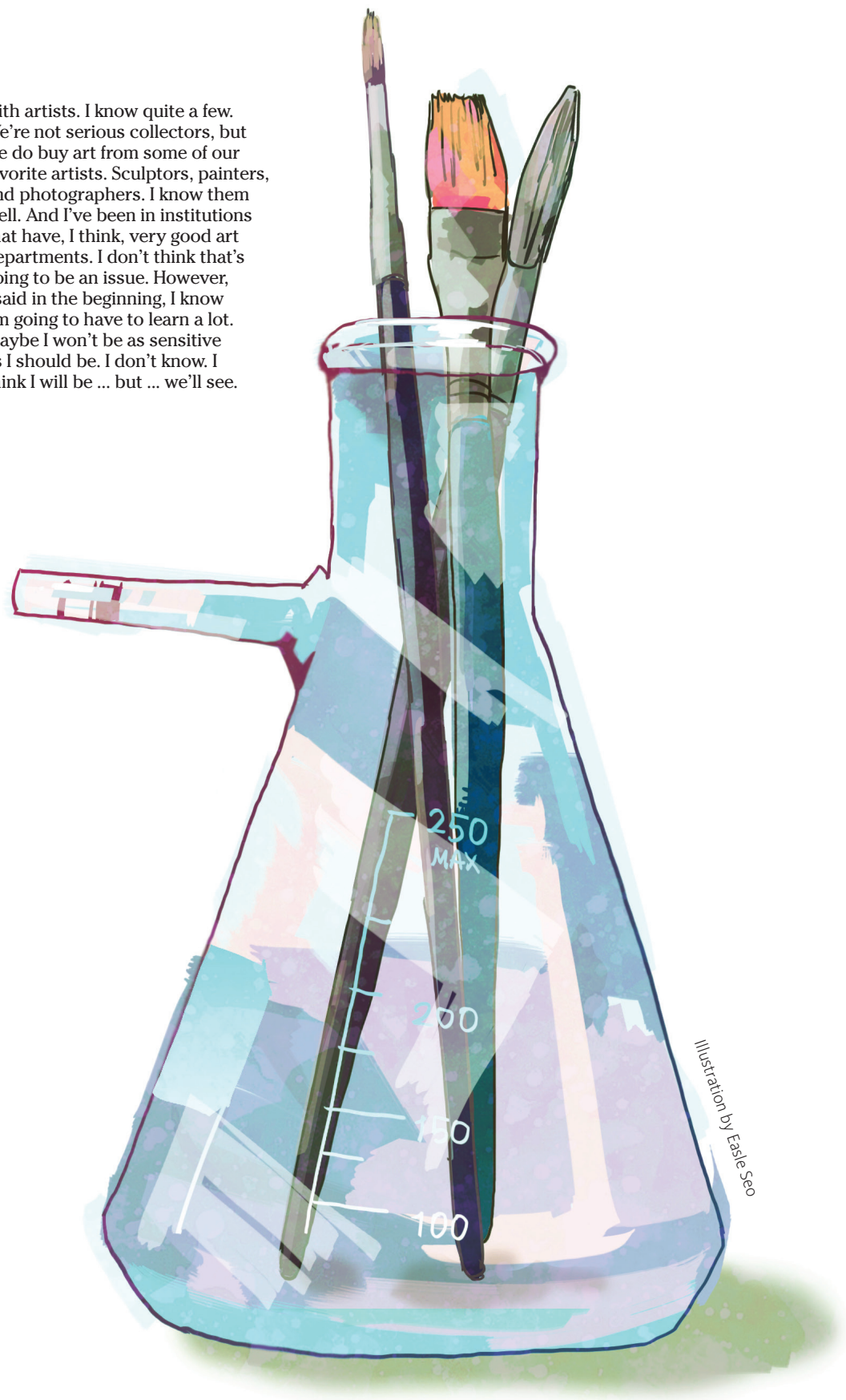
The thing that really needs to underpin it though is a strong system of advising. I have found it makes it work, because young people come in, and they have their ideas and they’re creative and you want to allow them to explore. So if you don’t require them to do things which you as a faculty member, or as an institution, know from your experience they’re going to need to know, then you have to have a strong system of advising to be able to show them why they need these things, and to steer them in their direction. I don’t know where we are in that regard here at SAIC.

BK: I ask you this, not to antagonize you, but it’s come up in talking with other students. “Massey’s coming from a more traditional academic background, he’s sat on boards ... what does he know about art, and is he going to be sympathetic to our needs?” What do you say to that?

WM: That’s not going to antagonize me. I’m not easily antagonized. That’s a legitimate question! I can say words, but the only way that question will be answered is by observation. Students will just have to wait and see. “Does this person ... is he really sensitive to art?” I think I am.

As I say, I’m not a stranger to the world of art, in terms of my personal interests and involvement

with artists. I know quite a few. We’re not serious collectors, but we do buy art from some of our favorite artists. Sculptors, painters, and photographers. I know them well. And I’ve been in institutions that have, I think, very good art departments. I don’t think that’s going to be an issue. However, I said in the beginning, I know I’m going to have to learn a lot. Maybe I won’t be as sensitive as I should be. I don’t know. I think I will be ... but ... we’ll see.



Watch the full interview online!

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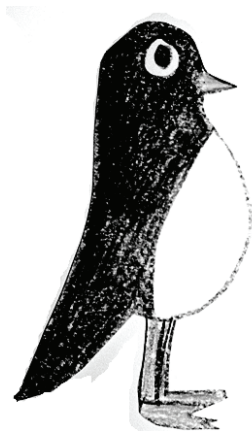


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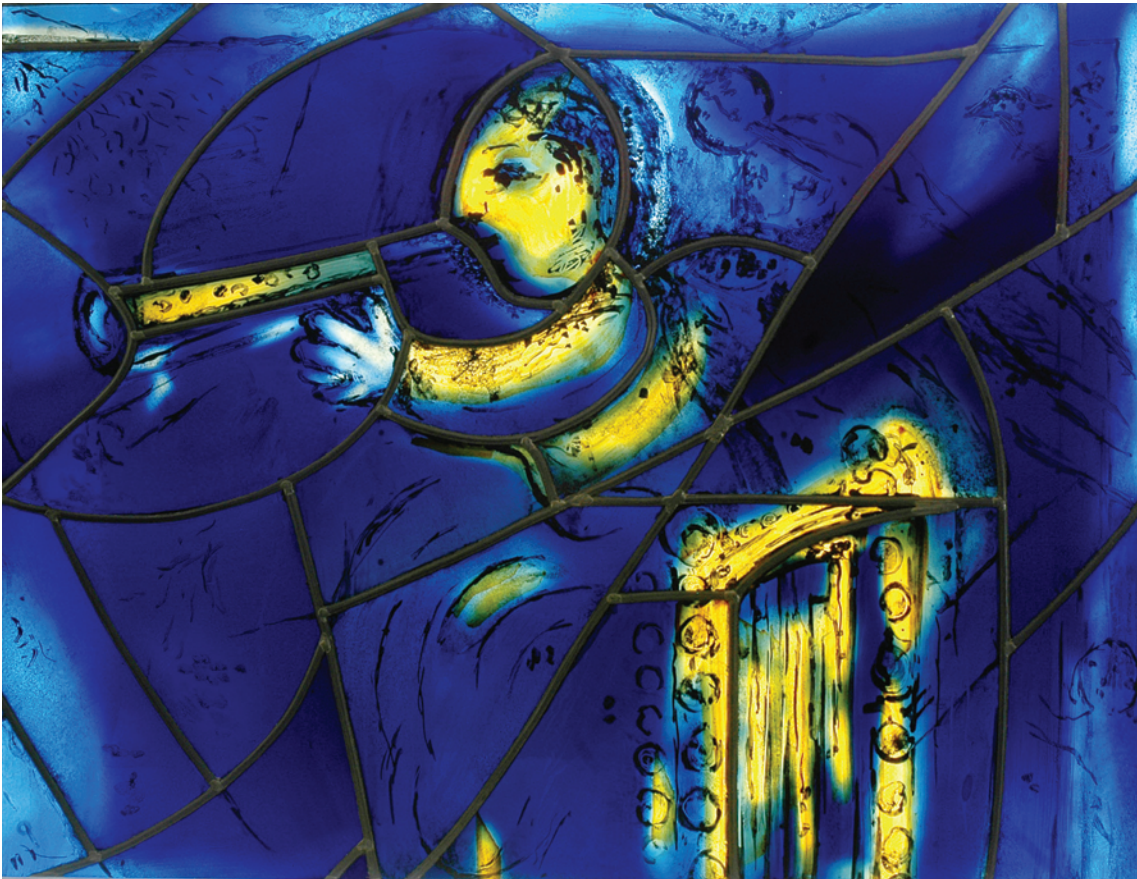
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A Chicago Icon Makes a Comeback

Chagall's "America Windows" return to the Art Institute of Chicago



Marc Chagall, America Windows (detail), 1977. © 2010 Artists Rights Society (ARS), New York / ADAGP, Paris.

By NICOLE NELSON, STAFF WRITER

Good news for those of you who have been missing those beautiful, blue-stained glass windows that used to overlook McKinlock Court at the Art Institute of Chicago. After a five-year absence, Marc Chagall's iconic "America Windows" will return to public view in the museum's Arthur Rubloff building beginning November 1.

"We've heard from thousands of visitors since the Chagall Windows were de-installed five years ago," said Stephanie D'Alessandro, the Art Institute's Gary C. and Frances Comer Curator of Modern Art. "People have expressed admiration for such an iconic piece of artwork here in our collection, and they have missed seeing the windows in the museum." The windows were taken down in May 2005 to prevent any damage to them during the construction of the Modern Wing.

Chagall's "America Windows," otherwise simply known at the "Chagall Windows," have been a Chicago icon since their dedication on May 15, 1977. The "America Windows" later gained wide recognition with the release of the John Hughes film "Ferris Bueller's Day Off" in 1986. In the film, title character Ferris Bueller (played by Matthew Broderick) skips school and goes on an adventure, visiting the Art Institute of Chicago along the way. He kisses his girlfriend in front of the "America Windows" in what has become an iconic scene.

In the early 1970s, Chagall gifted the "Four Seasons" glass mosaic, located in Chase Tower Plaza, to Chicago. It was at the unveiling ceremony for the "Four Seasons" that Chagall learned the Art Institute was planning a gallery in his honor. He offered to create stained-glass windows for the gallery.

It was later announced that the theme of the windows would be the American Bicentennial. Chagall's ethereal designs

include references to Chicago and celebrate artistic and religious freedom. When Chagall learned of the death of Mayor Richard J. Daley in 1976, he decided to dedicate the "America Windows" to the late mayor's memory.

