

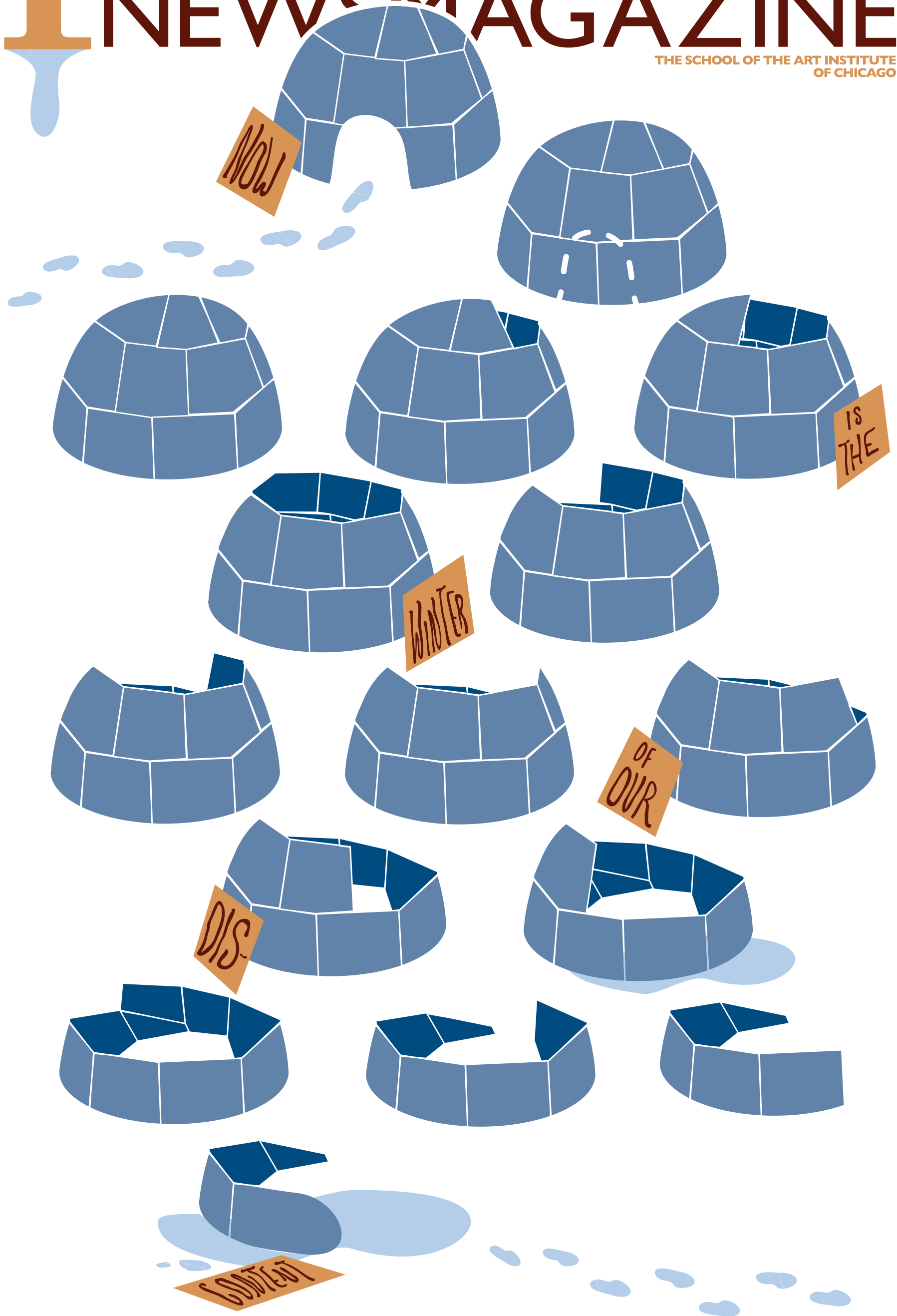


A STUDENT JOURNAL OF ART, CULTURE AND POLITICS

DECEMBER 2011

# NEWSMAGAZINE

THE SCHOOL OF THE ART INSTITUTE  
OF CHICAGO



**RIVER OF SHADOWS**  
Q&A WITH REBECCA SOLNIT

**SPITEFUL SANTA**  
GIFTS THAT GRATE

**HOMELESS IN THE WINTER**  
DESPERATELY SEEKING SHELTER

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- > Journalism (MA)\*
- > Music Composition for the Screen (MFA)

### January 13, 2012

- > Arts, Entertainment & Media Management (MAM)
- > Creative Writing – Fiction (MFA)
- > Creative Writing – Nonfiction (MFA)
- > Creative Writing – Poetry (MFA)
- > Film & Video – Creative Producing (MFA)
- > Interdisciplinary Arts (MA)\*
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### February 15, 2012

- > Art Education (K-12) (MAT)\*
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**“Live at the Empty Bottle: Shonen Knife” by Brandon Goei**

*“When you can imagine your mom onstage leading the crowd in a fist-pumping “Gabba Gabba Hey” chant, you know you’re spending your Saturday night doing something right.” Enough said.*

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*If you have a story, article or note that you want published on Fnews magazine.com send submissions to: [webeditor@fnews magazine.com](mailto:webeditor@fnews magazine.com). Each submission will be considered in relation to its potential interest to SAIC students. Submissions will be published unedited but, keep in mind, that means your grammar, punctuation and poor word choice will be left un-polished as well. Looking forward to hearing from you F-ers.*

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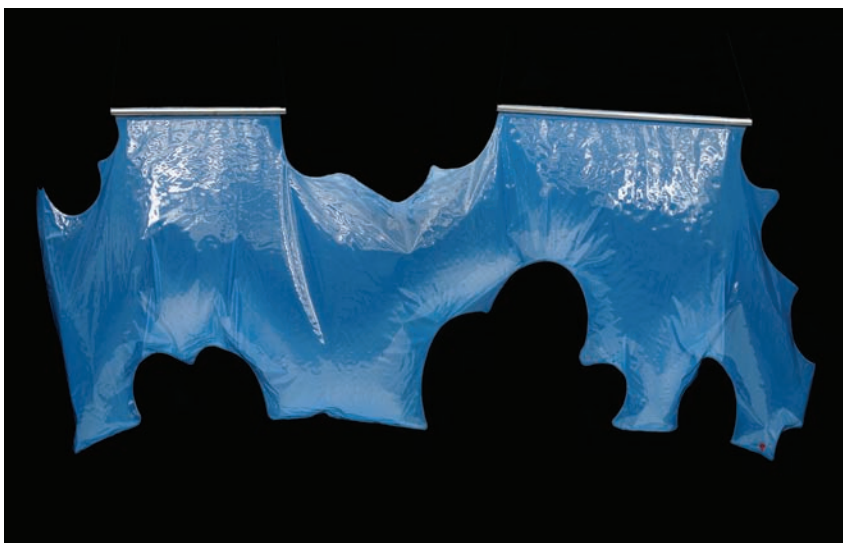
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# IAIN BAXTER&: Works 1958–2011

Nov 5, 2011–  
Jan 15, 2012

N.E. Thing Co. *Inflated Blue Sky*, 1970. Purchase, 1970. Photo: Art Gallery of Ontario



IAIN BAXTER& *Television Works* (detail), 1995–2006. Promised gift of Yvonne and David Fleck, Steven and Michael Latner Families, and Eleanor and Francis Shen. Photo: Art Gallery of Ontario. ©2011 IAIN BAXTER&



IAIN BAXTER& *Still Life with Winter Vistas*, 1996. Courtesy of the artist and Corkin Gallery, Toronto. Photo: Art Gallery of Ontario. ©2011 IAIN BAXTER&

Ron Terada *You Have Left the American Sector*, 2006. Musée d'art contemporain de Montréal. Courtesy of Catriona Jeffries, Vancouver



Ron Terada *Big Star*, 2003. Collection of Justina M. Barmickie Gallery, University of Toronto. Courtesy of Catriona Jeffries, Vancouver

## Ron Terada: Being There

Nov 5, 2011–  
Jan 15, 2012



Ron Terada *See Other Side of Sign*, 2006. Courtesy of Catriona Jeffries, Vancouver

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IAIN BAXTER&: Works 1958–2011  
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GIFT



DEC



# TIP SHEET

How to festively say “fuck off, asshole”

1 Receive gift



2 Unwrap gift



3 Shitty gift



ANTI-GIFTS

The days of fruitcake and lop-sided sweaters are over. These days, if you want to give someone a present without putting in the effort of thought and consideration, you’ve got plenty of options. This month, the editors recall the offerings that say “I love you” with a punch in the back of the head.

## STUFFED ANIMALS



Sure, they’re all cute and cuddly now, but what happens when you go to work? To school? Hell, to anywhere outside the house? Stuffed animals are great for showing someone how caring you are and how much you care for them, but really, so does getting someone a card or buying them a drink. At least then you’re actually engaging with another human being. And, if you suddenly realize you’ve had enough of your guest, at least they won’t hang around the house not paying rent, not talking to you when you enter the room and staring at you without blinking — that’s what deadbeat roommates are for.

## A STAR



Are there people out there who are still naive enough to opt in for the International Star Registry’s schmaltzy approach to owning a piece of the night sky? It’s a nice thought and all, dedicating a celestial body to a loved one, but what’s to stop me from pointing at one and calling dibs? I’ve got a printer in the office here. I might even be able to get a designer to put together an official “star deed” for me. I don’t have a problem with star-squatting — I haven’t gotten the extra \$54 to \$489 to name one legitimately.

## GIFTCARDS



Sometimes, with giftcards, what it boils down to is that you’re giving someone money that they can only spend in one place. A well-thought out giftcard can be a decent gift — the sentiment being that you know someone well enough to point at their favorite stores with a wad of cash, but the commentary of what store’s giftcard you carry is never great. A BP gas card means Aunt Judy loves you; a 7-Eleven card means you love Slurpees and cigarettes; a Starbucks card means no one really loves you.

## SEXUAL FAVOR COUPONS

69

Barring the fact that you’re basically giving away coupons for a free session of forced intercourse, this is the weakest attempt at a gift bar none. It doesn’t even count as a cop out — it’s like putting “I.O.U.” and a drawing of a dick on a piece of paper. That’s what happens when you don’t give it any thought beforehand.

## BATH & BODY WORKS GIFT BASKET



This is one of those things that responsible mothers buy, wrap and put aside without a tag just in case they forget someone until the last second. It’s fairly obvious when that someone is you. The most notable side-effect of being the B&BW basket receiver is being that asshole that fills train cars with the musk of “Coconut Lime Breeze” without even opening the wrapping paper.

## “AS SEEN ON TV” ITEMS



Snuggie, Bacon Wave, Shakeweight, Doggy Steps, Slapchop, Pajama Jeans, Robostir — it’s a veritable pantheon of 4 a.m. infomercial all-stars. When you get a gift that sounds like something you and your buddy came up with the other night after a couple joints, look for the little red sticker.

# Holiday Harmony Heresy

10 less-than-obvious holiday songs

By Brandon Goei

We've all heard all the holiday standards before. All of them. That's why we're always complaining when departments put Rudolph in the windows before Mr. O'Lantern has had a chance to properly rot, or when Frosty's headshot decorates the State Street lampposts before the trees have even shed their leaves. It's got less to do with timing and more to do with novelty — all that traditional stuff is old hat and has been for decades or centuries.

Leave the "Best of the Year" lists for the egotistical assholes of the world and advocate for progress. Seeing as how the strongest tune in recent times that has even gotten close to becoming a standard is Mariah Carey's over-produced ear-worm "All I Want for Christmas is You" (a song that inhabits the darkest recesses of my guilty pleasure library), it might be time to nominate a couple of other tracks. You know, for all the other kinds of assholes.

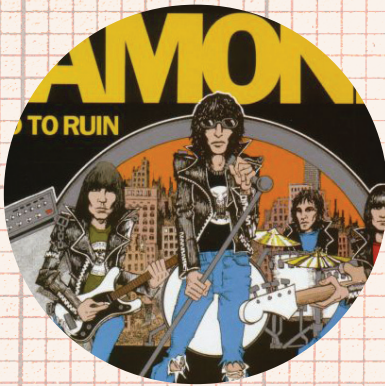
Raucous

Malignant



**"I Wanna Be Your Dog"**  
by The Stooges  
from *The Stooges* (1969)

Why don't songs these days use sleigh bells more often? Is it too wimpy? Well, here's proof otherwise: Original proto-punk Iggy Pop laying down vocals right on top of a Christmas caroler's main instrument. I take pride in the fact that I've reduced the genesis of punk and heavy metal to a holiday jingle.



**"I Wanna Be Sedated"**  
by The Ramones  
from *Road to Ruin* (1978)

If John Hughes movies have taught us anything, it's that "family time" can sometimes drain the well-being right out of you. Since the holidays tend to put you right in the middle of tempestuous family squabbles, it might help to have an anthem to hum for sanity's sake.

**"Please, Please, Please, Let Me Get What I Want"** by The Smiths  
from *Hatful of Hollow* (1984)

You can count on Morrissey to complain about just about anything. This time, instead of picking out a particular problem (like being single ["How Soon Is Now?"] or vehicular manslaughter ["There Is A Light That Never Goes Out"]), he sings one you can apply to anything — especially getting presents.



**"Christmas Card from a Hooker in Minneapolis"** by Tom Waits  
from *Blue Valentine* (1978)

This track may seem an obvious choice at first, but the only thing about it that deals explicitly with Christmas is the title. Actually, the idea of the holiday season is the subtle background detail that links all the protagonist's misadventures into a big ball of bummer. Happy Holidays, indeed.



**"Gnossienne No. 5"** by Erik Satie  
as performed by Reinbert de Leeuw  
from *Satie: The Early Piano Works* (1998)

A big part of any holiday experience is the weather that accompanies it. My ideal weather is a cold, clear, crisp winter's day — everything just seems fresher on those days. Much like this Satie composition, performed by the masterful de Leeuw, everything pops with a kind of gallant energy as if to cherish what little sunlight is available in these, the infamously cold and dark months.



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**“Ohm Sweet Ohm”  
by Kraftwerk  
from Radio-Aktivität (1975)**

Despite the terrible pun of the title; despite the icy chug of a souless drum machine; despite it coming from a group of order-oriented Germans who perform live as animatronic robots — this is actually a very warm and inviting song. The holidays always seem to speed up as time passes, and folks who enjoy the rush will be pleasantly reminded of that optimism with this track’s accelerating motorik pulse.



**“Window Gazing” by Ivor Slaney  
from Retro Shopping, Volume 1:  
Music To Buy Toasters By (2006)**

This little two-minute jingle came off of a compilation subtitled “Music To Buy Toasters By,” which means, of course, that I had to have it. Playful and bouncy, this track provides excellent background music for wallowing in shameless consumerism. Cheers!