Chagall created the windows with the assistance of stained-glass artist Charles Marq. The windows are made up of three parts, each with 12 panels, and when installed reach nearly eight feet in height and over 30 feet in length. Marq and Chagall used a combination of medieval and modern techniques in fabricating the 36 glass panels. Chagall painted his designs directly on the panels using metallic grisaille paint, which fuses with glass when heated.

The temporary removal of the windows has proven beneficial to conservators and researchers at the Art Institute, who have spent the past five years restoring Chagall's work. It was critical to learn the exact methods Chagall and Marq used in creating the windows in order to safely clean the glass. The restoration process allowed new insight into Chagall's work, and gave conservators the opportunity to remove a dulling film caused by condensation, giving the windows new shine.

The "America Windows" will not be returning to their original location, but will instead be installed in the Arthur Rubloff building (Gallery 144) on the east side of the Art Institute. This choice is deliberate. "We had two priorities for selecting the location," says D'Alessandro. "We needed to be able to recreate the structural environment that Chagall had originally planned, and it was also important for us to illuminate the windows more fully and consistently. The previous location was entirely daylight dependent."

Stephanie D'Alessandro is eagerly anticipating the unveiling of the windows. "We expect the public will be thrilled," she says. "The 'new' windows are beautiful, celebratory — very experiential and atmospheric — all qualities that visitors will appreciate when they see the new presentation."

"The 'new' windows are beautiful, celebratory — very experiential and atmospheric — all qualities that visitors will appreciate when they see the new presentation."



Marc Chagall, America Windows (detail), 1977. Stained glass. 96 x 385 in. (244 x 978 cm overall). © 2008 Artists Rights Society (ARS), New York / ADAGP, Paris. Photos are courtesy of Chai Lee, Marketing and Public Affairs at AIC

"America Windows"
will be open to the public
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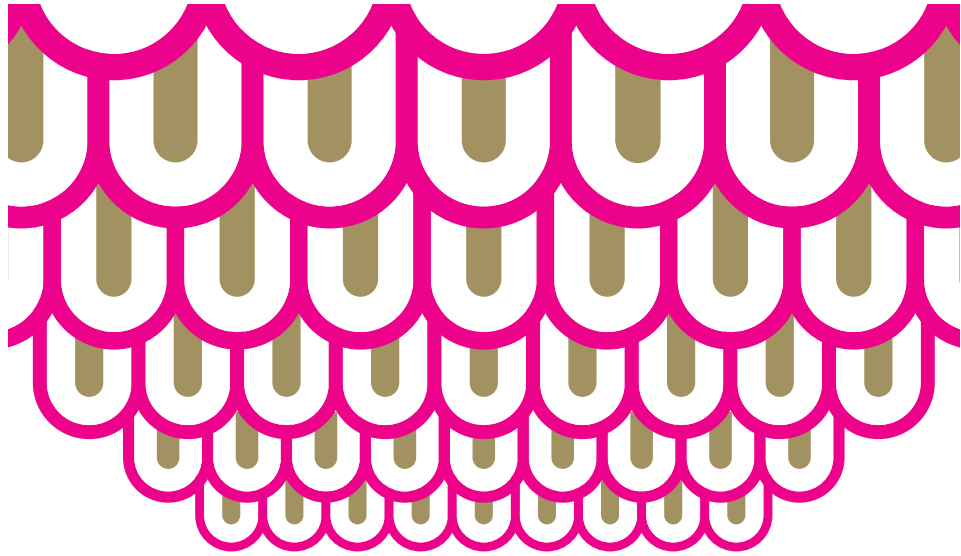
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EXTREME

Make-over

Academic Advising se makes big changes, adds requirements

By TARA PLATH, STAFF WRITER

Academic advising for undergrads will undergo a drastic transformation next year. SAIC administrators have said they're themselves ready to address issues raised by students.

For the first time, sophomores will also have advising requirements, in addition to freshmen, offering "a little bit more structure and support," said Debbie Martin, Dean of Student Life. Incoming transfer students will also be assigned advisors, another change in the department.

Transfer student Bill Cleveland says advising was important for his student experience. "When I transferred I was really directionless for awhile. I knew what I wanted to do, but was having difficulty forming a path or plan. Advisors like Surabhi Ghosh were very important in getting me into classes that were essential for my work as an artist, as well as fulfilling my requirements for graduation," he said.

One of the main goals of these changes is to provide "ongoing advising and mentorship through a close relationship between faculty and students," says Joan Livingstone, Dean of Undergraduate Studies.

If the relationship between advisors and students has been one perceived problem, another is inadequate advisor training. Third-year Visual Communications student Mona Luan says, "I never used

Academic Advising [during my freshman year]. I used them when it was mandatory, and my advisor was completely unhelpful and knew less about my credits than I did. I haven't used them again after that."

Currently, the academic advising office houses 14 part-time faculty members as advisors. They each work one day a week, making it difficult for a student to schedule an appointment without missing class. Advisors are assigned to students in their freshmen year, but after the initial meeting with the assigned advisor, it is not necessary to see him or her again. In fact, given scheduling challenges, it's very rare that a student consistently meets with the same advisor. According to Martin, this was identified as an issue years ago.

As of next year, the Academic Advising office will have advisors drawn from a variety of disciplines, including writers, recent graduates, and art historians. While Martin admits that the idea of a sophomore advising requirement has been in the works for five or six years now, she attributed slow progress to limited resources.

Lisa Wainwright, Vice President of Academic Affairs and Dean of Faculty, echoed Martin's sentiment. When she first came to SAIC, Wainwright said she was shocked by the Academic Advising program: "I thought every undergraduate should have an



ees problems,

Whe she first came to SAIC, Lisa Wainwright says she was shocked by the Academic Advising program: “I thought every undergraduate should have an assigned faculty advisor.”

assigned faculty advisor.” She tried to encourage assigning specific advisors to every student, but says the endeavor was “a mess.” Fifteen years later, those changes are finally materializing.

In addition to offering sophomore advising, Wainwright has also worked with Livingstone and Academic Advising to pilot a new sophomore seminar this spring semester. They hope the seminar will meet the need for advising after the first year.

The spring pilot will offer seven sections of an optional sophomore seminar before being officially implemented next year as a requirement. The class will be a three-hour studio seminar. A possible assignment might revolve around “re-crits” of students’ work from other classes, with the

opportunity to redo the piece.

First-year student Andrea Chiu compared the idea of the sophomore seminar to the first-year program. “I personally really enjoy my research and core classes,” she said. “They create structure and instill knowledge that affects my other classes as well. I think [the sophomore seminar] will be a good idea.”

The seminar consists of several projects that explore a common analytical method, contemporary themes in art, and how they relate to the student’s work. Additionally, the seminar will bring in writing fellows and other faculty members as guest lecturers and teachers. The class is meant to ensure “students graduate with skills to write grants and articulate [their work],” Wainwright said.

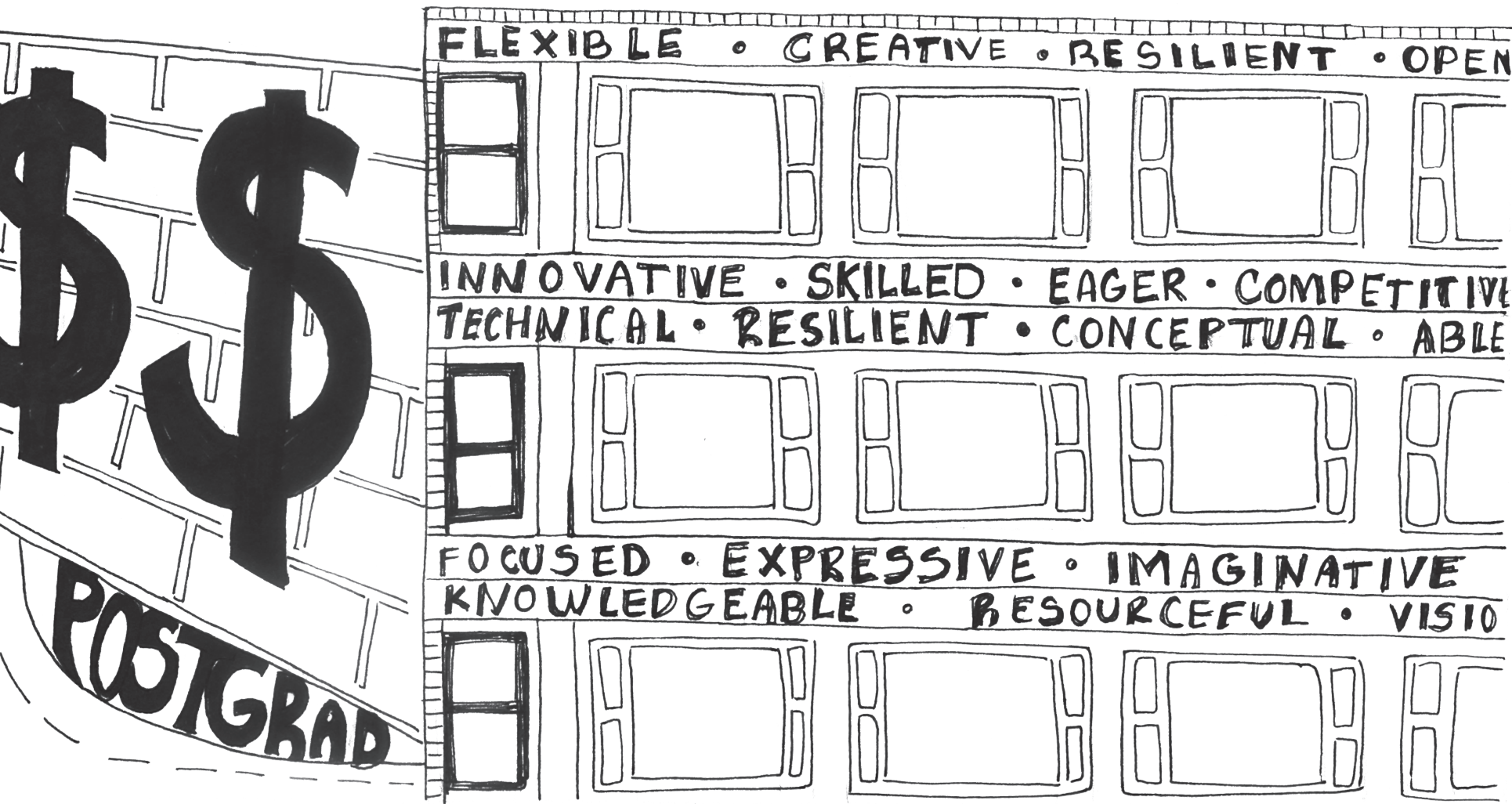
Teachers will work in conjunction with academic advisors to establish a stronger support system for students as they enter their second year. The faculty will get training in academic advising skills.

SAIC’s retention rate is 76% from first to second year, according to Martin — but this isn’t the only reason for these changes. “It’s not that we want to improve retention rates, we want to improve the student experience,” she says. Students who choose to leave after freshman year “could have gotten more connected and found a way to create a better experience.” The new program will act as a “foundation to improving the student experience, which can lead to a higher retention rate.”

Martin says that SAIC’s retention rate, while lower than the

rates at many other art schools, is higher than the national average. “We did have an improvement this past year, from 75% to 76%. That 1% is really important,” said Livingstone. She also said that second to third year retention rates were a problem as well, which they hope the new seminar will also improve.

Across the board, the general consensus is the same: academic advising has not been reaching enough students. “I think that part of the issue is that [students] don’t know what we have to offer. ... we can do better in getting that information out there. Part of this is we just haven’t had the staff,” said Nicole Osborne, Assistant Dean of Academic Advising.



fquestion

F Newsmagazine asked the SAIC community how the school can best provide students with an environment conducive to artistic exploration, while still helping them graduate with economically viable skill-sets. Here’s what you had to say.

A most gracious “thank you” goes out to everyone who submitted an answer. Be sure to respond to this month’s question!

Skills that I know I was missing directly after completing my undergraduate degree were directly related to money. I believe that the prevailing attitude of artists and teaching artists if one of fiscal superiority: addressing the commercial needs of artists is tantamount to "selling out" and by NOT addressing those needs we can all keep alive the dream that each graduating artist will become the next ArtStar. This simply isn't going to happen. The very scary truth is that most of us won't be the next ArtStar and might actually need a back-up plan, if many of us had a plan to begin with. Artist generally describe their occupations as something of a calling, rather than a career, and maybe that's a problem. There is no career track to be an artist, there is no "one way" or "right way", which of course means there's no "wrong way" either. The sheer amount of art students alone prevent this fantasy from becoming real and ensures that institutions like SAIC continue to operate, except they aren't really operating at all. Institutions like SAIC can best prepare their graduating students for the "real world" by nutting up and realizing that knowing a few real live facts about the real life world has nothing to do with failure, loss of integrity, or "selling out". The "real world" is fearful enough, we certainly don't need scaredy cat faculty holding out on important information that will help students be successful artists, entrepreneurs and citizens of the world because of some error riddled, high-falootin ideals about what an artist is or isn't.

Cheers,
—Anne Erickson

MAAE, 2011

I just recently read Suze Orman's book, “Women and Money,” and I highly recommend that others read it. Since reading it, I have set up a retirement fund and have a better understanding of my financial future. CDs, or certificates of deposit, accumulate money over LONG periods of time. For example a 25-year old putting in a little money (less than \$50) every month will have a savings greater than a woman that begins saving for retirement at 45 even if she puts over \$100 away each month. In addition, I have learned the value of my time. Often I have exchanged services as a trade. However, if it takes you six hours to make business cards, you should not get paid with dinner. Your time is precious and you need to set yourself a rate for your clients for time spent on their projects. Rent isn't going to pay itself!

These are important things to know that aren't often taught in university — let alone art school. The school should encourage, or at least offer, classes in tax forms, or starting one's own business, what the requirements are, such as lawyers and fees, etc.

—Chaya Brick

The best reason to be at The School of the Art Institute of Chicago is for the resources available here in the way of people connected to real world projects and products. ... However, while this is true, it would be nice if ideas which have inspired these people which somehow get back to the real world and inspire great profit-making or merely philosophical shifts in thinking, that if the students who helped plant those seeds were given credit, royalties, and job opportunities. Even a byline is better than nothing. Also, studio space as a graduate student regardless of the department would be the ideal, so that if there is a for-profit idea baking in our own student ovens, we can hatch it and sell it and offer a royalty back to the school who helped us make it. To do this might be to provide a copyright office where we share royalties ... a place for the business of art, inviting publishers to go through and shop for our wares to monetize, with an attorney to answer IP questions, boiler-plate IP contracts, etc. ... which would be a good idea anyways so students learn about this as a component of the real world- classes on the litigious aspects of delivering projects, where indemnification is required. Then we would be inspired to cogitate, negotiate, iterate, fabricate and celebrate our experience here at school. Teach us how to record, upload, and sell anything, provide a simple site to do so ... with royalty checks going into our accounts directly. Teach us how to send a script/book to a publisher, teach us what the contract looks like to do an installation of public art, sound, a record deal, a movie deal, give us the space to do it, own it, sell it and share the proceeds. ... Simply, give us credit and profit and a way to give back half of it to help the next round of thinkers and makers.

—Esperanca Tome

Great question and one that I've been helping my students with and giving workshops on around the country. Here are my responses in a nutshell:

By exposing students to how artists make a living in the real world; i.e., through multiple income streams. (Hint: There are more ways to make a living as an artist than showing in galleries, teaching, becoming an art administrator, or living off of fellowships).

Introducing students to aforementioned multiple income streams.

Teaching students the skills to find and secure the income streams that relate to their practices.

Learning by doing. Throwing students into the water to see if they can swim while they are still in school using real life, real time projects that could actually be realized. That's not all by a long shot, but I need to get back to grading projects for my class.

—Lynn Basa, Instructor

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DECEMBER'S F QUESTION

I really think that no student should leave this school without being able to build their own website, design their own business card/logo, and use a digital camera and lighting equipment to document artwork. These are the three most common (in my opinion) things that ARTISTS pay other ARTISTS to do for them! If each of us at least knew how to do these three things, we could work a bit commercially once out of school to make ends meet, or possibly even make a good living!

Also, people just need to have more work experience. It should be mandatory to take Co-op or have an internship of some kind before graduation. No one will ever hire you if you've never had a job before. So go work for free one day a week while you're in school. It's good experience.

Thanks,
—Erin Chlaghmo

I teach in the Art Education department, and we graduate researchers, writers and artists, but we mostly graduate teaching artists, including artists who are certified to teach K-12 in Illinois. It is not a compromise, from my perspective, for an artist to teach. For many of us, faculty and students alike, teaching is an important part of our creative practice. I would not consider teaching to be a commercial interest exactly, but it is an economically viable skill set. Teaching art in public schools is a paying job, but we also play an essential role in facilitating cultural production in communities.

You should add teachers to your list of artist careers!

Thanks,
—Nicole

Given the standards and structure that SAIC administers on its students, helps me see how well they work in engrossing us with the versatility needed to ascend onto the possibilities the world of employment has to offer. A place where conflict stains a person, whether the predicament is doing what they are passionate about and not being too successful, or having a job that has got them economically stable, although not related to their forte. It is understood, from this, stems out the innate dissatisfaction, the longing to go wherever their passions blindly lead them, many left undone. However, given enough time, longing transposes into dreaming, dreaming left in an attic becomes a passage in a journal, depicting what you could have been but turned out to be.

I believe the opportunities that SAIC creates for their students to delve into, and master an assembly of skills, wires them as well-rounded people. Once these ample individuals are exposed to the bland world of black and white, it is them, us that help in adding the hues of gray to this world-like canvas; in order to perpetuate the hope we all have ingrown in our minds. In proving ourselves through our work, and not only being content but successful in doing so, the juxtaposition to the socially accepted role of the “starving artist” is left to manifest in society, but more importantly, in the minds of growing artists, so that they too can fight for what is possible.

With an array of skills that can be applied to a wide range of fields in the quickly developing world, we become high in demand. That is, if the artist himself will push the limits, and set the boundaries through their will and effort. It is not just a matter of scarcity in the success of the “starving artist,” but moreover, defining yourself as an individual to the masses. As a result, you are faced with the simple question “How bad do you want it?” If it is anywhere from art, to a presidency, those who “want” it badly enough to go the distance and endure whatever it takes are the elite few who earn to prove themselves.

—Dayson Roa

Something I think SAIC could be more focused on is promoting strong writing skills. No matter the field, most of us are going to have to do a lot of writing; be it artist statements, letters of interest, proposals, RFQs, gallery submissions, letters of intent, published work, resumes. ... The list goes on, the point is that writing is something we will all be doing a lot of. The focus at this school, it seems, is on highly conceptual art, and rightly so if the goal is to advance the overarching presence and function of art. However, it seems that basic skills like clear and informative writing have been relegated to the Art History and Creative Writing majors. With jobs dwindling and an uncertain economy, I think presenting oneself in the strongest light possible will continue to be the difference between the professionals and the rest.

—Colin Coyle

The printing press makes possible mass production of the image.

Then photography complicates everything even further.

Recordable tape cassettes become commercially available, and the record industry goes berserk.

Television sets hit the market and a lump forms in the throat of every theater owner in the world.

And along comes the Internet ...

With the rise of new methods of disseminating information, media becomes more accessible the world over, and media moguls get nervous.

Some argue that shareware and sites that allow streaming have given independent artists more exposure than they would otherwise have.

Others say that the Internet could make it difficult for anyone to protect or profit from their work.

How has the Internet impacted your practice? How have you used it as a means towards your own ends? Ultimately, do you think it will prove to be a help or a hindrance?

It's a divisive issue, one that many feel passionately about. F Newsmagazine wants to know your thoughts on the subject.

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Audiophiles

BY BRANDON KOSTERS

PAYING TRIBUTE TO THE FOLKS AT SAIC
WHO PRODUCE VISUAL AND SONIC ART

This month, we sit down with Quincy Bradford, an undergraduate in the sound department.



Illustration by Brandon Kusters

Brandon Kusters: So sound art and music. How did you get involved with all of it?

Quincy Bradford: I got started in music, I guess, as a fan. Listening to rock and roll music. Just standard stuff. I was really into bands like Nirvana, noisy kinds of bands. I particularly liked those noisy elements. So long story short, I ended up finding this book that was on avant garde rock and roll, and it listed a lot of people who are common in experimental music like John Cage, and ... you know, people like that. And so I started trying to find this kind of music. And I heard it. It was weird, and I liked it. That's why I tried my best to recreate it as my own.

BK: In terms of making some kind of distinction between noise and more conventional music, or just looking at where they converge and become essentially the same thing, what does that mean to you in terms of your own practice?

QB: Like where experimental and conventional music ... ?

BK: Yeah. What gap is there, if any, between the two for you? Or, would you say you're more about finding where they collapse into each other?

QB: There's a stylistic difference, compositional difference, different instruments, but essentially, it's all, you know, just creative re-purposing of sound. I don't really see a distinction between sound art and music. To me, it's all the same.

BK: What, then, about visual art and music? What are your thoughts about the interplay of the two? What has that meant in terms of your own practice? Do you produce visual work also?

QB: I try (laughs). I think for me, anyway, the tendency is to try to create some direct parallel between sound and visuals, but that's hardly ever interesting. I think there's maybe some metaphorical relationship ... you can draw a lesson from one and apply it to the other. But as far as art-like, "I'm going to take a picture of a sound," I don't think that works too well, or at least, it didn't for me.