**“Cherry-Coloured Funk”  
by Cocteau Twins  
from Heaven or Las Vegas (1990)**

Those who find joy in the prospect of a “White Christmas” will appreciate the icy glass cathedral of sound spouting from Cocteau Twins’ dreamy swirl of guitars. It’s so gorgeously engulfing that they might not even notice that singer Elizabeth Fraser spends the whole song beautifully hate-fucking the syntax of the English language — none of the words make a lick of sense.



**“Corpus Christi Carol”  
by Jeff Buckley  
from Grace (1994)**

When you hear the old standard “Silent Night,” it’s talking about what’s in this track — not something completely quiet, but something that surrounds itself with the space it inhabits. Here, Buckley’s hymn is so poignant and his falsetto is so gentle that it ends up accentuating the silence of said night instead of filling it.



**“Big Day Coming”  
by Yo La Tengo  
from Painful (1992)**

How do you translate an untranslatable feeling? Yo La Tengo does it with seven-minute drones, which works for an old shoegazer like me. The slow-motion feedback squelches and Kaplan’s vocal naiveté add even more rumbling excitement to the emotion salad of a Christmas Eve spent lying awake in bed.

Merry

Relaxing

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Amber Thomas (MFA 2013), *Horse Out of Motion*, 2011

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Image: Ellen Nielsen, *Wintervention*

# Ox-Bow

SCHOOL OF ART AND ARTISTS' RESIDENCY

## Winter Session 2012

Jan. 4th-17th

### Manic Drawings and Wayward Surfaces

FIBER 608  
3 credits

Rebecca Ringquist  
and Jesse Harrod

### The Dead of Winter

PTDW 601  
3 credits

Rebecca Walz  
and Elijah Burgher

### Graduate Projects

MFA 6009  
3 credits

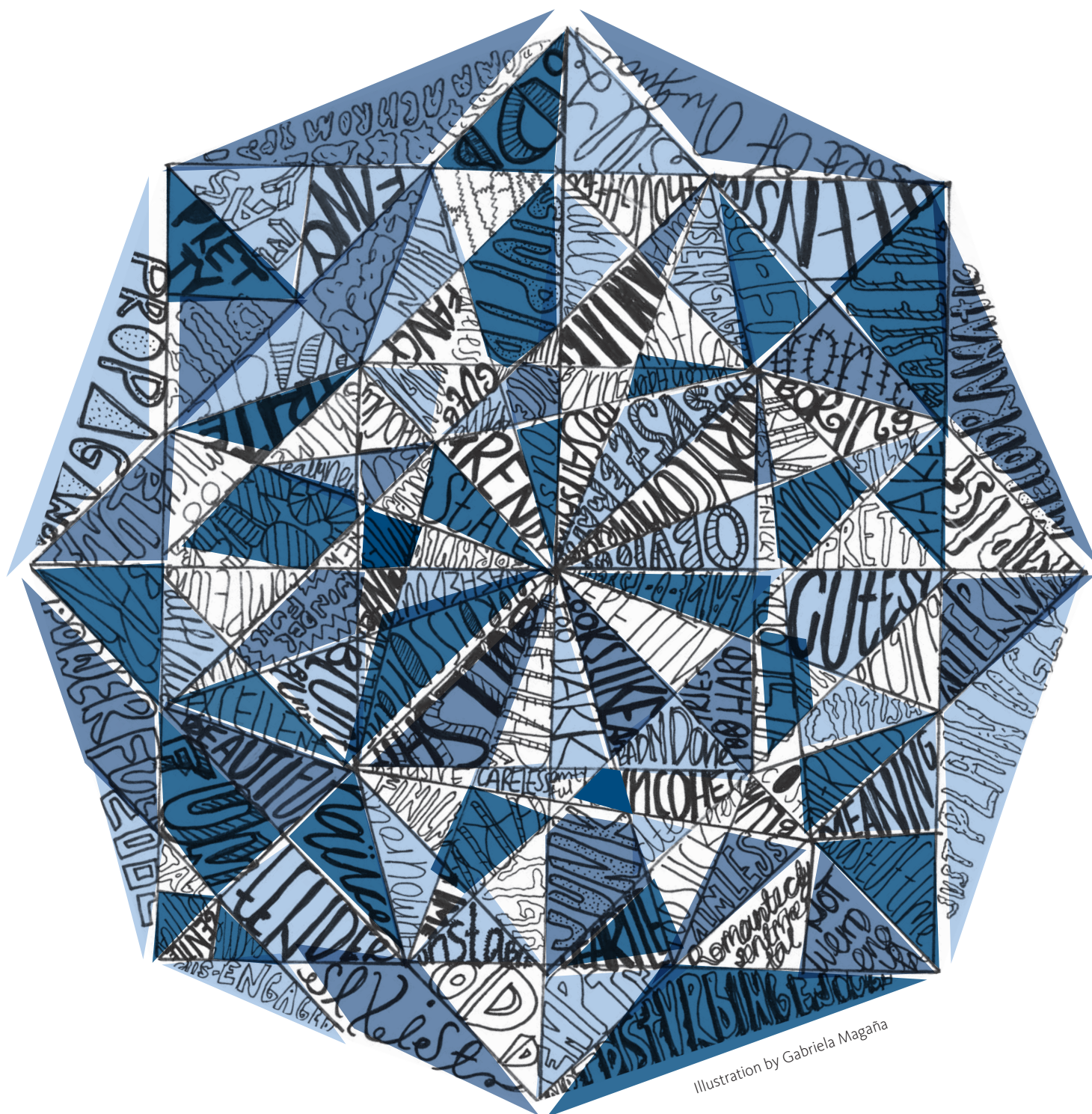
Visiting Artist  
Corin Hewitt

Technical Advisor  
Jonas Sebura

Scholarship Applications Due in Oct.  
Registration begins Nov. 14th

# Critical Overload

*Last month, SAIC professor James Elkins publicly posted two lists on his Facebook page of words that come up in art school critiques. One list was the words to describe the failure of an artwork, and the other, words to describe its success. Here, F Newsmagazine illustrates some of the vocabulary students will encounter during this month's critiques.*



# Art News Ticker

In what many celebrate as art, the **cleaning lady** at the Ostwall museum in Dortmund, Germany, saw only a mess that needed scrubbing. The woman conscientiously tidied up the \$1.1 million art installation **"When It Starts Dripping from the Ceiling"** by **Martin Kippenberger**, which was temporarily on loan to the museum from a private collection. The artwork consisted of a rubber trough placed beneath a tower of wooden slats, with the edges of the trough painted to look like a dried puddle of dirty rainwater. Although museum cleaners are instructed to stay at least 8 inches away from the artwork, the woman carefully removed the patina from the four walls of the trough. While the cleaner's actions are proof of the work's credibility, it is doubtful whether the German artist, whom New York Times journalist Holland Cotter described as a drunk and disorderly diva, would have appreciated the humor of the situation.

Choreographer **Yvonne Rainer** attacks **Marina Abramovic** for exploiting her performers in a “grotesque spectacle” at the **MOCA** gala November 12. Local artists were hired for \$150 to perform as live centerpieces. Some of the young men and women recreated Abramovic’s “Nude with a Skeleton,” while others sat naked underneath the dinner tables, their heads protruding through holes at the center. The performers made silent eye contact with rich donors as they consumed a \$2,500 three-course meal. “You will not be able to pee,” Abramovic explained to the performers. “Holding the position will involve a certain amount of pain. You will be vulnerable — someone might try to feed or touch you.”

This holiday season Chicago will be proudly displaying **HOPE** — the sculpture by SAIC grad **Robert Indiana** — on the corner of Michigan and Delaware. Reminiscent of the artist's iconic sculpture LOVE, HOPE was created in 2008 and Indiana donated all proceeds from the reproduction of this image to Barack Obama's presidential campaign. Installed outside the John Hancock Center **November 2**, the two plus tons of HOPE will remain on view through Valentine's Day.

The federal approval of **Christo** and the late **Jeanne-Claude's** massive new project "**Over the River**" elicits environmental protests due to the chaotic impact construction and traffic will have on wildlife (particularly the local Rocky Mountain bighorn sheep). The temporary installation of translucent, silvery fabric will span the Arkansas River in southern Colorado for two weeks in **August 2014**. The lavish \$50 million installation, funded by the artist's sale of his original works of art, is designed to increase tourism and highlight Colorado's prominence in the art world.

Italian fashion company **Benetton** is forced to pull controversial ad that features **Pope Benedict XVI** kissing a senior **Egyptian imam** on the mouth. The Vatican denounced the exploitative ad: "This shows a grave lack of respect for the pope, an offence to the feelings of believers, a clear demonstration of how publicity can violate the basic rules of respect for people by attracting attention with provocation."

As part of a larger **"Unhate"** advertising campaign, the Benetton posters show Photoshopped political and world leaders, including President Barack Obama and Chinese President Hu Jintao, Israeli Prime Minister Benjamin Netanyahu and Palestinian leader Mahmoud Abbas, kissing on the lips. The shock value of the campaign is a last attempt at publicity for the failing company.

# Chicago Works for Reeder

Scott Reeder at the MCA

By Patrick G. Putze

If Scott Reeder doesn't eat a ton of spaghetti, some of his work at least alludes to it. You will certainly see spaghetti — graphic remnants of it anyways. Reeder, a Chicago favorite and SAIC Associate Professor of Painting and Drawing, gets his very first solo show at the Museum of Contemporary Art this winter for the Chicago Works series. With a site-specific painting installed and a selection of works on the third floor galleries, the MCA showcases Reeder's anecdotal style until January 24.

Enter through the front doors and you're confronted with the behemoth 25-by-14 foot untitled painting created specifically for the exhibit. The black-blue canvas is heavily laden with hay-straw-yellow and strewn with innumerable random thin, white lines. The underlying blue and yellow hues pulsate just underneath the surface of pick-up-sticks. A weighty push/pull between the gray-black ground and straight-white-line inundates the senses much the way Jackson Pollock's "Lavender Mist" does. Reeder not only references the modern masters, he simultaneously emulates and pokes fun at them, using 50 pounds of dry spaghetti in the process.

In the upstairs gallery, the viewer is confronted with several witty, narrative paintings. Reeder encourages the audience to see both the intellect and naïveté inherent in the images through the rebellious actions of the abstracted figures. "The Smoking Orange" might be blowing off steam after a hard day at the mill. The blue dot and dollar bill in bed



Scott Reeder, *Untitled (installation-in-progress)*, October 10, 2011  
Courtesy of the artist and Kavi Gupta, Chicago|Berlin

relax in post-coital bliss before one has to tell the other just how good the sex was. "The Symmetrical Pirate" — with double hooks, parrots and eye patches — perches precariously on his twin peg legs, unsure how to cope with life, yet continuing to challenge the viewer despite his handicaps. There is the almost-monochromatic "Protesting Pandas" — who are angry at who-knows-what. Drunk and mischievous plants inhabit a few works as well.

The exhibit also includes several humorous "idea lists" compiled by the artist to tickle your fancy, as well as a screening of Reeder's first feature-length film about a moon-based resort aptly titled "Mood Dust." The most tangible and subtle work seems to be the recent spaghetti-infused abstract paintings. Reeder has figured out more than one way to incorporate the pasta dish into his toolkit with a harmoniously dynamic style.

Using strictly boiled noodles to guide one large-scale piece, Reeder instigates a melodious randomness familiar in much of the best abstract expressionist works from the New York School of the mid-20th century. There is the familiar push/pull of white lines — this

time squiggly, random and clustering — as prepared pasta gets a taste of life as a stencil. Imagine the artist flinging damp macaroni across his canvases in much the same way Pollock dripped paint or Twombly flittered brushes — an included video provides insight to the entire process.

Reeder's first solo museum show is thoughtful and coherent with impactful work that showcases not only a humorous intellect but also an appreciation for the long lineage of painters before him. The subtlety found in the spaghetti abstracts works as well as the face slaps of the semi-formal portraits of anthropomorphic objects engaged in vice. Reeder not only challenges the very conventions of art history, he champions them for his own use, making his audience hungry for more in the process.

*Chicago Works: Scott Reeder*  
Museum of Contemporary Art Chicago  
220 E. Chicago Ave  
Through January 24, 2012  
\$12/\$7 students  
mcachicago.org

# In a Saturnian World

Anne-Mie Van Kerckhoven at The Renaissance Society



Anne-Mie Van Kerckhoven, *In a Saturnian World*, Installation View, 2011  
Courtesy of The Renaissance Society

By Nicholas Ostoff

It is hard to say what is most disconcerting about "In A Saturnian World," the first major U.S. solo exhibition for Belgian artist Anne-Mie Van Kerckhoven. Is it the eccentric installation — a cluster of disparate two-dimensional works installed on a maze of tightly clustered, bi-colored partition walls?

Or is it the eerily dissonant guitar drone emanating from a pair of ceiling-mounted speakers, which permeates the entire space with a vague sense of foreboding? Or is it the form and content of the work itself — a curious array of drawing, painting, digitized collage, video, and interactive web animation, which feature, among other things, astrological fragments, simple geometric shapes, images of women (culled from vintage soft-core

porn and contemporary fashion ads) and philosophical texts? Or what about some of the works' acerbic titles: "Floors May Be Stained," "United States of Europe," "Beauty, with none of" — coupled with the ambiguous title of the show itself?

As this adroitly curated exhibition makes clear, Van Kerckhoven's practice is predicated on the conceptual and formal structure of collage, perhaps an extension of her early training in graphic design. Her work both renews and extends the initial aims of Dada photomontage, as defined by the recent survey book "Art Since 1900:" "to destroy visual and textual homogeneity, to emphasize the materiality of the signifier over a presumed universal legibility of either the textual or iconic signified, and to stress the rupture and discontinuity of temporal and spatial forms of experience."

Significantly, Van Kerckhoven stresses this rupture not just within single works, but also within her overall practice. Her works appear startlingly heterogeneous when viewed en masse. For example, "Adam or Eve in Paradise," an odd, chromatically distorted video involving a nude male dancer, film crew and a guitarist — the one producing the aforementioned drone — is placed adjacent to two garishly gloopy paintings on black laminate. One of them, "Lynch and Rossellini," is a clear reference to the director and star of the cult classic "Blue Velvet." Elsewhere, elegant pastel drawings with collaged elements — recalling both Hannah Hoch and early Hockney — are interspersed with ungainly digital prints that look like sardonic takes on Rosenquist.

A further sense of discontinuity is bolstered by the exhibition format. The

arrangement of partition walls makes it impossible to see everything at once; no comprehensive view is possible. Instead, the sightlines are as disjointed as the work itself.

So what do all these outré elements add up to? Critique is certainly implicit, but one needn't be schooled in feminist, Marxist or psychoanalytic theory to appreciate the singular atmosphere of this exhibition — at once haunted, cryptic and wry — or to feel its unique affect. Van Kerckhoven's works speak eloquently to the way all bodies, those of both flesh and knowledge, are destabilized and disorientated by the effects of contemporary life under late capitalism. This art may be hard to like, but it's equally difficult to forget.