BK: What are you working with in terms of gear?

QB: Right now I'm pretty much working with whatever the school has. Personally at home, I have a laptop, midi keyboard, guitar, and an audio inbox, a PreSonus firebox. I haven't really been using

it that much. I've mainly been working with the stuff here [in the sound studios in MacLean], simply because it's more convenient. It's easier to be creative here than to go home and have to contend with bed and food and ... comfort.

BK: What are you working with when you're here in the MacLean studios?

QB: Usually I come and play with the analog synthesizer and the sampler. After taking the analog synth class [taught by Robert Snyder]. I've been really mainly messing with the synth because I don't need to bring in any sampling source. I can just create sounds on the fly.

BK: You work in sound. What other disciplines are you engaged in?

QB: I've dabbled in photo. I've dabbled in video. I did that mainly to learn how other people think about their work and produce work in other media. But I myself don't necessarily feel like working with those media.

BK: Who do you like to see locally? Are there groups you go to see regularly?

QB: I really enjoy every time I see Fred Holmes, whoever he happens to be playing with. I really enjoyed seeing the Association for the Advancement of Creative Musicians small ensemble at the jazz fest. I just kind of bounce around. ...

BK: How has being at SAIC informed your practice?

QB: For one thing, it's put me around other people who are making work. Back home it was just me in a closet with microphones, whereas now I'm out of isolation and I get to hear other work being made by students and teachers and visiting artists. I feel that it gives me something else to feed off of, as well as just being in the city where there's a pretty vibrant experimental music community. Actually being able to go out and see these musicians do what they do adds another dimension to experiencing the music, as opposed to just listening to it online and reading about it.



Luc Tuymans, "The Secretary of State," 2005. Photograph courtesy of the Museum of Contemporary Art Chicago.

"A good painting denounces its own ties so that you are unable to remember it correctly. Thus it generates other images."

— Luc Tuymans

A THIRD HAND REALITY

Luc Tuymans' retrospective exhibition at the MCA

By ZIYUAN WANG



Luc Tuymans, "Mwana Kitoko," 2000. Photograph courtesy of the Museum of Contemporary Art Chicago.

The way Belgian artist Luc Tuymans describes his process is almost as intense as the art itself. This painter of the cruel and grotesque claims to execute a given painting from start to finish in just one day, without interruption, in order to "keep the intensity," and he once abandoned painting for filmmaking because painting "became too suffocating and too existential" — only to change his mind and switch back to painting again.

These statements, as well as Tuymans' willingness to tackle political landmines like his country's colonial legacy, add to the fascination of the large-scale retrospective at the Museum of Contemporary Art of Chicago (MCA) that opened on October 2.

Jointly organized by the San Francisco Museum of Modern Art and the Wexner Center for the Arts, and co-curated by the MCA and the Institute of Contemporary Art in Boston, this exhibition is a collective effort to create the most comprehensive retrospective of the artist's work to date. The show presents 75 works organized in four thematic sections, as well as the archival sources that inspired Tuymans' images.

The four thematic groups include: At Random, which presents the seemingly innocuous depiction of everyday objects, and Der Architekt (the architect) which struggles with the necessity of representing the Holocaust with fuzzy, obscure portraits painted in monochromatic

palettes. Mwana Kitoko is a direct confrontation of Belgium's colonial violence in the Congo, which is considered a taboo topic in modern-day Belgium, and Proper presents an ideological portrait of post 9/11 America struggling to maintain its dignity.

Spanning genres from still life to landscape and portraiture, the entire body of work is tied together by a consistently painterly execution. And while the subject matter varies, the artist always attempts to scrutinize the fragile nature of (often traumatic) history and memory.

Throughout his career, Tuymans' paintings are characterized by smeared edges, misty space and a muted palette. In the painting "Turtle," for instance, the animal being depicted can barely be identified by an enigmatic string of white dots on a greyish background. Without the suggestion of the title, this amorphous shape on the lofty canvas could be just about anything. Here, Tuymans alters the exhilarating memory of a turtle made of lights in a Disneyland parade into a murky and somehow unnerving moment.

"Himmler," on the other hand, is a much more obviously horrid picture: this portrait of the official who oversaw concentration camps during the Holocaust is an attempt at depicting evil. Deprived of physiological features, the human figure is obscured in a gloomy, shadow-filled cavity.

"A good painting denounces its own ties so that you are unable to remember it correctly. Thus it generates other images." This

statement, made by Tuymans in an interview with Juan Vicente Aliaga, characterizes the works on view at the MCA. The artist willfully vacates his images of any useful detail, creating elusive images that haunt the viewer's memory, leaving an emotional or psychological impression, instead of a rational, intellectual one.

The retrospective at the MCA is unique in that it presents the source materials that inspired Tuymans in his paintings. These include Polaroids of mundane scenes, newspaper and magazine clippings of historical events, journalistic photos from various publications and television programs, and other archival ephemera. This collection of source materials testifies to the artist's enduring obsession with traumatic events, and in particular, their representation in mass media. Altogether they construct a certain kind of fragmented world from the depersonalized, manufactured images that combine to create a nation's collective memory. Tuymans is thus reinterpreting the notion of 'reality' in this new era, detaching himself from this vortex of information and creating his own memories instead.

Reading Tuymans' paintings is like experiencing a third-hand reality. In his re-arrangement and re-interpretation of the memory of our times, there is no clear meaning; in the end, the concept of reality is impenetrable. The ambiguity of his work leaves the viewer to ponder, to question, to anguish, and to confront the limits of the search for truth.

Luc Tuymans
Oct. 2, 2010 - Jan. 9, 2011

Museum of Contemporary Art Chicago
20 E Chicago Ave
www.mcachicago.org

Border Zones

“La Frontera” at the Museum of Contemporary Photography



Installation views and detail of Yoshua Okun's, "Canned Laughter," 2009 Photographs by Alejandra Monserrat Gonzalez Romero.



A viewer takes in Juan Pacheco, "De Colores," 2007. Photograph by Alejandra Monserrat Gonzalez Romero.

“Images of piled dead bodies taken during the Holocaust haven’t stopped other holocausts from happening. It is not clear if art has the power to do it.”

— Rod Slemmons, curator

By ALEJANDRA MONSERRAT GONZALEZ ROMERO, STAFF WRITER

The line that divides Mexico and the United States has come to represent an increasingly violent clash between different social and political realities.

“La Frontera: The Cultural Impact of Mexican Migration” is a photographic exhibition that attempts to portray this line from as many angles as possible. The photographs are also meant to encourage viewers to stop seeing migration as a problem, according to Rod Slemmons, Director of the Museum of Contemporary Photography and curator of the exhibition. “The hope is that specific, personalized photographic projects might be an antidote to the harmful abstractions and oversimplifications in the media,” he said.

The exhibition, on view until December 22, shows around 150 images by ten photographers, including journalists and contemporary artists from both sides of the border. The represented photographers have worked close to the border for several years to help untangle a knotted story of cultural difference, violence, drugs, risk, racism, and the search of millions of people for better opportunities.

“My project is about the long-term causes and consequences of the drug war in Mexico, and I’m trying to move beyond the story as just one that has to do with violence. For me, violence in Mexico is only one of a

variety of symptoms that Mexico is dealing with and will be dealing for a long period of time,” said exhibiting photographer David Rockkind.

The theme of the drug war is also present in the poem “Ode to Juarez No. 4,” which is included in the exhibition. “We all have another beautiful lie that will help us forget that Juarez is alive and well — and living in El Paso,” poet Ben Saenz says. Saenz lives in Juarez, a Mexican city that has slowly lost its everyday life to the crossfire between drug cartels.

Michael Hyatt, a U.S. photographer, concentrates on the physical evidence of undocumented workers and illegal migrants along the Sonora Desert border area of Arizona. He has worked on both sides of the line, shooting objects that suggest stories of suffering, violence, death, and families coming apart.

When picturing these harsh realities, one of the major challenges for socially conscious photography is to convey empathy — something found in many of the pieces presented in this exhibition. Both the Mexican and American photographers made a notable effort to create a balanced portrait of migration.

“I think it is just a recognition of a common humanity ... We all have the same dreams and fears, and one of the things I try to do with my pictures is to create a sense of empathy, as opposed to a sense of sympathy. I want people to understand this connection, and not just to feel sorry about the people in the picture,” said David Rockkind.

An interesting surprise awaits

the viewer at the end of this exhibition on the third and last floor of the museum, which houses Mexican artist Yoshua Okun’s installation. Okun’s project uses irony and humor to satirize the phenomenon of the “maquiladoras,” or factories near the Mexican border that take advantage of cheap labor (typically favoring nimble-fingered female laborers). These factories are infamous for their abuse and exploitation of Mexican laborers.

The artist’s clever and creative piece invites viewers to imagine a factory that produces “Canned Laughter,” in alternately evil, ironic, manly, sexy, or hysterical versions. Laughter is produced by uniformed people lined up in a choir and led by a music director, upon which the laughter is canned in a literally magical and sparkling presentation.

The overall exhibition was carefully and smartly curated (with the exception of some glaring Spanish mistakes in some of the pictures’ captions). The exhibited works tell the story of “La Frontera” in a fair and thoughtful way, portraying its fiercely upheld, if often violated, mandate of division, as well as the stories of thousands of men and women risking their lives in the pursuit of a better life. Of course, the photographs also remind us that the borderline is only a half-way mark; most of the story actually happens before and after it is crossed.

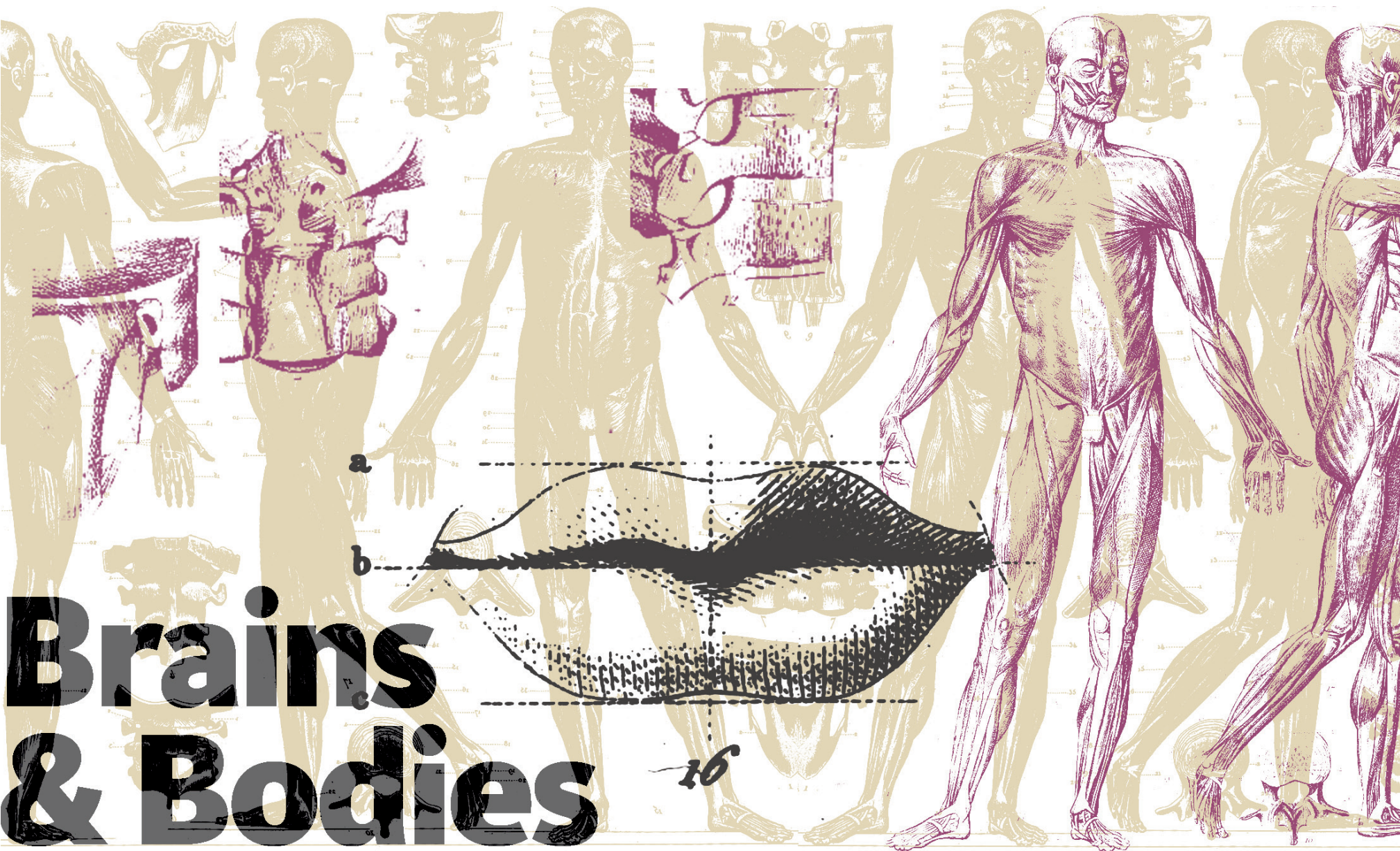
The continued reports of violence in this area make the work feel particularly urgent. The economic

downturn in both Mexico and the U.S. has reduced the number of attempted illegal entries simply because there are fewer jobs north of the border, but Latin American media reports show that the number of deaths around the border has not declined.

Slemmons, curator of the show, explains that the exhibition can’t attempt to change realities, but can offer information regarding the reality of what’s happening. “Images of piled dead bodies taken during the Holocaust haven’t stopped other holocausts from happening,” he said. “It is not clear if art has the power to do it. ... Can they [artists] stop it? Or do they just illustrate it?”

La Frontera: The Cultural Impact of Mexican Migration
Oct. 22 - Dec. 22, 2010

Museum of Contemporary Photography
600 S Michigan
www.mocp.org



Brains & Bodies

7 Must-Sees at the Chicago Humanities Festival

With exhibitions, performances and discussions covering a wide range of disciplines including the arts, literature, philosophy and public affairs, the Chicago Humanities Festival has become a must-attend event for self-proclaimed humanities geeks from around the world.

The 2010 Festival is devoted to “The Body,” and offers something for the body percussion enthusiast, the Jane Austen fan clubber, and everyone in between. Headline acts are predictably sexy (hyped events include a talk by Dan Savage and a lecture on the history of the condom), but the program caters to a wide range of tastes. F takes a closer look at seven exciting events to help you plan your time this November.

Tania Bruguera and Hamza Walker

WHO ARE THEY? Hamza Walker, associate curator and director of education for the Renaissance Society. Tania Bruguera, Cuban artist, MFA in Performance from the School of the Art Institute of Chicago (’01).

EVENT: Richard Gray Visual Art Series: Sculpting Politics, Debating Art: Tania Bruguera and Hamza Walker in Conversation

WHY GO? Tastemaker and award-winning curator Hamza Walker will talk with provocative performance artist Tania Bruguera in “a freewheeling discussion about the relationship between art and politics.” There is no word if this “freewheeling” will involve the circulation of free cocaine, like at Bruguera’s performance last year at the National University of Columbia, Bogota.

IN HER OWN WORDS: “I don’t want art that points at the thing. I want art that is the thing.”

IN HIS OWN WORDS: “Alienation turns me on.” — “University of Chicago Magazine”

WHERE: University of Chicago, Fulton Recital Hall, Goodspeed Hall, 4th Floor.

WHEN: October 24, 11:30 a.m. – 12:30 p.m.

COST: \$5; students free.

—Abraham Ritchie

Sam Shepard

WHO IS HE? Shepard, pioneer of the postmodern narrative and excavator of the fractured family dynamic, has received numerous accolades for his playwriting, including the Pulitzer Prize for his play “Buried Child,” a Tony nomination and numerous Drama Desk and Obie Awards. Chicago Tribune literary editor Elizabeth Taylor says this year Shepard’s work will be honored in “...all its forms – from the plays first staged here at Steppenwolf Theatre, to his essays and short fiction.”

EVENT: Presentation of the Tribune Literary Prize

WHY GO? To listen to one of the most famous American playwrights of the past 100 years, of course! If that isn’t enough, there’s also a Chicago connection. Chicago Tribune literary editor Elizabeth Taylor says, “It’s the cherry on the literary sundae that Sam Shepard spent his formative years just outside Chicago.”

IN HIS OWN WORDS: “You can’t force a thing to grow. You can’t interfere with it. It’s all hidden. It’s all unseen. You just gotta wait til it pops up out of the ground. Tiny little shoot. Tiny little white shoot. All hairy and fragile. Strong enough. Strong enough to break the earth even. It’s a miracle.” — “Buried Child”

WHERE: Symphony Center Armour Stage

WHEN: November 13, 10:00 - 11:00 a.m.

COST: \$15, teachers and students \$5.

—Elizabeth Cronin

Tom Boellstorff

WHO IS HE? A cultural anthropologist and professor at the University of California at Irvine who has conducted pioneering research into the Second Life community.

EVENT: The Virtual Body: Coming of Age in Second Life

WHY GO? Whether it’s steampunk superheroes, purple aliens, or the omnipresent “furry,” there’s never a shortage of weirdness in the virtual world of Second Life. And Boellstorff’s lecture also has the distinction of putting its money where its mouth is — the session is the first and only to occur simultaneously in the physical world as well as the virtual world of Second Life.

IN HIS OWN WORDS: “Virtual worlds create the option for someone to create avatar bodies that look in some way like their physical-world bodies, are radically different from their physical-world bodies, or both,” says Boellstorff. “The choices people make in this regard tell us a lot about what it means to have a body online and offline as well.”

WHERE: University of Illinois at Chicago Forum Main Hall (or on your laptop at home).

WHEN: November 6, 2:30 p.m.

COST: \$10; teachers and students free.

—Brandon Goel

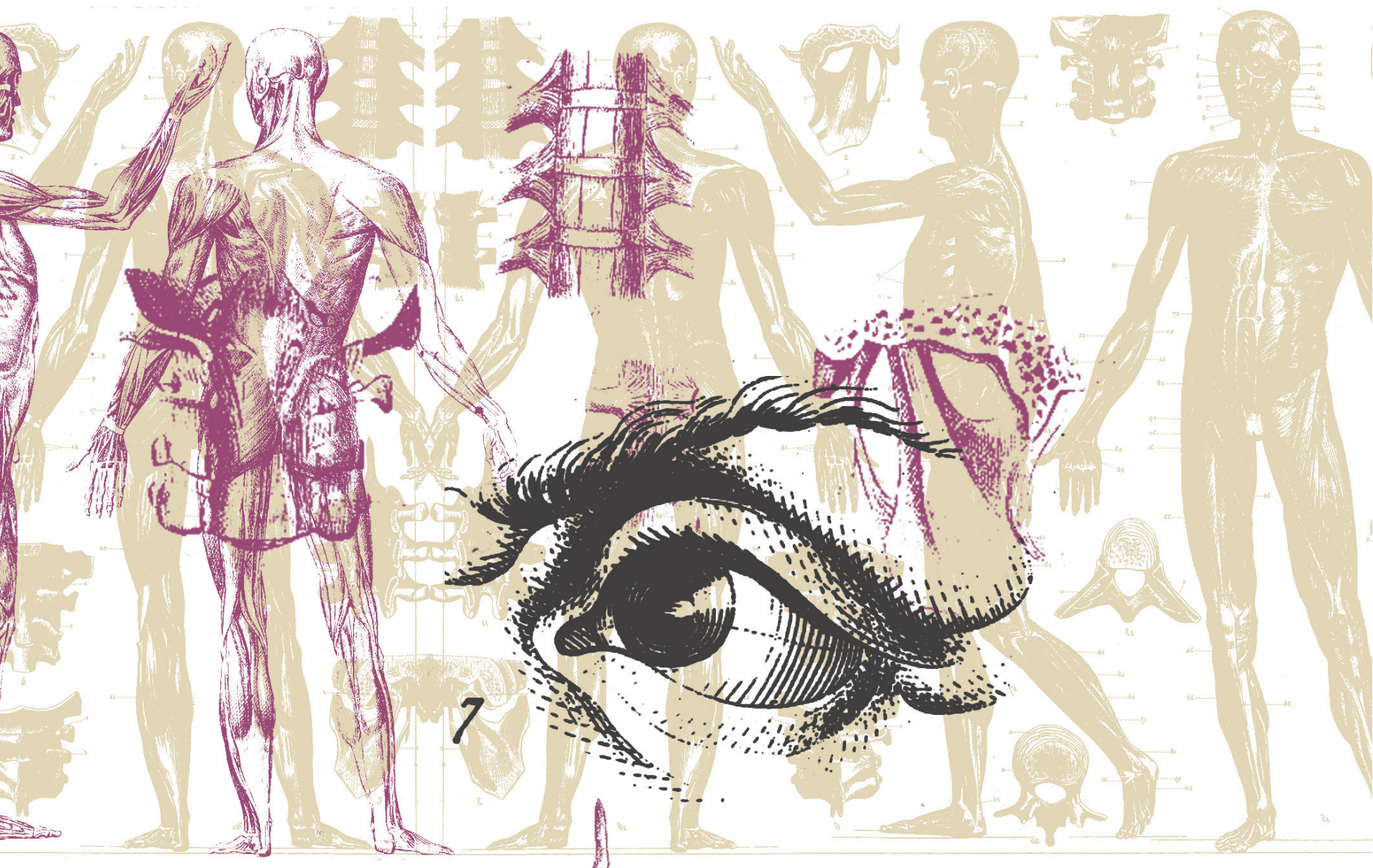


Illustration by Elliott Beazley

Margaret Livingstone

WHO IS SHE? Margaret Livingstone is a neurobiologist at Harvard Medical School. She is also the author of a popular book for both scientists and non-specialists, “Vision and Art: The Biology of Seeing.”