*In a Saturnian World:*  
Anne-Mie Van Kerckhoven  
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# The Ultimate Justice

A look into Werner Herzog's new documentary,  
"Into the Abyss: A Tale of Death, A Tale of Life"



Death-row inmate Michael Perry

By Annette Elliot

**"When I talk to you, it does not necessarily mean I have to like you, but I respect you as a human being and I think human beings should not be executed."**

**Werner Herzog**

A dark swarm of crows hung low in the sky above the Huntsville Unit. Ten years had passed since the Conroe murders and the two killers remained behind bars — Michael Perry, awaiting the death sentence, and Jason Burkett, serving 40 years before possibility of parole.

Werner Herzog's new documentary "Into the Abyss: A Tale of Death, A Tale of Life" closely follows the April release of "Cave of Forgotten Dreams." Despite advice from his producers to hold the film back until 2012, Herzog opened "Into the Abyss" November 11 in order to engage with the current national debate surrounding the death penalty.

Producer Erik Nelson explains the rushed November release: "It seems now everyone in the country is focused on the death penalty thanks to Rick Perry and the blood-thirsty yahoos at the Republican debate. I think Werner wants the film to be part of the discussion."

The applause elicited during the September 7 GOP debate by presidential candidate Rick Perry's execution of 234 death row inmates reflects strong national support for capital punishment. According to a 2011 CBS News/ New York Times poll, 60% of Americans favor the death penalty while 28% oppose it.

"Into the Abyss" resists the limitations of politics, activism and ideology. Though Herzog makes clear in the film that he opposes capital punishment, it is not his objective to judge, but to listen.

A deep silence pervades the bleak wasteland of trailer homes, abandoned gas stations

and dilapidated roadside bars. Archival footage shows the aftermath of Sandra Stotler's murder — the lights left burning in the living room and a sheet of cookies waiting to be put in the oven.

Perry and Burkett shot Stotler for a red Camaro. The staggering senselessness of the crime is felt when Herzog visits the police parking lot, where the Camaro now sits, its tires deflated and a tree growing through its floor.

The director interviews Perry and Burkett in the Huntsville Unit Texas State Penitentiary. They meet for the first time on the day of the interview. The conversations are brief and Herzog never sees his subjects again.

Burkett remembers the beginning of his friendship with Perry, who at the time was living in the trunk of a car. He was homeless, starving and on drugs. But Herzog does not allow the pathology that produced Perry and Burkett to justify their monstrous crimes. "I do not have to commiserate with them," he explains in a reporters' roundtable interview. "Sometimes you see that these people on death row or in prison are made some sort of heroes, the outcasts against the rules of society."

In a conversation with Perry eight days before the young man's execution, Herzog comments: "When I talk to you, it does not necessarily mean I have to like you, but I respect you as a human being and I think human beings should not be executed."

Lisa Stotler-Balloun, daughter of the murdered Sandra Stotler and sister to Adam Stotler, does not agree. "Some people do not deserve to live. ... I don't want to sound like an evil person, but I'm so glad I went to

the execution." The realities of the victims affected by the homicides complicates the romanticized image of the outcast criminals. Stotler-Balloun, who lost her father and brother in a train crash, and her mother and brother to the senseless Conroe murders, understands the extremes of loneliness and alienation.

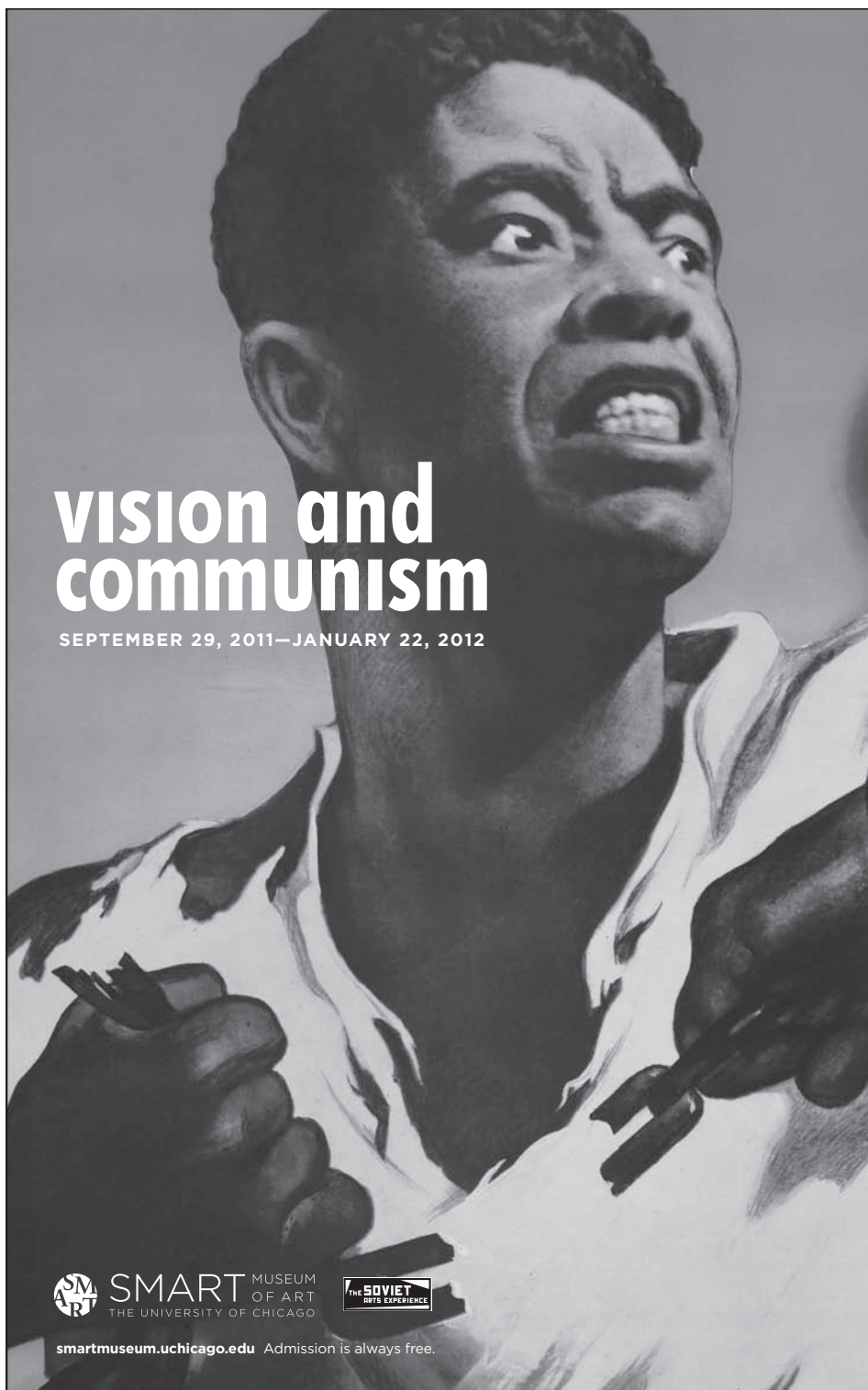
In a town where death has become the everyday, faith in God ensures meaning in an otherwise bleak existence. Perry, who awaits his imminent death on the gurney, places his hope in salvation: "I'm either going home or home." His childlike confidence continues to echo long after his death.

The cold mechanics of death are felt in the ritual of execution. Former Death Squad captain, Fred Allen, remembers each detail — the medical examination, fingerprinting, shower, last meal, march to the gurney, and strapping down the inmate.

After over 125 executions, Allen quit. Living under the shadow of death, the ten steps between the cell and the gurney, finally exhausted him. Though he was trained in the clinically detailed procedure of death, time wore down the detachment necessary to remain sane on death row. He could no longer do his job and go home. "I can't do it no more. I'm done."

Turning his back on the desolate reality of the death chamber, Allen sought release in the stillness of the afternoon and the silent flight of birds across the leaden sky. In the same way, death row chaplain Fred Lopez stood before the rows of anonymous crosses, reflecting on the lively squirrels that crossed his path, seeing in them creatures whose lives could be ended as quickly as that of the condemned Michael Perry.

*Into the Abyss: A Tale of Death, A Tale of Life*  
Landmark Century Centre Cinema  
2828 N. Clark St



# vision and communism

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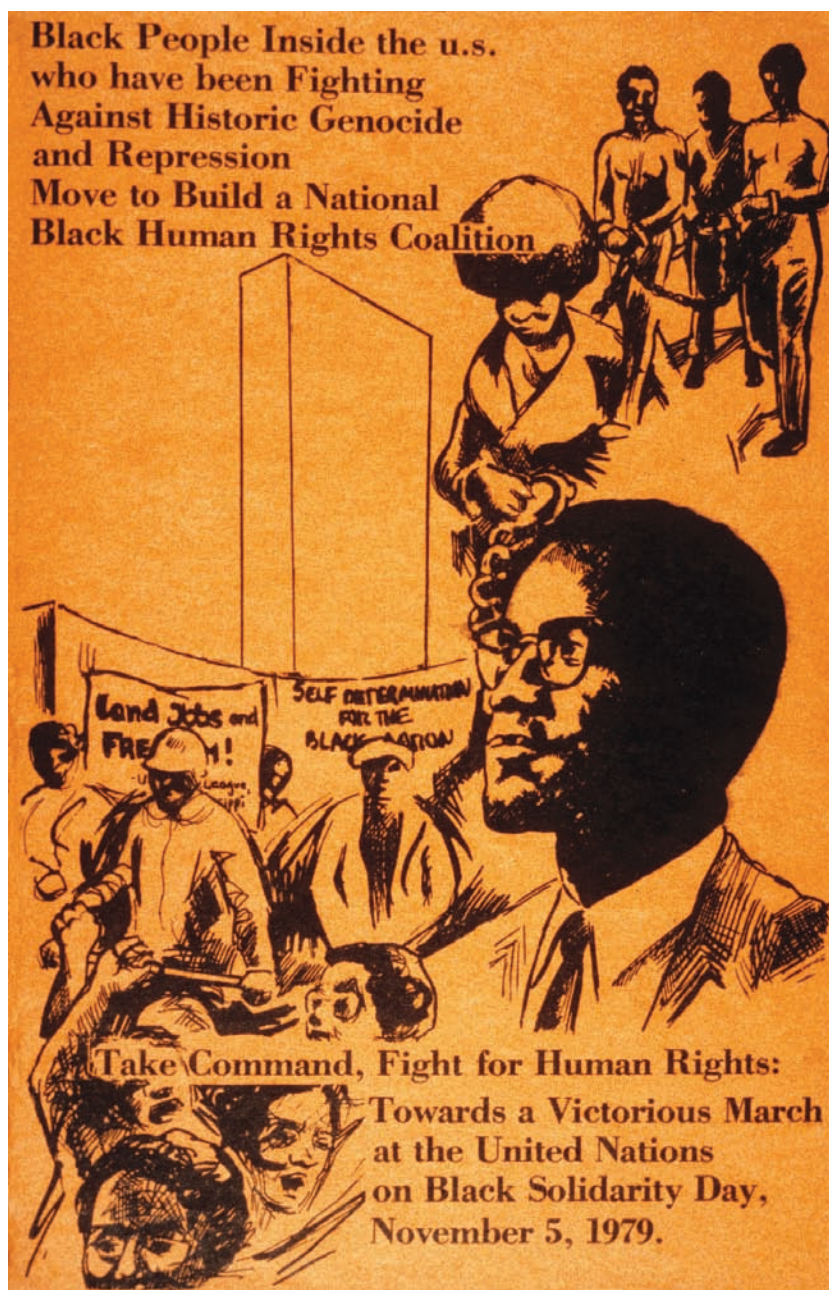
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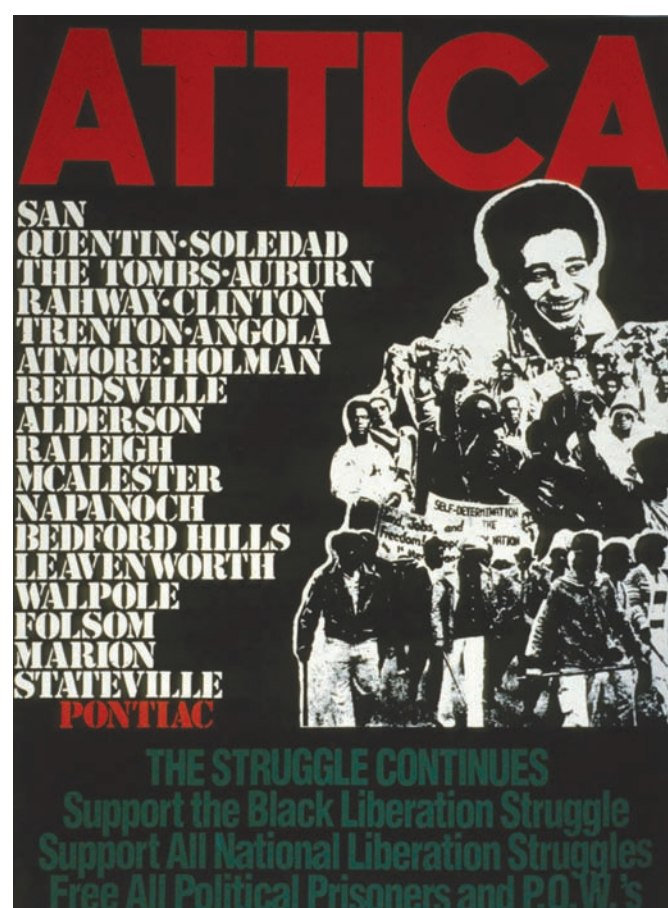
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# Of Dreams and Failures

Mary Patten's new book explores the birth and death of the Madame Binh Graphics Collective



National Black Human Rights Campaign brochure, Madame Binh Graphics Collective, NYC, 1979



Attica: The Struggle Continues, Madame Binh Graphics Collective (Laura Whitehorn, lead designer), NYC, circa 1979-1980

By Michelle Weidman

The old left had been betrayed by Stalinism; the new left had a new hero(ine): a peasant woman, balancing a baby on one arm, a rifle on the other. In “Revolution as an Eternal Dream: The Exemplary Failure of the Madame Binh Graphics Collective” SAIC professor Mary Patten chronicles the ideological shift after the Vietnam War, concentrating on one group’s fervent laboring toward proper revolutionary representation.

Chicago-based Half Letter Press recently published the short history and analysis of the Madame Binh Graphics Collective (MBGC) by Patten, a founding member of the group active during the late 1970s and early 1980s. The extended essay offers insight into a form of radical, militant politics that today may seem remote. Yet the story of this collective remains crucial as a parallel, if not counter-, history of American art. The publication is built around the constantly contested question of how art and politics are and should be integrated. It touches on some of the ways MBGC was successful and the reasons for its ultimate disbanding.