EVENT: What Art Tells Us About the Brain

WHAT YOU’LL FIND OUT: What makes Mona Lisa’s smile elusive? Why do Impressionist paintings shimmer? Livingstone will analyze how color and luminance processing create the impression that an Op Art painting is moving, how the Impressionists painted air, and the principles of Henri Matisse’s use of color.

Margaret Livingstone and her team at Harvard Medical have discovered a specific connectivity between distinct regions in our field of vision and how they help us process form, color, motion, and depth.

WHY GO? Livingstone will explain the biological mechanisms that drive our appreciation of great paintings and ultimately make them work. “Frequently, it’s got something to do with luminance, which artists refer to as value,” she explains.

IN HER OWN WORDS: When asked, “Why do you think art students should attend your lecture?” she answered, “I get my most interesting questions and feedback from people in different fields from my own.”

WHERE: The Art Institute of Chicago, Fullerton Auditorium.

WHEN: November 6, 11:00 a.m. - noon.

COST: \$5.00; teachers and students free.

—Alejandra Monserrat Gonzalez Romo

Martha Lavey
and Joseph Roach

WHO ARE THEY? She is the artistic director and an ensemble member of the Steppenwolf Theatre, who also has performed on stage a dozen times in both Chicago and New York City. He is Sterling Professor of Theater and English, chair of the Theater Studies Advisory Committee, and director of theater at Yale University.

EVENT: The Actor’s Body: An Owner’s Manual

WHAT YOU’LL FIND OUT: More than an incarnation of humor and harmony, the actor’s body is an instrument that can be used for anything, from lofty, heroic acting in a Shakespearean tragedy to hilarious mime in a Charlie Chaplin silent movie. This discussion draws insight from the viewpoints of both the performing practitioner and the theater study scholar, shedding light on the source of actor’s craft through a survey from ancient to present.

WHY GO? Martha Lavey has been a grant panelist for major awards in the performance art world, including for the National Endowment for the Arts, The Steinberg Distinguished Playwright Award, and The Theatre Communications Group (TCG). Roach’s books on theater, acting and charismatic celebrity have won him numerous awards, including the James Russell Lowell Prize from MLA and the Calloway Prize from NYU.

WHERE: Harold Washington Library Center, Cindy Pritzker Auditorium.

WHEN: November 13, 3:30 p.m.

COST: \$5; students free.

—Ziyuan Wang

Chandler Burr

WHO IS HE? Acclaimed perfume critic for the New York Times, Chandler Burr, will be presenting one of his well-respected and entertaining lectures on creating and maintaining his prominent role in the world of scent. Previous to working on perfume, Burr primarily wrote stories requiring the use of his Advanced International Studies degree.

EVENT: The Art History of Scent: 1889-2011

WHAT YOU’LL FIND OUT: A chance meeting with olfactory scientist Luca Turin on a train from Paris to London “scent” Burr into a journalistic-frenzy, and launched his journey to becoming the only English-speaking perfume critic to date. Burr’s column, Scent Notes, defines the latest and greatest of both men’s and women’s colognes, from summery scents to olfactory orgasms and pungent perfumes.

WHY GO? Burr’s words laced with vivid description affix an indisputable vision of a perfume mastermind. So it’s no wonder his presentations leave you feeling swept away on an amusing, whimsical journey of scent.

IN HIS OWN WORDS: In the San Francisco Chronicle, Burr describes Lovely, a perfume developed by actress and fashion extraordinaire, Sarah Jessica Parker. “Lovely is the lightest olfactory party dress of powder and sweet. ... It reveals the scent of the skin of the shoulders below, the scent of a clean, warm very human body that might be walking energetically up Bleeker Street past Goodfellas and Ovando toward Greenwich Avenue.”

WHERE: Northwestern University Law School’s Thorne Auditorium.

WHEN: November 14, 11:30 a.m. - 12:30 p.m.

COST: \$10; students and teachers \$5.

—Shannon Race

Amy Adler

WHO IS SHE? Amy Adler is a law professor at New York University.

EVENT: Censored! The First Amendment, Sex, and Obscenity

WHAT YOU’LL FIND OUT: Why does the influx of oversexed youth mean our rights as free, law-abiding, and masturbating citizens have to be taken away from us? While laws forbidding child pornography are one thing, outlawing sex toys is quite another. Has America gone too far? When does censorship go from protection to prevention?

Adler will address these questions and more as she discusses everything from child pornography to feminist theory to “sexting.” Joined by law professors Geoffrey Stone of University of Chicago and Martin Redish of Northwestern University, Adler seeks to dissect the lurid details behind how and why censorship exists and what it means in a time filled with the oversexed chat-roulette and minors sending nude photos of themselves over the Internet.

IN HER OWN WORDS: “Child pornography law was crafted to protect children from pedophiles, but now what we have is the law applying to situations where the child himself is making the pornography. So it’s this odd situation where suddenly the pornographer and the victim are one and the same person. And in my view that’s not the kind of scenario that child pornography law should cover,” says Adler in a recent interview.

WHERE: Northwestern University Law School’s Thorne Auditorium.

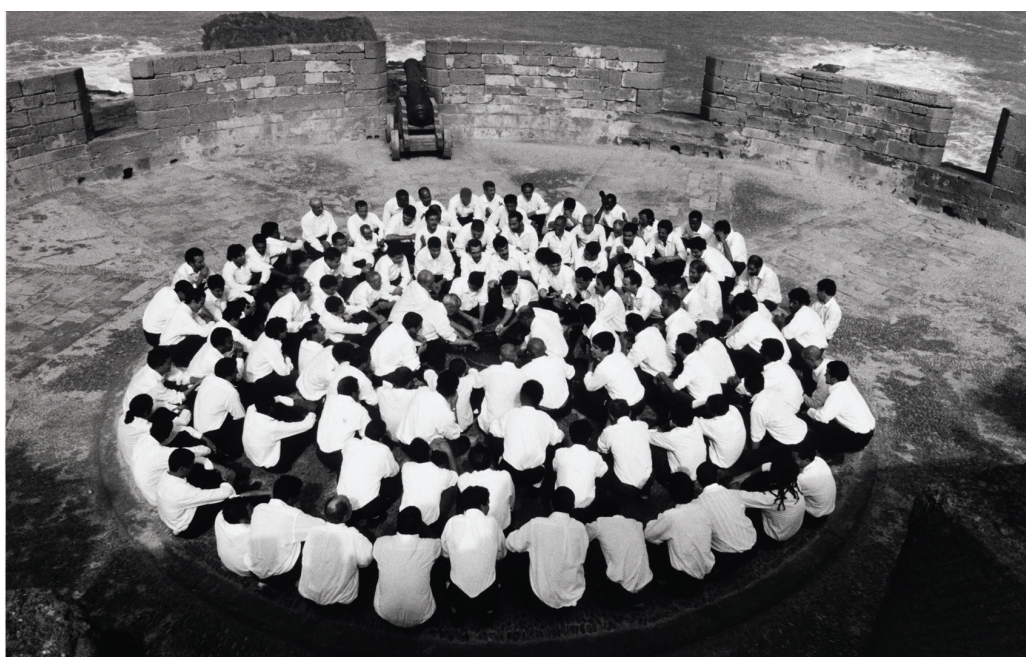
WHEN: November 13, 4:30 p.m.

COST: \$10; students and teachers \$5.

—Sarah Taylor

The male and female bodies organize themselves into gorgeous, dynamic patterns that swirl and sway across the screen, revealing Neshat's background in photography.

BLACK, WHITE



Shirin Neshat, *Rapture Series*, 1999, gelatin silver prints. © Shirin Neshat. Courtesy Gladstone Gallery, New York.

By ANIA SZREMSKI, ARTS EDITOR

Shirin Neshat, "Rapture"

Shirin Neshat represents everything that Western curators love in contemporary Middle Eastern art: highly marketable tropes like veiled women, calligraphy-covered skin, and meditation on gender inequalities in Islamic society, all wrapped up in easily consumable media like photography and film.

Fortunately for the viewer, though, this Iranian-born, New York-based artist smartly evades the obvious approach to her subject matter. As the current screening of Neshat's film "Rapture" (1999) at the Block Museum demonstrates, she instead exploits these now commonplace tropes in subtle, complicated ways. Neshat gracefully avoids the crude pitfalls art world darling Shadi Ghadirian so easily falls into, for instance, in her eye-roll-inducing "Like Everyday (Domestic Life)," a series of photographs depicting veiled women with various household objects replacing their faces. It's a relief to find an artist capable of engaging gender issues in Islamic societies in a more fully-dimensional way.

"Rapture" is a two-channel video projection divided down gender lines. The male protagonists of the narrative are projected on the left wall of the gallery, the women on the right (Neshat exploited this binary technique in a series of films made in the late '90s, like "Shadow Under the Web" of 1997, "Turbulent" of 1998 or "Soliloquy" of 1999). This binary formulation

is stressed by the artist's stark use of black and white (down to the actors' clothes — women in black veils and robes, men in white shirts and black trousers). The viewer, meanwhile, is right in the middle, confronted with the constant dilemma of where to focus her attention; she can't fully grasp the action in one scene without turning her back on the other.

The film begins with absence: the world of the city is represented on the left (the men's side), with a shot into an empty hallway in a seemingly abandoned Moroccan fortress, while on the right (the women's side), we see limitless, craggy desert. Suddenly, the body makes its appearance: a crowd of men striding aggressively through the fortress, a line of veiled women quietly walking through the desert, until they stop and stare at each other across the gallery space.

From here, the actors take turns watching each other. The women stare in stony faced defiance as the men break out into a fight or wash themselves in preparation for prayer, while the men stare down at the women from their ramparts as they ululate, pray, and chant, offering up their palms covered with calligraphy, as if in protest.

Throughout, the male and female bodies organize themselves into gorgeous, dynamic patterns that swirl and sway across the screen, revealing Neshat's background in photography. By the end of the piece, the men remain ensconced in their seaside fortress, watching and waving enthusiastically as a

few women make their escape by setting to sea in a small boat.

The 11-minute projection is a compelling vision richly layered with sound, which is also bifurcated; the men move to a soundtrack of urgent chanting and pounding drums, while the women are mainly associated with the ethereal music of Iranian singer-composer Sussan Deyhim.

"Rapture" is thus at once a visual, auditory, and somatic experience. The viewer experiences the work not just by watching, but by actively listening and turning her head or body back and forth. This engagement of multiple senses suggests that Neshat's almost obsessive doubling ends in the viewer's experience. While the film itself is defined by seemingly countless dualities, like male/female, black/white, active/passive, urban/rural, confinement/escape, and noise/silence, the viewer is literally and metaphorically in between, not belonging to either scene, but caught in the nexus of opposing gazes.

This politics of spectatorship help to complicate a project which is profoundly engaging, but potentially problematic. On the one hand, Neshat's work is indeed an express critique of problems she witnessed after the 1979 Islamic Revolution in Iran. But on the other hand, Western curators and critics can take that critique too far; "Islam is bad for women" has been the unfortunate subtext for some of the criticism on Neshat.

This issue of cultural representation is especially sticky for women artists from the Middle East. Other feminist artists from

the region, like contemporary Palestinian performance artist Raeda Saadeh, have faced local criticism for unquestioningly adopting the terms of second-wave feminism, and depicting the subjugation of Muslim women in ways that implicitly support U.S. and European invasions of the Middle East in recent years (Gayatri Spivak's old line about white men saving brown women from brown men).

Stakes are high for these artists, and the soft power politics of reading Arab feminism as a critique of Islam itself is manifest in Carolee Walker's uninspired review of the execrable 2009 "[Dis]covering the Veil" show for www.america.gov, for instance. This is just one example of an uncritical reading of the trope of the veil as a "problem" for Muslim women in Western society.

Criticism of Neshat's work has tread these dangerous waters in the past. But in the final analysis, at least for this reviewer, such critiques simply don't live up to an installation like "Rapture," in its sheer complexity, ambiguity and emotional force. Despite the artist's "either/or" filmic techniques, "Rapture" can't be reduced to any one ideological camp. It remains irresistibly in the middle.



Leon Golub, *Alarmed Dog Encountering Pink!*, 2004, Courtesy Ronald Feldman Fine Arts, New York. Art © Estate of Leon Golub/Licensed by VAGA, New York, NY. Photography by Cathy Carver.

& RED

These works are often sadder, referencing death and replete with skeletons, angry dogs and sex with satyrs.

Leon Golub, “Live + Die Like a Lion?”

“Rapture” has a special connection to Chicago: it had its world premier advanced screening here at the Art Institute in 1999. Upstairs at the Block Museum is another artist with a Chicago connection: SAIC alum Leon Golub (1922–2004), whose early prints and late sketches are on view as part of the exhibition “Live + Die Like a Lion?”

The title of the show comes from the title of one of those late, small-format drawings, and from the artist’s larger preoccupation with that powerful feline as well. The toothy beast more or less embodies the spirit of Golub’s work in general: the artist was preoccupied with movement and gesture, and his works on paper are often tinged with violence and a rough, at times bestial, eroticism.

“Live + Die Like a Lion?” doesn’t have the compelling force of Neshat’s piece playing downstairs, but it is a nicely curated, academic museum show comparing Golub’s early experiments with lithographs and screen-printing techniques with his late, small format works on paper, executed in the few years before the artist’s death in 2004. And as in any dutiful museum exhibition, a few vitrines with archival source materials, letters and assorted drawing utensils are thrown in for good measure.

The best part is the display of the early prints from the ’40s through the ’80s. Golub’s experiments with lithography under the tutelage of Max Kahn at SAIC are beautifully worked, powerful

images that push the envelope on the possibilities of printmaking as an artistic medium in and of itself (à la Rembrandt), as opposed to treating it as a mere method of reproduction. “The Prodigal Son” of 1948, for instance, is a heavy mass of blotchy black scarred by angry incised lines, and softened at times by blurred, faded areas; it compels the viewer to stay and look for awhile.

From these beginnings, the exhibition takes us next to the birth of Golub’s famed political activism in the ’60s, when the artist found the U.S. in Vietnam-era turmoil following his return from studying in France. The prints from this decade are larger, angrier, and explicitly political, sometimes created in partnership with wife Nancy Spero specifically to support activist causes, such as “They Will Torture You, My Friend.” Particularly powerful are the lithographs from the 1980s which angrily shake a proverbial fist at President Regan’s Reign of Whiteness.

Most of the exhibition, however, consists of the small-format drawings from the late 1990s and early 2000s. The curatorial narrative would imply a through-line of political vitriol, from an apotheosis of activism in the ’60s, to the despair of the George W. Bush years (especially post 9/11) that informs the late work.

Indeed, these works are often sadder, referencing death and replete with skeletons, angry dogs and sex with satyrs. But they are also far less vigorous than the early prints. The artist said he started doing these small

works on paper because he got too tired to paint; and that fatigue feels apparent. The late works are appealing with their pop culture-inspired imagery, bold colors, scribbly handling and punk rock-like, angry captions, but lack the formal dynamism and urgency of the earlier works. Their weariness is evident in the lack of the real, explicit political commentary of the earlier prints, and the sad trotting out of sex scenes that are ostensibly designed to be salacious, but in reality are safer than similar drawings by old folks like Rodin. The viewer is left with the somewhat depressing sensation of witnessing portents of the artist’s own imminent demise.

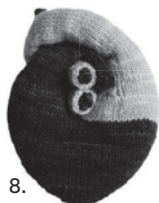
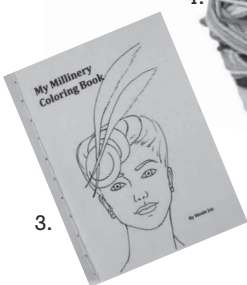
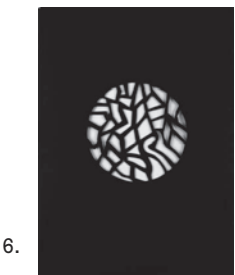
Shirin Neshat, “Rapture.”

Leon Golub, “Live + Die Like a Lion?”

Sept. 24 - Dec. 12, 2010

Mary and Leigh Block
Museum of Art
40 Arts Circle Drive
www.blockmuseum.northwestern.edu

13th Annual CO-OP Journal Show



1. Maximilian Davidowitz 2. Ashley Noh 3. Nicole Joy 4. Michael Anderson 5. Julia Burton 6. Nimisha Gupta 7. Clay Hickson 8. Jocelyn Chow

**NOVEMBER
8-30**

John M. Flaxman Library
37 S. Wabash Ave., 6th floor

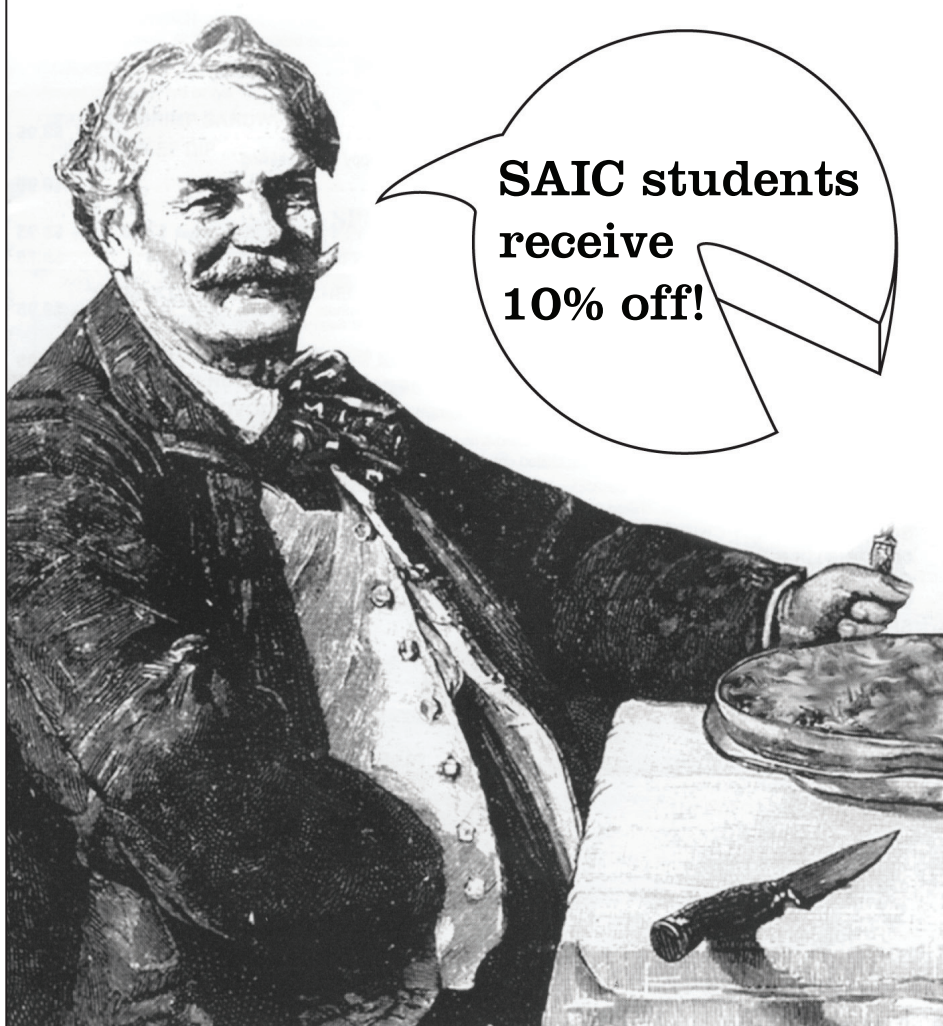
This exhibition will show how the Cooperative Education Internship Program translates classroom learning into practice, engaging SAIC students with the problems of both art in the real world and their own artistic practices. We hope to show this complex relationship between art and education, with a critical eye on the existing pedagogy of student learning.

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The Body

October 24 &
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**Nandipha
Mntambo**



**Antony
Gormley**



**The GIMP
Project**

Tues. Nov. 9; 6:00 pm
Museum of Contemporary Art
Theater
220 East Chicago Ave.

South African visual artist Nandipha Mntambo joins CHF Artistic Director Lawrence Weshler in a conversation about her work that incorporates the human form in innovative ways.

Tickets \$5 in advance, \$10 at the door. **FREE for students and teachers.**

Thurs. Nov. 4; 6:00 pm
Northwestern University School of Law Thorne Auditorium
375 East Chicago Ave.

For his visit to the Festival, acclaimed British artist Antony Gormley provides an illustrated overview of the history of his artistic practice, focusing on the changing ways he has sought to evoke human form in his work.

Tickets \$10 in advance, \$15 at the door. **\$5 for students and teachers.**

Sun. Nov. 7; 4:30 pm
Francis W. Parker School
Diane and David B Heller Auditorium
2233 North Clark St.

Created by New York-based choreographer Heidi Latsky, GIMP brings together a troupe of dancers with an array of bodies, abilities, and disabilities. It takes our expectations of dance, and body image and turns them upside down.