“Revolution” chronicles the materialization of MBGC — a subset of the May 19 Communist Organization dedicated to anti-imperialism, black liberation in addition to other liberation struggles domestic and foreign. It follows the progression of MBGC’s radical politics that ultimately culminated in isolation and self-denial. Patten describes the effect of the group’s increasingly sectarian focus on developing propagandistic

imagery: “As ‘political artists,’ trying to build an oppositional movement to U.S. society and culture, the artists in the MBGC had already stopped painting, drawing, making sculptures and prints, or whatever else we’d been pursuing as individuals.” Patten emphasizes that the members of the all-female graphics collective were first and foremost concerned with politics; art was purely and, at the time, unapologetically secondary.

The book includes color reproductions of the potent images created by the group. They drew on previous and contemporary revolutionary vocabulary — particularly Black Nationalist and Cuban revolutionary imagery — utilizing representational form and political slogans. The reproductions spar for attention with the painstaking detail of the text, illustrating the ideas and particulars of the movement. There are many examples of the work of the collective as well as work from which they drew their inspiration. While there are quite a few satisfying full-page reproductions, some of the images are marginalized by either their smallness or by the sheer number of images sharing a page. This does, however, mirror their previous propagandistic function as subordinate to the idea and isn’t as disruptive as it would be if it were, say, a Jeff Koons exhibition catalogue.

The ultimate imprisonment of many of the collective members on charges of criminal trespass, resisting arrest and police assault is briefly discussed, glazing over the specifics of the group’s militant actions. Patten does not go into the details of the encounters, instead allowing a newspaper

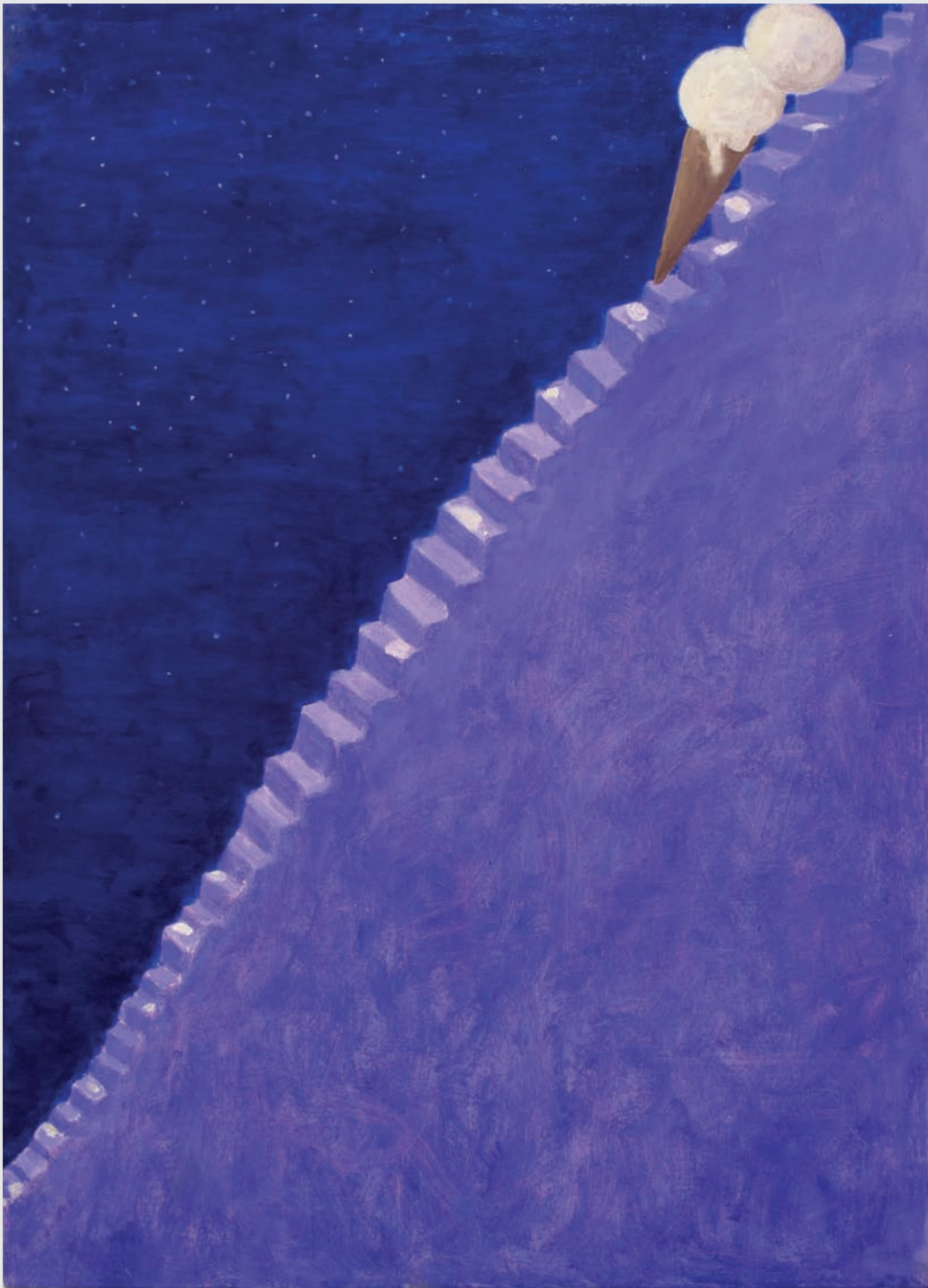
image and clip to hint at the violence. While this strategy eschews voyeuristic interest, it also leaves many questions unanswered.

Despite the negative connotations associated with self-sacrifice for a common purpose, especially in artistic practice, Patten also emphasizes the benefits of group organization and commonality. This is where the strength of her analysis lays — a careful balance between criticism, analysis and propagation of potentially unpopular ideology. Patten performs the notable feat of explaining complicated and potentially threatening ideas. She acknowledges the difficulty of comprehending the radicalism of certain beliefs, particularly the militarism of the group. To counter the prospective reticence of her audience, Patten situates the ideas within the fervor of the times without rejecting their theoretical validity.

*“Revolution as an Eternal Dream: The Exemplary Failure of the Madame Binh Graphics Collective” by Mary Patten. Half Letter Press. 2011. \$13*

**“The members of the all-female graphics collective were first and foremost concerned with politics; art was purely and, at the time, unapologetically secondary.”**

Scott Reeder, *Sisyphus Ice Cream*, 2010. Oil on linen, 38 x 28 in.  
(96.5 x 71.1 cm). Courtesy Luce Gallery, Turin, Italy.



**Scott Reeder**

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# Bent Circuits and Bleeding Pixels

The second annual GLI.TC/H Festival



All photos by Chelsey Hoff.

Above: The MB LABS Gallery Space. Left: The November 4 real-time performances at Enemy featuring Cracked Ray Tube (James Connolly and Kyle Evans).

By Brandon Goei

These were the folks who were the first to type 80,085 into their calculators in grade school. The ones who never “died of dysentery.” The ones who rode in on white horses when modems/faxes/printers failed. These were the people who embraced the technology as they encountered it, and now they have become conductors of a vast orchestra of bent circuits and bleeding pixels.

Nowhere were those maestros more present than at the second annual GLI.TC/H Festival, which kicked off its three-city international tour last month in Chicago before moving on to Amsterdam, NL, and Birmingham, UK. The local leg spanned four days of exhibitions, lectures and real-time performances, which featured all types of tech-savvy denizens of the art world. The opening exhibition, held at MB Labs in the Near West Side, featured artwork that spanned a vast spectrum of media and origins. “We received 450 submissions from over 20 different countries,” said Rosa Menkman, who curated the festival along with Nick Briz, Evan Meaney and Jon Satrom. The diversity of submissions showed at the gallery opening, which presumably displayed only a tiny fraction of the total amount of artwork received but still managed to encompass an impressive range of practices.

On display were several video works; one by artist Chelsea Arden Parker involved a jarring audiovisual loop of Heaven’s Gate cult leader Marshall Applewhite. Melissa Barron’s loom-woven screencaps, done in green and black to mimic an old MS-DOS interface, had a stable physical presence that complemented some of the more ephemeral works. A diptych by Anthony Antonellis hung high on the wall and attempted to bridge the gap between the two sides — one panel showed a projection of block ASCII characters scrolling through a slithering pattern, while one panel portrayed the same four foundational characters as static and austere.

“The technical definition of a ‘glitch’ is a break from technology, but I think we’ve reached the point where we’re no longer scared. The ‘glitch’ is no longer uncanny,” said Menkman. She attributes the recent and sudden explosion of glitch artists to the idea that artists are “no longer afraid of [programs] breaking,” but excited with the prospect of creating something with “a new language.”

This shift from experimentation to craft showed through both the gallery shows and the real-time performances. The most playful and entertaining aspects of the former were the interactive works, including a giant light table equipped with touch sensors and a glitchy world to explore and a “broken” operating system mounted on an iPad, encouraging tactile control over the chaos. The aspect of hand-crafting glitch art carried over to the more theatrical side of the festival at a set of live performances at Enemy Sound in Wicker Park.

The night was filled with sharp highs and rumbling lows as each act felt their way through their own particular sets of equipment. “It’s always a collaboration with the system,” said performer Morgan Higby-Flowers, “but I know it well enough that I can guide it.”

Cracked Ray Tube, comprised of Kyle Evans and James Connolly, back up Higby-Flowers’ statement with their rather bombastic stage setup. The two artists began their forays into the world of glitch art as separate artists, but as Connolly recalls, “Our projects were so compatible that we decided to do a collaboration.” Evans chimed in, saying, “We thought, ‘Why don’t we get together and just plug one wire here, and plug one wire there, and see what happens?’” The result is a massive sprawl of technological antiquities in the form of stacked CRT monitors. Each screen, set to a flickering static, undulates hypnotically as Evans and Connolly switch jacks and tweak knobs.

The duo’s act is particularly unique for Evans’ controller, which resembles an old

TV set with washers glued to the screen. “It’s an analog video transmitter,” the artist clarifies. “Ever since the conversion of television broadcasts from analog to digital, the channels have been cleared for me to transmit my own signal. From there I connected the circuits to washers, which I attached to the screen — I bend the circuit through my hand and the output differs based on the ways I hold the transmitter, how much I’m sweating, etc.”

“Each performance is a curation of us searching for certain moments of chaos,” adds Connolly.

The future of the GLI.TC/H Festival and of glitch art looks optimistic. From the viewpoint of the spectator, the feral beauty of this swirling hurricane-force event, just barely kept at bay, threatens to raise eyebrows and push boundaries. The curators themselves share a sense of optimism based on the booming success of this year’s festival.

“It’s hard to think about next year,” says Satrom, “but we started big and hopefully it’ll start cascading.”

“Well, last year we had one festival and this year we have three, so next year ... nine?” jokes Meaney.

“Spreading like a virus,” adds Menkman. Fitting.

**“We’ve reached the point where we’re no longer scared. The ‘glitch’ is no longer uncanny.”**

**Rosa Menkman**

# Rebecca Solnit's *River of Shadows*

*An interview with the prolific author about her work on Eadweard Muybridge, Occupy Wall Street and her career as an independent scholar*



*"The Nevada Test Site taught me how to write. It was a demanding place where so many histories and forces converged; it was such an intense first-person experience."*

**By Sarah Hamilton**

As students at SAIC are now writing their term papers and thinking about how they're going to tell their own particular research story, they turn to the writers that tell their tales with seeming effortless-ness, bringing in disparate information about history, science and technology to explain their passion to readers.

This is one of the qualities that I most admire about the writer Rebecca Solnit, a San Francisco based writer who has written on a number of subjects, from "Wanderlust: A History of Walking," to "A Field Guide to Getting Lost," to "River of Shadows: Eadweard Muybridge and the Technological Wild West," the book which brought her to Chicago this November for the Chicago Humanities Festival.

During her talk at the CHF, Solnit touched on Muybridge's biography and some of the technological developments that lead up to his photographic motions studies. *F* Newsmagazine called Solnit at her San Francisco home and asked her about her work on Muybridge, the current Occupy movement and her career as an independent scholar and writer.

**F NEWSMAGAZINE:** In your book "River of Shadows" you talk about the technological world and how it doesn't require us to live in the present or the local. I was

interested in the danger you possibly perceive of us not living in the present or the local?

**REBECCA SOLNIT:** I wouldn't describe it as a danger; it's really an act of balance. There was that famous book in the 1960s called "Be Here Now", to be here now 100% would mean to be a rock, be without memory, without imagination, without dreams for the future. There is a way in which you live in an alienated world of images, desires and information, and seem to be nowhere in particular. That really starts with some of these 19th century transformations and brings us a world in which I sometimes feel that people live in an airport or a mall. There is nothing specific, tactile, local, particular or personal about that kind of living, those kinds of spaces or that kind of information. So, there is a sense of loss of immediacy, deep orientation, a sense of belonging, and maybe sensuality that might be entailed by being in the local, being in the here and now.

**F:** I was wondering about your narrative style, which weaves together your research and personal narrative, and has been characterized by critics as circular. Do you think of your writing as a feminist narrative, as different from the linear, Western style?

**RS:** That's a really good question and there are a bunch of pieces to that answer. I was

influenced by 1980s postmodernism and feminism, which suggested that there's no such thing as objectivity and that every voice comes from somewhere. To be honest and honorable with your reader, you disclose your location, your biases, and what you bring with you to the examination of the subject, rather than pretending that [yours] is the objective view from where you see everywhere and nowhere, like God.

It didn't come home for me until I was writing about the Nevada Test Site in 1991. I would say that the Test Site taught me how to write. It was a demanding place where so many histories and forces converged; it was such an intense first-person experience as an activist, an experience that was also visual, tactile and bodily, as well as social and intellectual. I had to merge the three styles in which I was writing at that point. That I could was a revelation: I was writing as a journalist in that objective voice; I was writing as an art critic which also has a more authoritarian way of knowing and telling; and then I was writing personal essays.

The Muybridge book is a linear narrative in that it's a biography. Because Muybridge was such an enigma, it's the biography of an enigma that allows me to talk about a lot of other things that were important to me — "the annihilation of time and space," the industrialization of everyday life: The Indian Wars, technological change, California and San Francisco.



Illustrations by Emily Haasch

**F:** The way you speak about your writing sounds a lot like a conversation. Do you consider your writing a conversation with your readers?

**RS:** Yes, and of course I get to do all the talking in a given essay, but my hope is not to have ... the final word, which is something some writers really seem to want, as though the correct response would only be silence, because you said it all. I really prefer to think of the work as a provocation for people to continue thinking, to think on their own, maybe to disagree, maybe to change my mind, for things to keep moving.

**F:** You have a background in social activism and a lot of your work discusses engaging with the local. What do you think of the current Occupy movement?

**RS:** I think it's amazing. The movement itself is incredibly exciting. It's new and inclusive. You can see the Democratic Party, unions and socialists trying to label it — it's like a fabulous herd of magical animals has appeared and everyone is trying to herd them into their corral and brand them, which is not what they're there for. The emphasis [of Occupy Wall Street] is not on a one-man or one-woman job. The circumstances we're in can only be changed by civil society. Just to see people living in public and acting as members of the public is such a beautiful thing in an era of privatization, intimidation and silencing. Part of what happens when people become

unemployed and un-housed is that they become invisible, and being visible in public is already an answer in some ways. In some ways a revolt against it. I think it's exhilarating.

**F:** The unions seem to be getting on board with Occupy Wall Street and here in Chicago, they organized Take Back Chicago. There seems to be a push again for a balance in society.

**RS:** That's one of the union's great achievements that people don't remember — a balanced work day. Studs Terkel, your Chicago ancestor, used to talk about the eight-hour work day, those who fought to get it for us, and how people lost it without paying attention. It was partly because they were white-collar and they didn't think of themselves as labor in the same way. Now you have so many lawyers, doctors and tech people, working insane amounts of time, partly because it's the culture and their employers can get away with it. I work a lot, but on my own terms.

**F:** You've maintained your independence as a writer and a journalist. How have you managed to sustain your independence over 20 years?

**RS:** There's a bunch of answers to that. One of them is that the City of San Francisco's rent control policy gave me affordable housing for 25 years before I bought a place, which was made possible

in part by the Lannan foundation's award in 2004. Frugality has also been a factor. When I began writing, I really thought it would be temporary. I don't discourage [being a writer] but I try and get people who want to be me to be realistic about what that entails. It's been amazing that it worked. I didn't really aspire to it, but in 1988 I lost my job. I went on unemployment and started my first book, still hoping I was going to go find another job, but I haven't really had the time nor the urge for it.

I'm still waiting for the right university to offer me the dream position. I've been joking for years that I'm like St. Augustine with chastity, "Oh God, give me employment but not yet." I've started a New Orleans atlas with my friend Rebecca Snedeker, a sequel to "Infinite City: A San Francisco Atlas." I'm working on various articles, I travel a lot for talks, I'm very excited by some of the things going on politically and hope to devote myself more to them. The short answer is everything just kind of happened, to my amazement.

**F:** Do you have any advice for young writers and academics in Chicago?

**RS:** I think that people do best with what they're most passionate about and that can happen inside or outside the academy. [My advice would be] To not lose sight of the passion, to not let the rules confine you too tightly and be clear your own principles, standards and values.

# 2012 WILL BRING...

## PRESIDENTIAL ELECTIONS

Unless a meteorite hits the earth first or the rapture finally happens, 2012 will bring a wave of presidential elections, along with the intensification of their already overwhelming campaigns. Watch out for the political changes in:

- US (Vice President, Senate and House of Representatives as well)
- Finland
- Mexico
- France
- India

## UN SECURITY COUNCIL ELECTION

Following the process is important since the newly elected members will make key decisions on changes in the international system after the revolutionary mobilizations in the Arab world, the economic crisis in developed countries and the rise of emergent regional powers.

## AND 9.5% UNEMPLOYMENT

As if the horizon wasn't dark enough, Goldman Sachs economists say there is a 50% chance that 2012 will bring a brand new recession. They consider as well there is a 40% chance that the unemployment rate, which is currently 9.1%, will reach 9.5%. Good luck to us all with that!

## FLY TO YOUR ESCAPE ON THE CHEAP

If everything continues going awfully, we might at least have a new, cheaper option to fly away and never come back. Scoot, the new airline of Singapore Airlines Ltd., will start working in mid-2012 with fares as much as 40% cheaper than full-service carriers. It will initially fly to Australia and China and will add destinations as its fleet expands. Lets hope it grows fast enough. ...

## COSMIC BAD WEATHER

But apparently, not even a space shuttle would take us to a better place. Surprisingly the long para-scientific concern about the year 2012 has surprisingly been backed up by a report from the Space Studies Board on the adverse effects of extreme space weather on modern technology: power grid outages, high-frequency communication blackouts, spacecraft anomalies, etc. After all, something nasty might actually be cooking out there.

# YOUR MOTHER, THE WASHING MACHINE

By Georges Negri & Emily Vélox

We have to go in prepared. I don't want to spend the next two years receiving home visits, getting pamphlets in the mail, or entertaining enterprising young missionaries who thought that today was the day to take out a fat, young Catholic man. How do we become people who seem like good candidates for Scientology?

The holidays are just around the corner and we're musing about what religion means. Our conversation eventually comes around to Scientology. What is it all about? How do Scientologists celebrate the holiday season? Our curiosity overcame us.

"K—," I said to Georges. "Do I look like a K—?" I was sitting in a strange place that served sandwiches with a side of rice. The bacon was made from gluten. The sign out front was a carrot. Appearances were important.

It was a cold concrete kind of afternoon. Saturday, when the strollers come out, I was wearing my Sunday best. The wind was whipping up a weird vibe — or maybe it was the jitters. Jesus, fuck the strollers. I reached out to the south and found a place where I felt more in place feeling out of place.

"What's the difference between a cult and a religion?" I ask. Emily looks at me long and hard, then mutters, "I think the difference is a question of time."

Our lives were suddenly placed on the back of a junk mail envelope, scribbled into the bleached wood pulp like a bad dream on a bar napkin. K—. Could this person ever exist? Did they already? Maybe these were the faces of Scientology that don't make it onto the promotional trailers or get name-dropped by fellow high-thetan glitterati. A strange event planner from Springfield, in town to visit family. I shuddered at how many ways I identified with the character.

When we stepped out onto the street, we didn't know what to make of anything. There were everyday people doing everyday things — people buying furniture, people having lunch — I suppose you could count people believing in what they believe in too. We walked by the storefront, which was filled with the kind of dramatic clip art they turn into covers for checkout aisle romance novels. I grabbed the brass handle of an old wooden door and pulled — this was it.

You're going in? Oh, you sonofabitch! What do we say? What if they keep us? What if they figure out we're merely curious? My eyes are wide as we approach the front desk.

"Hi, we'd like to know more about Scientology," Emily says. Goddammit, this is it. They're on to us.

But the lady, a stout, friendly sort, smiles widely, and before she can get up to go get "someone," another member of the church has heard our request and is racing towards a back room. Before long, a friendly, groomed man appears and asks us to take a seat.

This was a church, but it wasn't like any church I had ever been in. Everyone was dressed for business, not worship.

Their clothes are a half-size too big. Where do you get clothes that are a half-size too big? Or find people who are a half-size too small?

Everyone was darting in and out from crevices in the hallway. I was sitting like a stooge on gaudy upholstery while a carpenter named Jesse was pitching his belief system to me, nonchalantly using outdated racial terms.

Emily was referred to as "oriental." I didn't know people even used that term anymore, except to describe an -ism or a rug pattern. Or maybe salad dressing.

I am a good person. I am a good person. I deserve love. I deserve love. I will treat myself with respect. I will treat myself with respect.

Jesse is explaining to us the history of the church, how they came to be, and how, like every other religion in the history of time, they too have been persecuted. Are we persecutors too? Suddenly, he turns his gaze to me and begins to focus in on the heart of his argument:

"Imagine," he says, "You're in your mother's womb, and you're parents are ... enjoying themselves. And your mother," his voice gets quieter, "your mother is screaming about how much she likes what your father is doing to her. And you're there in the washing machine, goin' round and round. You may not even be conceived yet, but you remember."

His eyes are unmoving. Emily has been cut out of the conversation. It's just Jesse and me now. "Now, you're twelve-years-old, and you're coming down with the flu. And in the other room, TV

"Hi. We'd like to know more about Scientology."



Photo illustration by Joe Carpenter and Alli Berry

is on, and the woman's voice? It sounds just like your mother's, back when you were in her. And suddenly, you have this weird horny feeling, and you're feverish and nauseous."

I'm starting to feel feverish and nauseous, but I'm glad any horniness has kept itself at bay.

It's hard, but I'm keeping a straight face. It's amazing how quickly the conversation went from a self-help program flyer to a pregnancy fetish cult rant, written in blood on the wall of a hotel room. My face is frozen, fixed to Jesse. There's no hint of shame.

"Now imagine you're 17-years-old, and you're making out with your first girlfriend, and you suddenly have that intense erotic feeling again, but you're also feeling feverish and nauseous. Well, now, you're confused and sick. What we do is help you understand how you came to feel this way."

I nod my head in feigned agreement. If any of my sexual dysfunction was caused by my mother in-utero, I have no desire to discover it's exact origin. There is madness in knowing all the answers.

Leaving the center, neither of us knew when it was clear to speak. We exchanged worried glances on the way to the car, not knowing what to say or when to say it.

Why were all the examples about being a child or adolescent? The washing machine of my mother's womb. I shudder as we go over the details of the conversation.

30 minutes later our strange paranoia is absolved by alcohol. There are four olives in my martini — bad luck to put an even number, you know.

But only one cherry in a Manhattan. It's really better that way.

**It's amazing how quickly the conversation went from a self-help program flyer to a pregnancy fetish cult rant, written in blood on the wall of a hotel room.**

# HOMELESS IN THE WINTER

*As temperatures drop, the need for temporary housing rises*



**By Thania Rios**

You might have seen it, if you happened to linger at the intersection of State and Madison during the second week of November. It was a remarkably neat burst of graffiti, a public service announcement scrawled across one of the city's high-tech new trash cans. "High-tech," at least, in comparison to most other trash cans in existence; these new models look more like book-drops, with a drawer serving as the middle-man between citizen and trash, ensuring that one never catches sight of the other.

"THE CITY CALLED PERFECT," the graffiti stated, "TRASH CANS THAT THE HOMELESS CAN'T EAT FROM." The first part of the sentence was written across the top of the can, the second half towards the bottom; this made it seem like "the city called perfect" was supposed to refer to Chicago, but that made no sense when paired with the rest of the sentence. "Chicago, trash cans that the homeless can't eat from"? In that case, it must have been the trash cans that the city was calling perfect, but surely there was a clearer

way to phrase that sentiment: "The city called the trash cans that the homeless couldn't eat from perfect," perhaps.

Most Loop-bound Chicagoans have built up an immunity to the various demands that downtown makes upon their attention, regardless of how well-intentioned these demands might be. When you need to be at Michigan and Monroe at 9:00 a.m., and you're only emerging from the State Street Subway at 8:55 a.m., preachers, petitioners and panhandlers blur together into an amorphous, distracting mass. Your eye might skate past a chronically homeless person huddled in an alleyway, but you don't break pace as you hurry to the day's first class.

One can argue that this tendency, which smacks of callousness, is a necessary adaptation to the chaos of urban life. This isn't an unreasonable argument, but you still might experience a twinge of guilt as you reconsider that trashcan: "The homeless can't eat from it. I'd never thought of that."

Nearly all residents of large cities train themselves to look past the chronically homeless. Arguably, it would be somewhat difficult to move through a large city if one did

*“You’ve got to get up when they tell you to get up, you have breakfast when they say you have breakfast, and if it’s somewhat pleasant outside, they kick you out, and where are you going to go?”*

*José*

not; guilt would paralyze you at every intersection. However, such an attitude becomes more and more dangerous with the approach of winter. Once the wind chill hits 40 below zero, survival becomes a much more arduous task for the chronically homeless.

Some citizens might find it peculiar that a few amongst the chronically homeless will opt to sleep on the streets throughout an entire winter, even though they have the option of seeking refuge at a shelter. According to Anne Sheahan, an employee of the Chicago Department of Family and Support Services, 4,000 shelter beds will be available this winter. However, a recent one-day census conducted by the City estimates the number of people either sleeping on the streets or staying in a shelter on any given night to be 5,190. While this number is an improvement over 2007’s figure of 5,922, there still remain 1,190 individuals without a bed.

Furthermore, several of the homeless individuals that F Newsmagazine spoke to report negative experiences with the city shelters. A member of the Chicago Coalition for the Homeless, once on the streets himself, José remembers a winter spent in a city shelter that, while originally intended to house 150 people, ended up providing shelter to 500. Conditions were so miserably cramped that José and his partner eventually decided to try their luck on Lower Wacker Drive.

He also balked at the shelter’s strict rules and regulations. “You’ve got to get up when they tell you to get up, you have breakfast when they say you have breakfast, and if it’s somewhat pleasant outside, they kick you out, and where are you going to go? And they don’t keep your belongings, so you have to take them with you.” Living under Lower Wacker Drive was comparatively liberating: “We got up when we wanted to and we went to bed when we wanted to. Not on their schedule; on our schedule.”

T. Jones, a chronically homeless individual who panhandles in the Loop, shares José’s distaste for city shelters. “It is my last resort,” he says. He also opts to avoid city services such as warming centers and heat vans, preferring instead

to warm up on the El; “I like to get my own things done. It’s better for me.”

José points to what he believes are logistical flaws in the operation of the city’s warming centers and heat vans. Transportation is a challenge for many members of the chronically homeless; they oftentimes do not have enough money for public transportation, and walking to a warming center or a public building isn’t feasible in subzero weather. While there are vans that will transport them to a warming center, service is infrequent, and they will not drive anyone back to their previous location.

Fred Griffin, a vendor for Streetwise magazine, feels outright offended at the existence of the heat vans and warming centers: “They’re taking your rights away. You can’t sleep on the streets if you want to sleep on the streets?” Like Jones and José, he also reports a dislike of the shelters: “They cut the heat off around 3:00 or 4:00 in the morning, and they throw you out at 5:00. You have to leave, you get back on the streets, and it starts all over again.”

Homeless woman Brenda Taylor can summarize her aversion towards the shelters in less than ten words: “I went to a shelter, and I got raped.” During the bitter cold, she prefers to ride the El all night long. In her experience, the conductors tend to be understanding. It’s rare that she is asked to leave; and if she is, it’s usually a security guard who insists upon it.