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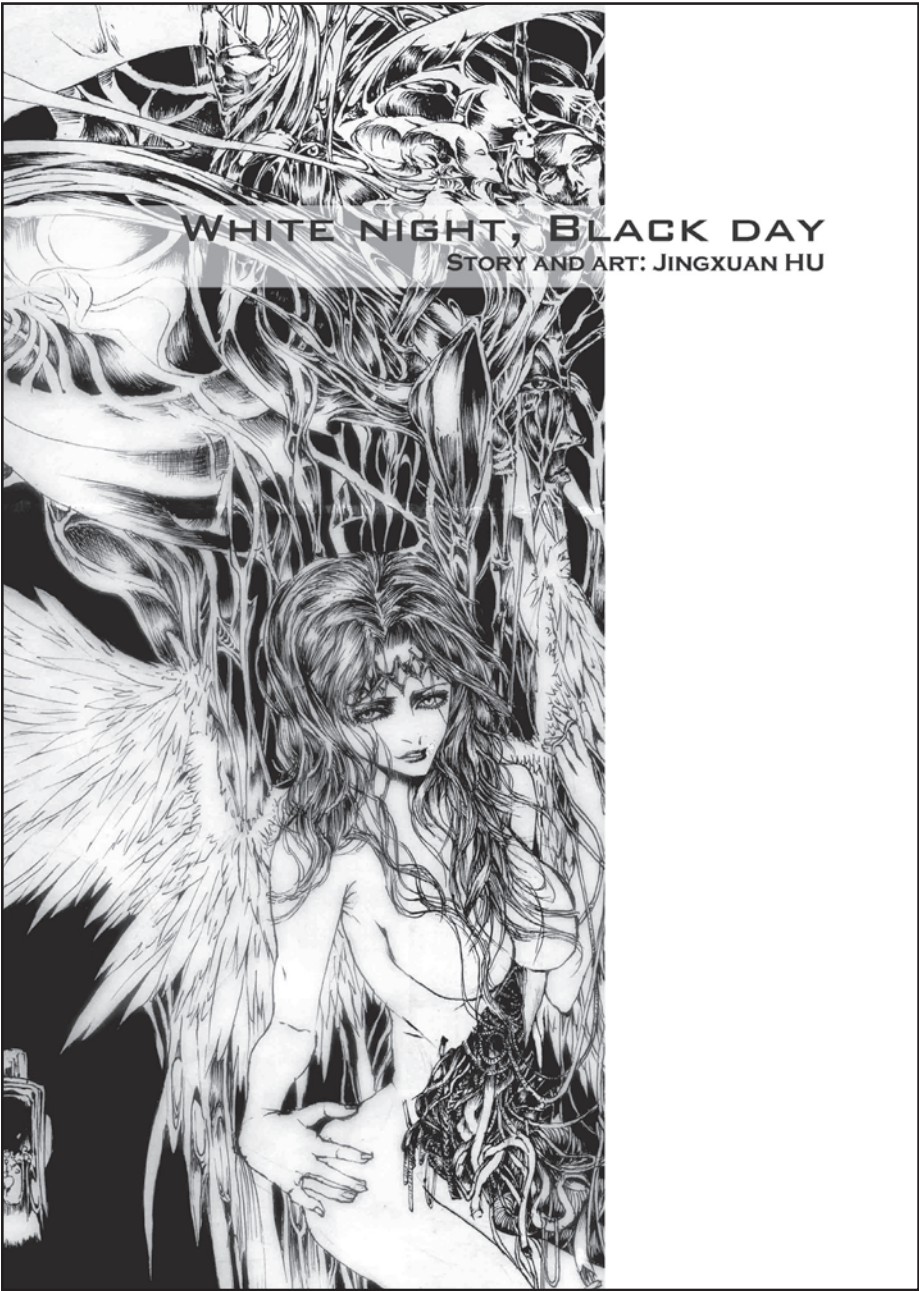
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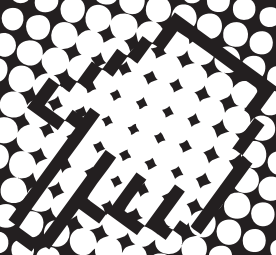


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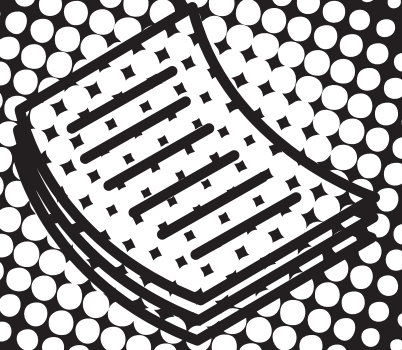




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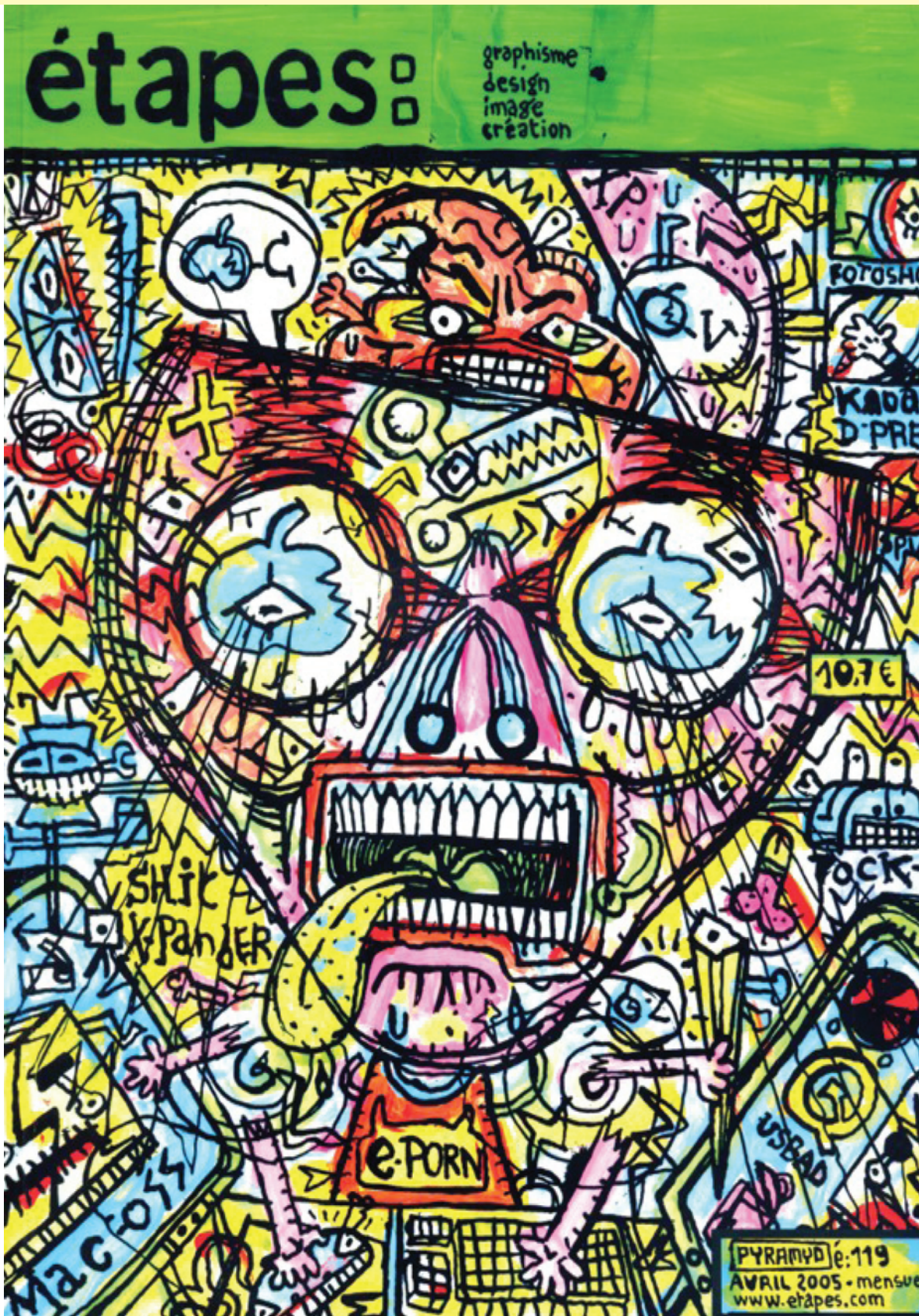
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Noteworthy



NOVEMBER 2010

Polish Film Festival
Various locations
www.pffamerica.com
Nov. 5-21

The press release promises that this is the largest annual Polish cultural event in the world (except for those that actually happen in Poland, of course). The 22nd iteration includes a bevy of films ranging from costume dramas to thrillers and moody art films from 2009 and 2010, as well as a series of documentaries, a mini program of films devoted to Chopin, and of course, a short program of animations, a genre in which Poles have historically excelled.

▲
Le Dernier Cri
The Hills Esthetic Center
128 N Campbell Unit 6
Oct. 29 – Nov. 20

Organized with Co-Prosperity Sphere, Reuben Kincaid and the Hills Esthetic Center, this self-proclaimed lascivious exhibition of prints produced by the Marseilles-based Le Dernier Cri publishing house promises to be awesome! Included artists are described as schizophrenic, paranoid, and freakish, and their works include “extreme, grotesque and scatological subject matter.” Just in time for Halloween!

Curtis Mann: everything after
Kavi Gupta Gallery
835 W Washington
Oct. 23 – Dec. 4

This is Chicago-based Mann's first solo show since being chosen to participate in the 2010 Whitney Biennial. Not quite sure why that's such a big deal, since that wasn't so long ago, but the Kavi Gupta press people seem to think it's significant. Regardless, Mann is one of Chicago's finest, and it's always worthwhile to give his photos a perusal. His images, manipulated with varnish, bleach, and paint, dramatically alter the source material (lately, images of conflict zones) to create dreamy, surrealistic worlds.

Chicago-Scope: The Films of Tom Palazzolo
Art Institute of Chicago
111 S Michigan
Nov. 4 – Jan. 9

SAIC dual degree student Kelly Shindler (MA '11) curated this museum exhibition of SAIC alum Tom Palazzolo's experimental films. The four films range in date from 1967 to 1976 and explore uniquely Chicago subject matter with diverse filmic techniques.

Chicago Artists Resource Literary Launch
www.chicagoartistsresource.org
Nov. 9

If you've ever felt that Chicago's literary scene always gets left out of the discussion (including lineups like this), CAR's new literary section is going to help remedy all that. Launching with content on November 9, the website will include resources for writers, job calls, interviews with Chicago-based writers, and spaces for announcing readings and other events.

Puking
Eyeballs