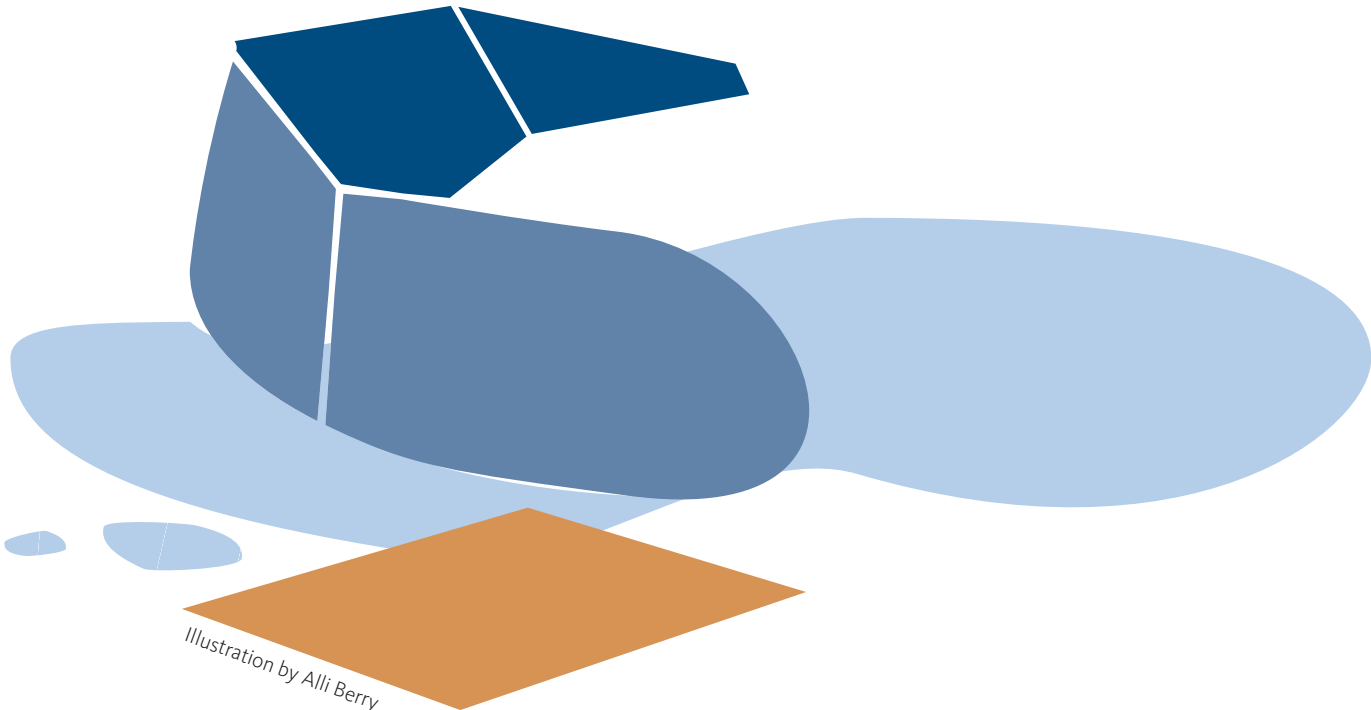
In comparison to the portrait of the shelters, José’s life under Lower Wacker Drive sounds like a more communal arrangement: “Everybody watched each other’s back,” he says. “The guys who didn’t do anything, they stayed down there and watched our stuff. The people who went out and hustled or sold papers, we worked, and then we’d come home and give them a buck for taking care of our blankets.”

While it might be tempting to romanticize this as a lively, viable alternative to bureaucratic forms of assistance, it would not have been possible for José to sustain such a lifestyle without outside aid. “A church from the South Side would come and bring home-cooked meals,” he says. “Other people would come during the week. Some would bring clothes, some would bring water, other guys

would bring coffee or food ... some were individuals, some were with churches. One guy came all the way from Joliet.” Furthermore, the city played a considerable role when it came to finally getting José off the streets, referring him to a series of transition programs and providing him with low-income housing.

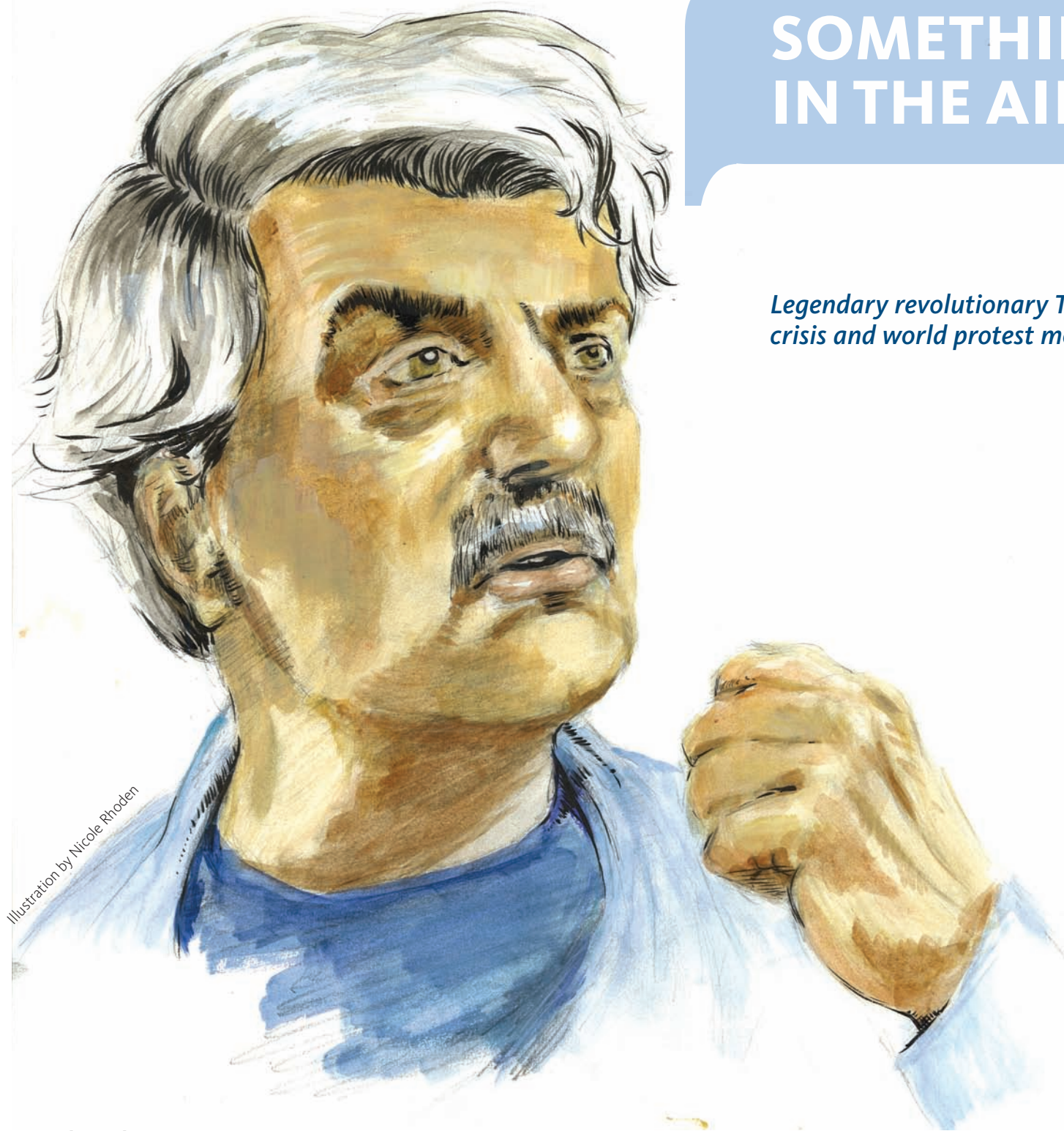
What, then, accounts for the contempt the shelters receive? According to José, it might have something to do with the limited amount of funding available for homeless support services. He left the streets in 2004; since then, he believes it’s only gotten worse for the chronically homeless, and Mayor Emanuel has failed to convince them that their situation will improve anytime soon. He bitterly makes note of the allocation of Tax Increment Financing (TIF) funds in the Loop area, which in recent years have funded projects undertaken by Willis Towers, Grossinger, and other such wealthy corporations. Though the Coalition advocates fiercely for the homeless, there still hasn’t been as much progress as José would like. In particular, he would like to see a larger shelter in the Loop area, but he doubts whether or not the city will provide any funding for such a project.

But for those currently on the street like Brenda Taylor, such speculation doesn’t seem to factor into their immediate strategy for surviving the winter. “As far as being homeless goes,” she says, “it’s not a good place to be, since you don’t have nothing and you’re depending on other people to look out for you, but it’s okay. If you reckon with God, it’s okay.”



# SOMETHING NEW IN THE AIR

*Legendary revolutionary Tariq Ali on the economic crisis and world protest movements*



**By Daryl Meador**

We are living in interesting times. You don't have to listen very hard to hear rumblings of discontent stirring around the world. From the Egyptian revolution and the fall of Hosni Mubarak, to the Libyan Civil War and the killing of the despot Muammar Gaddafi, to the continued civil uprisings in Syria, to the strikes in Greece and the occupations blossoming all over America, it is obvious that, as British-Pakistani historian Tariq Ali put it, "There is something new in the air."

Tariq Ali is a long-time, committed activist on the English radical left. A Trotskyist, Ali became active in the New Left in the 1960s. He witnessed the horrific impact of U.S. bombing in Vietnam, the student occupations and the wildcat strike in France in 1968. He befriended influential figures such as Malcom X, John Lennon and Yoko Ono. It is said that Mick Jagger wrote the 1968 song, "Streetfighting Man," about Ali.

"It's good to be in this country again," Ali explained at the Victory Gardens on October 28 in front of a star-covered curtain, "because things are beginning to move. It's a sign that what happens in other parts of the world, parts of the world where no one imagined things were going to happen, does have a global impact."

Ali warned not to underestimate the impact of the Arab revolutions, the ripples of which are felt today throughout Europe and the U.S.: "I don't think you would have had an Occupy Wall Street had it not been for Tahrir Square. It might have happened in a different way, but not in the form of occupying a central space in the city. And it's beginning to make people in this country nervous." According to Ali, Occupy movements are erupting because "turbo-charged capitalism has deeply degraded democracy and democratic functioning, so that no alternatives are permitted. If you have a democracy in which none of the mainstream parties offer any real alternative, then what's the difference between that and a one-party system?" In this political paralysis he described as the rule of the extreme center, every mainstream political party has become blinded by the power of corporate capital and are unable to offer any solutions to their protesting citizens.

"This applies to Obama just as much as it applies to Bush," Ali explained. "On all the fundamental issues Obama has remained in continuity with the previous administrations. When Bush was asked last year what he thought of Obama, he said: 'I'm a great admirer of the president. He's doing a great job, just as I was.'" The self-perpetuating system, Ali explained, is in a state of crisis. "That is why young people are demonstrating — because they do not see any alternative coming from the political class, the Republicans or Democrats that rule the country."

The economic crisis, that has gripped Europe in recent months, is causing continuous unrest, strikes and rioting. This year Greece and Spain have seen millions of people flooding their streets, participating in protests against harsh austerity measures affecting the quality of life of ordinary people. Ali explained that Italy and Portugal are also on the brink of economic collapse.

In France, the Invisible Committee, an anonymous group of radical intellectuals, were drawing connections between these international events before some even occurred. In 2007 the group published "The Coming Insurrection," a book hypothesizing that we are amidst the collapse of global capitalism. The book describes the impetus to create a movement big enough to sweep the world into the dawn of a new society.

"Revolutionary movements do not spread by contamination but by resonance. Something that is constituted here resonates with the shock wave emitted over there," claims the Invisible Committee. "An insurrection ... takes the shape of music, whose focal points, though dispersed in time and space, succeed in imposing the rhythm of their own vibrations, always taking on more density." Steeped in the philosophy of Deleuze and Foucault, the book describes our current world as global unrest grows every day: "There is the financial crisis, of course, with its booming unemployment. ... There is the failure of the education system, its dwindling production of workers and citizens. ... There is the existence of a youth to which no political representation corresponds." The book describes the rule of the extreme center: "From whatever angle you approach it, the present offers no way out."

The revolutionary manifesto calls for a quick, collective, and dynamic uprising against the elites of society, rejecting

*"I don't think you would have had an Occupy Wall Street had it not been for Tahrir Square. It might have happened in a different way, but not in the form of occupying a central space in the city. And it's beginning to make people in this country nervous."*

**Tariq Ali**

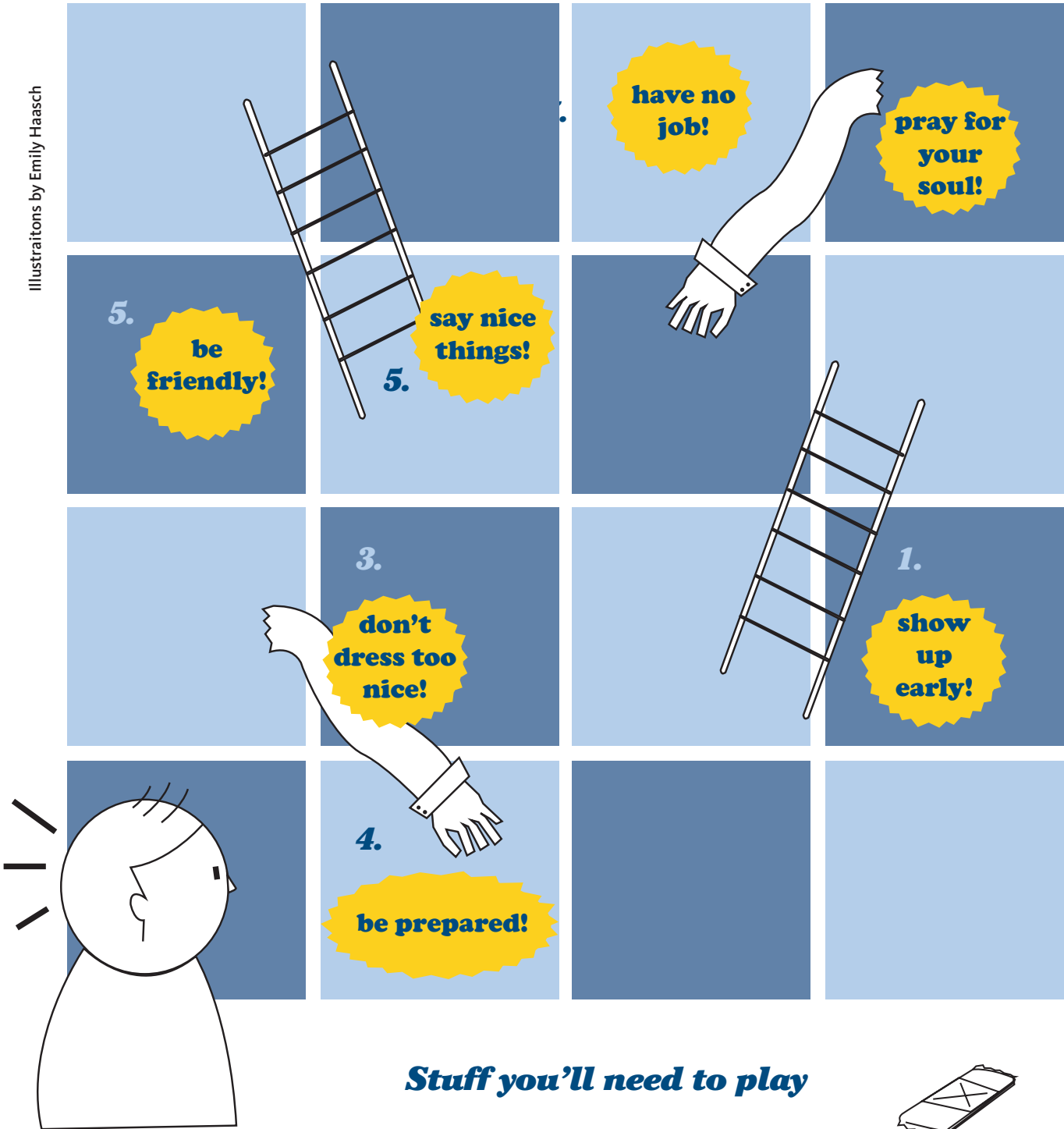
all organizations and embracing anonymity. Other voices in the global movements, however, warn that social movements often take a slower approach. After witnessing the Greek uprisings decline into small gatherings, Z Magazine journalist Michael Albert advocated for a self-managed, slow-paced movement in the occupations of the U. S. "We need not only patience in the face of a long struggle, but also a sense of optimism and desire. The occupations are a start, a veritable firestorm of initiation, and they already have vastly wider support than their direct participation evidences," he wrote in his article "Occupy to Self Manage."

While opinions on tactics vary, from the armed revolutions in Egypt and Tunisia to the peaceful occupations in the U. S., one vein runs through the global movements today — people are fed up and find no alternative in political systems that are trapped in the grip of corporate capital. For this reason, Ali asserted the importance of developing several simple demands that establish the rights of common people. "This means a demand for a totally free education system, for a totally free health system, for a subsidized public transport system ... just to name three." These demands could be taken up on a global scale, giving a powerful voice to the shared discontent felt by millions all over the world.

# 'TIS THE SEASON TO BE HUNGRY

One writer's advice for applying for food stamps.

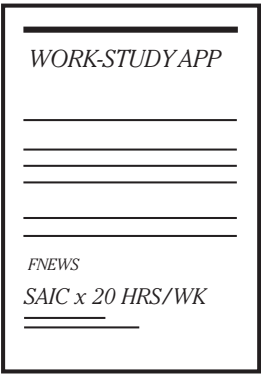
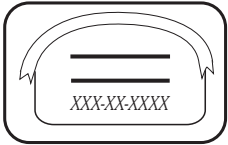
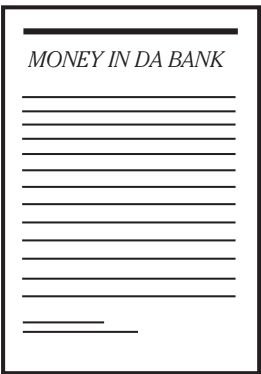
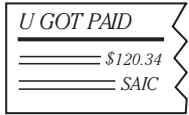
Illustrations by Emily Haasch



## Stuff you'll need to play

Bring the following to make your application easy:

- ID
- Social Security Card
- Copy of your apartment lease
- Copy, or at least screen capture of your bank statement
- 3 paystubs (if you are claiming income)
- If you work 20 hours a week through work study, bring documentation of your work-study aid.
- Snack
- Book (because you will definitely have to wait)



By Chelsey Hoff

Free food is still free, and given the dark economic climate, learning how to access food stamps from the government is a valuable weapon to makes things easier. Nutrition Services for those in need have come a long way. The new EBT/LINK cards for the Illinois Supplemental Nutrition Assistance Program (SNAP) work like ready-to-swipe debit cards. You can even check your balance online like you would a bank card.

Applying for the program can seem daunting, but F Newsmagazine comes to the rescue by sharing valuable tips for applying to the SNAP program from the viewpoint of an experienced user:

1. Show up to the office in person. Be the first to get there, because it is not uncommon to be turned away if the volume of applicants is too high on a certain day. Getting there 10 minutes before the office opens will save you a useless trip.
2. You can apply online, but I would advise against it. The SNAP management system is not exactly stellar and chances are high that they'll never see your application or call you back. If you are lucky enough to get an appointment, they will often schedule it at an inconvenient time (like when you are in class or work), and if you miss your appointment, you will be unable to reapply for several months.
3. Don't dress too nicely. The idea is that you don't have enough money to properly feed yourself, let alone buy hot new kicks.
4. Be prepared — the more documentation, the better. Nevertheless, the result might depend on how nice or easygoing your counselor is. Some will bust your chops and others won't even bother to look at your paperwork and just take your word for it.
5. Be friendly to your counselor. They deal with applicants from all walks of life, all day long. A little empathy goes a long way.
6. Watch what you say. There's a catch if you're a student — you have to work a minimum of 20 hours a week and this employment has to be through the work-study program. If you do not fit into this bracket, consider omitting the fact that you are a student so you are not disqualified.
7. If you don't have a job and are not a student, even better. You will look extremely impoverished and your food stamps will be expedited (typically within a week).

To find out more about the Illinois Supplemental Nutrition Program, to read about the rules, and find out where your neighborhood's office is located, visit [dhs.state.il.us](https://dhs.state.il.us).

# CONSIDER YOUR BUBBLE BURST

Does college education cost more than it's worth?

By Margot Brody

Samantha Friend, pursuing her BFA in Film Video and New Media, has not had it easy. She started classes at SAIC with the help of a need-based grant and a partial scholarship from SAIC, as well as Stafford loans from the federal government to cover the rest of her tuition. After a year and a half, her dad was laid off from his job and Friend could no longer afford college.

She put her studies on hold and worked to save money to go back to school, but after a while her lenders started claiming payment for what she had already borrowed. She paid it off and applied for new loans to continue working toward a degree. Her father found a job and she returned to school this semester, but her father's higher-paying job lowered her need-based grant, and as a result, she could not afford to be being a full time student. She is currently taking three classes instead of four, and at this rate it will take her seven years instead of four to graduate from college. "Well, at least you'll graduate," she recalled being told by a Financial Aid advisor at SAIC.

Friend decided to get a private loan at Chase bank to afford studying full time and be able to graduate sooner. When she is done she would like to go to graduate school, but after only four semesters at SAIC, without even half of the credits she needs to graduate, she already owes \$19,085 in Federal loans and her dad, \$13,550 to Chase. \$32,635 for half of a diploma.

"I went broke trying to become middle class," reads a handmade sign photographed in Zuccotti Park in New York City during the Occupy Wall Street protests.


The amount owed in student loans has exceeded the national credit card debt, nearing the one trillion mark. And with the price of college tuition at record highs, up an estimated 400% overall since 1982, and the job market still in the toilet, students are graduating without the means to pay off the amount owed. This increasingly bleak economic situation prompts one to question whether or not traditional college education is actually worth a lifetime of financial hardship.

Young people have heard their whole lives that a quality college education and hard work is a certain route to the American Dream — a good job, a nice house, paid-vacations with your family. Well, college graduates, the wait might have to be a little longer than expected to have your white picket fence in the suburbs, unless moving back in with your parents seems like a suitable option. There is a maddening disconnect between our country's emphasis on higher education and the actual unaffordability of college. Is it smarter to go to college and endure decades of indentured servitude to lenders (if you can get a job, that is), or to skip traditional post-secondary education altogether and risk perpetual bar-tendom? These seem to be the only choices young people have in these critical times.

At an expensive art school like SAIC, the dilemma is more pressing, as it is no secret that an art degree usually suggests even more uncertain job prospects. The fact that students keep taking out massive loans despite the situation, raises the question whether or not there is a complete understanding of what borrowing large sums of money entails. "I think a fair share of students nationwide do not really think it out completely," said Patrick James, Director of Financial Aid at the school. "I felt a big change when the federal government took away the paper loan applications and switched over to the electronic application process," he said as he explained that the electronic application has made the process much faster, and students devote less time and pay less attention

The average federal loan debts for SAIC students who graduated in 2010-2011 are:

**Grad**  
 **\$57,002**  
70.1% of graduate students who graduated during 2010-2011 had one or more federal loans.

**Undergrad**  
 **\$26,827**  
56.5% of undergraduate students who graduated during 2010-2011 borrowed one or more federal loans.

## Stafford Loan Interest Rates

Note: Graduate Stafford Loans (both subsidized and unsubsidized) have a fixed interest rate of 6.8% through 2013.

**2011-2012**  
**3.4%** Subsidized      **6.8%** Unsubsidized/Graduate Rates

**2012-2013**  
**6.8%** Subsidized      **6.8%** Unsubsidized/Graduate Rates



## Student Opinions

By Mitchell E. Mittelstet

"I have a federal Pell grant, another need based grant, school scholarships, federal loans, and a private loan. As of this year, I'll have \$13,000 in debt from this school, and \$9,000 from my last school. I think it could take me my whole life to pay these off, if not, most likely 20 years or so. America's tuition is out of control compared to our Western counterparts, I think it needs to be a higher priority that people access education for overall betterment."

Bronwyn Ariel Isaac, BFA

to the debt they are incurring. “We provide detailed information, but I’m not so sure [students] really soak it in,” he commented.

According to the U.S. Department of Education, default rates, have been rising each year since 2005. This is a strange phenomenon, considering experts claim that defaulting on student loans need not be an option. “There is no reason anyone should ever have to go into default, even if they can’t find a job, because there are so many other options,” commented James. “For example, there is a type of repayment plan called IBR or Income Based Repayment. It seems like many students nationwide do not know about it and it is one of the best options out there.” But considering college tuition is at an outrageous high and the unemployment rate is still relatively beefy, the higher default rates are a reality that the government has largely ignored until recently.

On October 26 President Obama announced that he will use executive authority to accelerate Congress’s plan to cap student loan repayment at 10% of discretionary income, total personal income minus personal taxes, for 20 years instead of 25 for “certain individuals.” “The financial aid community is seeking clarity on this,” said James concerning the ambiguity surrounding those eligible for the new program. What has not been widely publicized about the plan is that, as it stands, only active borrowers in 2012 will qualify for this repayment option. While it initially sounds like a needed financial break for those drowning in student loan debt, it does not actually provide any relief to recent graduates. The announcement seems a trivial effort to appease a portion of Obama’s potential voter base. The big elephant in the room seems to go unaddressed — why is it necessary to go into crippling debt for a college education in America when other developed countries offer affordable or even free high quality education?

“It’s not that the U.S. can’t provide free or inexpensive college education. It’s that currently it has chosen not to,” said Sarah Peters, Adjunct Associate professor of Economics in the Liberal Arts Department at SAIC, said to F News magazine. “After World War II and through the 1970s most colleges and universities, especially public but also even select private institutions, were much more affordable,” she explained. Since then, tuition and fees for post-secondary education have grown much faster than the consumer price index (since the early ‘90s almost twice as rapidly), “but no matching increase in government subsidies have been made available.” According to Peters, “Today, with the emphasis on cutting government spending, because of the reluctance of US taxpayers to pay more and the distaste for an increase in government debt, it would require a massive change in U.S. preferences about how to use government funds to imagine much greater government participation in making college affordable.” Emphasizing the need for the American public to value education financing reform, she explains, “the U.S. voters need to be convinced that improved access to higher education and students less burdened by debt upon graduation are essential to everyone’s future well-being, including their own.”

*“I have a scholarship. No loans though. I think college tuition in the US in general is definitely unmanageably expensive. I’m lucky I haven’t had to take out any student loans (yet), but I know countless people who are so deep in debt and it’s just a really bad situation. I’m not sure about whether the high price is worth it. I’m still figuring that out. I want to say yes, but ... it’s just so much money.”*

Layla Muchnik-Benali, BA

Even if this plan does provide some reprieve for the 2012 borrowers, it does not even remotely address the root of the problem at hand — the outrageous cost of college. Public universities’ tuition fees have gone up an estimated 8.3% since last year, according to a report from the non-profit group, The College Board. Private schools are increasing tuition at an even more alarming rate. For example, from the 2010-2011 school year to the 2011-2012, tuition at the School of the Art Institute of Chicago went up \$46 per credit hour for undergraduates and \$43 per credit hour for graduate students. That is an increase in tuition of \$552 per semester for undergrads and \$516 per semester for grads (assuming 4 classes at 3 credit hours each). This may not seem like a startling number at first glance, but if you consider the student population of 2,514 undergrads and 727 grad students, SAIC’s multi-million dollar tuition hike in the span of one school year is mind-blowing.

The federal government has yet to propose a new reform to increase education funding, since the skyrocketing tuition prices are not likely to change. But, why would they? “Taxpayers and other lenders have little risk of losing money on the loans, unlike mortgages made during the real estate bubble,” according to a November 9 story in USA today. “Congress has given the lenders, the government included, broad collection powers, far greater than those of mortgage or credit card lenders. The debt can’t be shed in bankruptcy.”

After intense lobbying from private loan companies, bankruptcy protections for most student loan borrowers were removed with an amendment to the Higher Education Act in 1998. According to an article by Alan Collinge, the creator of StudentLoanJustice.org and author of the book, “The Student Loan Scam,” lenders wanted to ensure more debtors would default on repayments. “The big lenders in the market make far more money when federal loans default, and the guarantors would barely be in business were it not for defaults,” he explains. According to Collinge, many loans have been placed on default before there is any attempt to collect on the debt. “Even the federal government is making a pretty penny on defaults, despite what you’d like to believe,” he writes. According to him, while borrowers are struggling to figure out how to manage their loan debt, lenders are profiting more than ever. Sallie Mae, one of the leading student loan lending companies, disagrees, stating on their website, “No one benefits or profits when people default on their student loans or declare bankruptcy. Lenders lose money, and taxpayers lose money. Federal bankruptcy laws are there to protect you.”

While Occupy Wall Street demands everything from loan repayment reform to complete student loan forgiveness, the crux of the problem — the cost of college — desperately needs government attention. If students are lucky enough to get a job with their diploma, they have to use it to pay off student loans. The government harps on the value of education, but refuses to do anything momentous about the high price of college. As to the estimated 36 million Americans living under the dark cloud of student debt — it’s hard to be hopeful when it’s about to storm.

*“I have received financial aid from the government and a scholarship from the school. My debt to the school is still at least \$35,000, or thereabouts. Frankly, I think that tuition fees, both at SAIC and in the US at large, are ridiculously high. School is worth quite an expense, but it is so out of reach for so many people. Something is flawed when hardworking students can’t pay their debts for education or find a good job with the skills their university gives them.”*

Paul Smith, BA

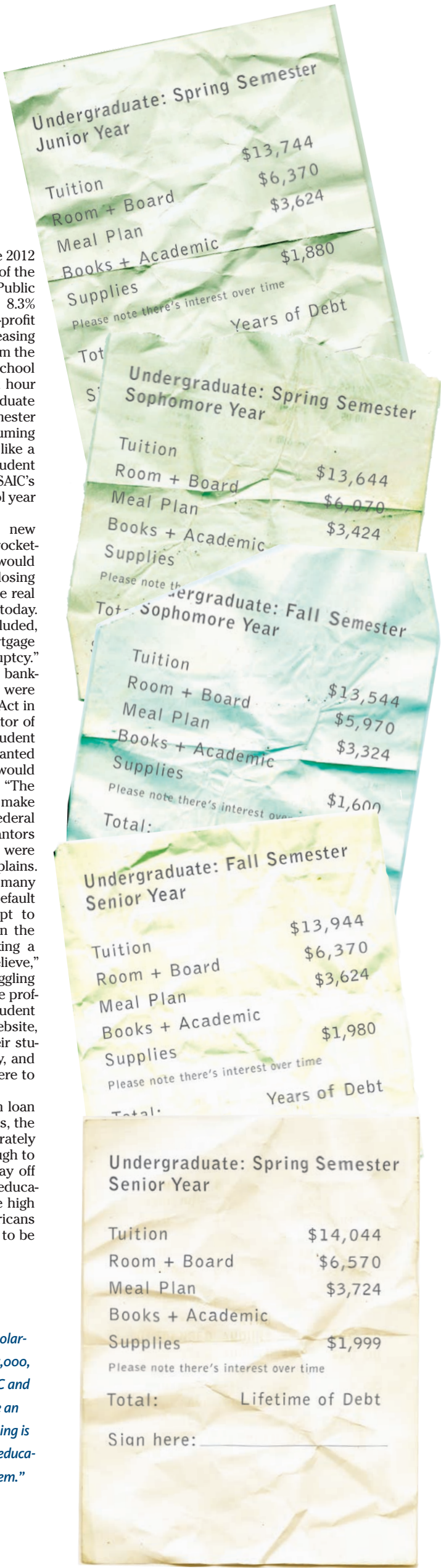


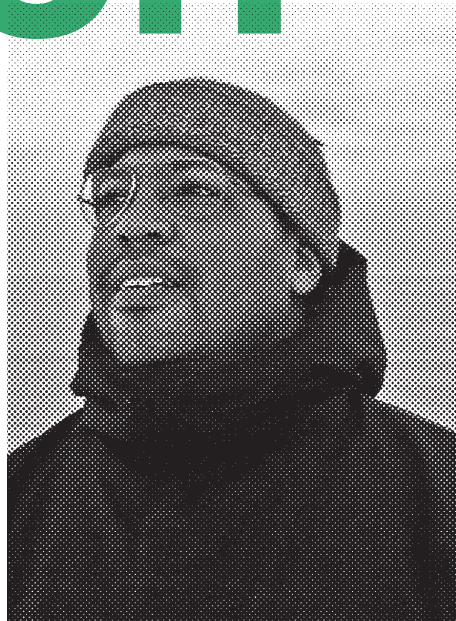
Illustration by Patrick Jenkins

**Museum of  
Contemporary Art  
Chicago**

**[mcachicago.org](http://mcachicago.org)**

Join artist David Hartt and Linda Johnson Rice, Chairman of Johnson Publishing Company, for this engaging conversation presented on the occasion of Hartt's MCA Screen installation, *Stray Light*. They will discuss the legacy of Chicago's iconic Johnson Publishing building through the eyes of Hartt, who mined the offices for his piece, and Rice, who lived that history. Moderated by Kym Pinder.

# David Hartt and Linda Johnson Rice in Conversation Sat, Dec 10, 3 pm



**Student tickets \$6.  
Visit [mcachicago.org](http://mcachicago.org) or  
call the MCA box office  
at 312.397.4010.**

This program is made possible by the generous contributors to the Allen M. Turner Tribute Fund, honoring his past leadership as Chairman of the MCA Board of Trustees, and by Emerge, a donor affinity group that supports the education, exhibition, and acquisition programs of the MCA.



# NEWS SHORTS



## A Victory for Immigration Rights

The author of Arizona’s controversial anti-immigration law SB 1070, Russell Pearce, left office after being recalled in an election on November 8, becoming the first Arizona state senator ever to do so. Pearce was required to leave office immediately and was replaced by Republican Jerry Lewis. Pearce wrote the highly criticized Senate Bill 1070, which requires police to investigate the immigration status of people they have lawfully detained if they have reasonable suspicion that a person may be undocumented.

## The World Leaders Dinner in Honolulu is Occupied

On November 12 Honolulu held the Asia-Pacific Economic Cooperation (APEC) gala, attended by President Obama and other world leaders. During the dinner, renowned Hawaiian guitarist Makana, who was hired to play background music, opened his suit jacket to reveal a home-made “Occupy with Aloha” T-shirt. He then spent almost 45 minutes repeatedly singing his new song called “We Are the Many,” which includes the line “We’ll occupy the streets, we’ll occupy the courts, we’ll occupy the offices of you, till you do the bidding of the many, not the few.”

## Showing Love for Libraries

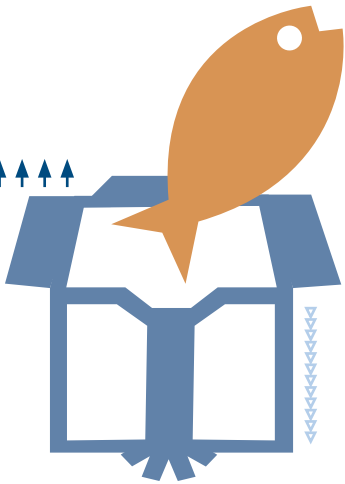
On Halloween day, more than 100 librarians, community members and other Chicago Public Library supporters delivered petitions bearing 4,000 signatures to Mayor Rahm Emanuel’s office. Chanting “No More Cuts,” the group gathered to protest Emanuel’s proposed 2012 budget, which would cut hours at all 75 branch libraries and cut 552 library staff positions. The librarians, moms and their toddlers, many of whom were dressed in Halloween costumes, sat on the floor outside the mayor’s fifth-floor office and read stories out loud, enacting story-times that may be cut because of the proposed budget. Less than a week later, the mayor announced that he would restore \$3.3 million to the Chicago Public Libraries out of the \$8.6 million he suggested cutting.

## Confronting Racism in the West Bank

Taking cue from the nonviolent activists of the American Civil Rights movement, six Palestinian activists, calling themselves Freedom Riders, attempted to ride a bus meant to transport Israeli settlers in the West Bank into Jerusalem on November 15. While no specific law forbids the Palestinians from riding settler buses, Palestinians are not allowed in Israeli West Bank settlements and need a permit to enter Jerusalem. At the Hizma checkpoint, north of Jerusalem, Israeli police boarded the bus and asked each activist for their permits. Palestinian activist Badia Dweik of Hebron, asked the Israeli soldiers, “Why don’t you ask the settlers for a permit?” referring to the Israeli passengers. “It’s my right to ride the bus. This is racism. I’m just like them.” The Palestinians were forcibly removed from the bus and arrested, but successfully brought to light to the extreme restrictions of movement for Palestinians in the West Bank.

## Bailouts for Italy

As the European financial crisis continues to escalate, Italy, the eighth largest economy in the world, may be added to the list of countries who have received international bailouts, following Greece, Ireland and Portugal. Italy’s crisis is feared to be a game changer that might shift the economic collapse from manageable to uncontrollable, since its economy is bigger than the economies of Greece, Ireland and Portugal combined. The crisis may also have a huge impact on the American financial situation because of the huge stakes some U.S. banks have in Italian banks and bonds. Italian Prime Minister Silvio Berlusconi stepped down from office on November 12. Mario Monti, a former member of the European Commission, conditionally accepted a mandate to form a new government in Italy whose main task will be to keep the country from being dragged under by Europe’s debt crisis. “Mine was and remains a declaration of love for Italy,” said Berlusconi after his resignation. “That love remains unchanged.”



# SCHOOL NEWS



## Upcoming NATO Summit Causes Changes in School Schedule

SAIC has moved its 2012 graduation date up six days, now planned to occur on May 13 instead of the original date of May 19. The SAIC website says the decision was made to avoid the G8 and North Atlantic Treaty Organization (NATO) summits that will take place May 15-22 of next year, and the decision “emerged from close consultation with other downtown institutions, particularly other universities and colleges, and discussions with the Chicago Police Department. Columbia College Chicago is moving their Spring semester forward as well. The summits are predicted to draw huge crowds of protesters, as it will be the first time since 1977 in London that two international summits will be held at the same time in the same city. Security experts say it will be a security challenge that no American city has ever had to face.

## \$100,000 Award for SAIC Alumni’s Clothing Label

Creatures of the Wind, a local clothing label founded 2007 by two SAIC grads, Christopher Peters and Shane Gabier, who also teaches at SAIC, hit the jackpot, winning \$100,000 as one of two runners-up in the prestigious CFDA/Vogue Fashion Fund Awards. The prize, sponsored by the Council of Fashion Designers of America and Vogue magazine, recognizes up-and-coming designers. Previous winners include Proenza Schouler in 2004 and Alexander Wang in 2008, so this recognition will surely open interesting doors for this year’s winners. Creatures of the Wind is the first Chicago-based label to be nominated in the award’s eight-year history.

## SAIC Partners EXPO CHICAGO

SAIC and the Art Institute of Chicago, along with the Museum of Contemporary Art, The Renaissance Society, Hyde Park Art Center and threewalls gallery, among other institutions, have established a partnership with EXPO CHICAGO. The International Exposition of Contemporary/Modern Art and Design, will exhibit a selection of important galleries from all over the world. September 20-23, 2012, the Festival Hall at Navy Pier will host this event Produced by Art Expositions, LLC, under the leadership of President and Director Tony Karman. The new fair will open the international fall arts season.

## Featuring Michael K Meyers

“Staying Up” and “Fatso In The Late Afternoon,” two stories by Writing Department professor Michael K. Meyers, are currently featured in Spork Press magazine. His video, “Prodigy,” is being presented as well, in the current issue of Apt magazine. Meyers’ work has appeared in Quick Fiction, SmokeLong, Word Riot, Alice Blue, Eclectica, NANO, Spork, Bound Off, 2River, The 2nd Hand Journal, Chicago Noir, Chelsea, Fiction, The New Yorker, and Requited Journal.

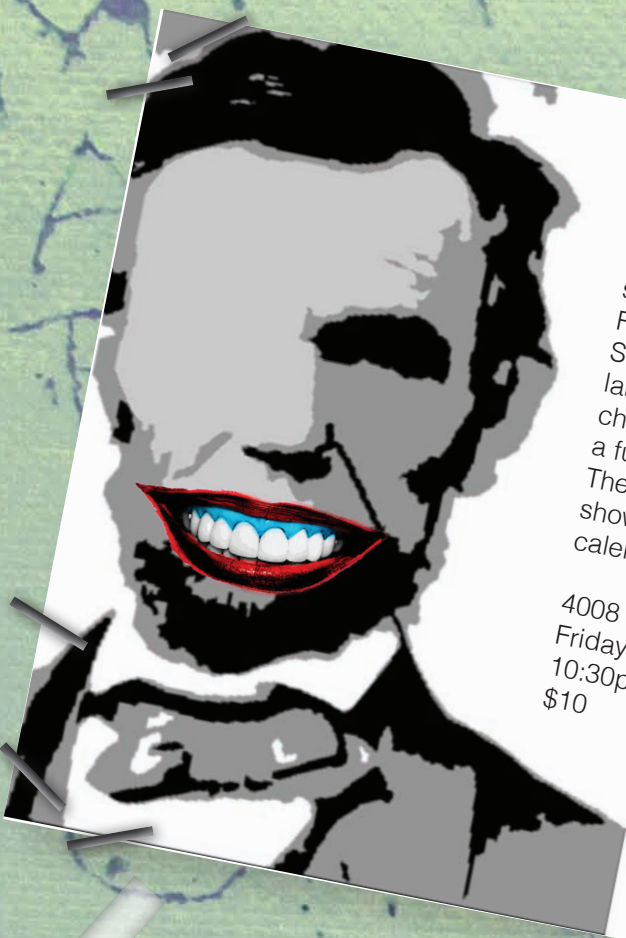
## More SAIC Alumni on Reality Shows

Young Sun, “Tewz,” and Lola, all three SAIC alumni, are appearing on the Bravo reality show, Work of Art. Fourteen artists are battling on screen for a solo show at the Brooklyn Museum and a cash prize of \$100,000. Hopefully, the money won’t be used to pay off the winner’s student loans.



# Noteworthy

## HOLIDAY EDITION



The Lincoln Lodge hosts one of Chicago's favorite stand up comedy shows. Featuring a Man on the Street segment as part of a larger variety act, the lineup changes each week. With a full food and drink menu, The Lincoln Lodge comedy show is worth a spot on the calendar!

4008 N. Lincoln Ave  
Fridays 8:30pm and 10:30pm.  
\$10

### The Antidote to Christmas Cheer!

A celebration of the desperation of unemployment, the insanity of Christmas shopping and the ineffable "cheer" of the holiday spirit, David Sedaris' beloved account of his time in the trenches as a Christmas Elf at Macy's has been called the "funniest pages ever written in the English language." This production sells out every year, so make your reservations soon.



Theater Wit is located at 1229 W. Belmont. The Santaland Diaries runs Nov. 25 through Dec. 31, 2011.

Michael Pena

### The Daily Weaving Constitution

SAIC - STUDENT UNION GALLERIES  
As Jenni Sorkin noted in November's Distinguished Alumni Lecture, weaving has a long history as a form of communication that is often forgotten in a modern understanding of weaving as decorative craft. On display through December 16 at Gallery X in SAIC's Columbus Drive building, "The Daily Weaving Constitution" explores the interrelation of language and weaving. MFA candidates Charles Schneider, Arin Han and Alexandra Milukhin examine "the act of reading and processing the daily news through the act of weaving within a conceptual rule-based system."

(Michelle Weidman)  
The show runs from November 17 through December 16. | Free admission  
280 S. Columbus Drive, room 113 | [blogs.saic.edu/sugs](http://blogs.saic.edu/sugs)



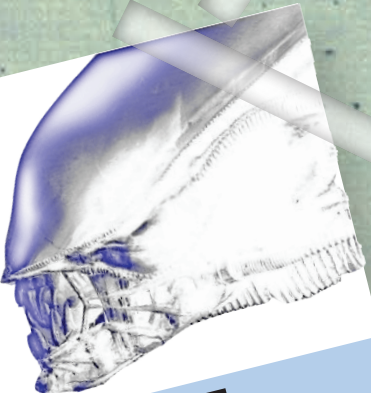
### Holiday Craft Fair

How would you like to see the cutest stuff ever?

Pimp the shit out of your apartment or wow your hipster girlfriend with handmade gifts from Renegade's 6th Annual Holiday Craft Fair. It's a jamboree of art, jewelry, clothing, street food and tunes provided by Reckless Records that are too obscure for Soundhound.

Did I mention they have owls?

11am-6pm | December 3rd and 4th | FREE  
Pulaski Field House, 1419 W. Blackhawk St.



### ALIEN QUEEN: THE CONCERT

Kick off the holiday season with a part of Scooty and Jojo's Holiday Ho-Ho-Horror Show with "Alien Queen: The Concert." A parody of the "Alien" movies, combined with the legendary music of Queen, features singing and dancing aliens, some of Chicago's best rock musicians, and cross-gendered humans. The Scooty and Jojo Show says it tries to "titillate, tantalize, and make people tremor" with its events. Tickets are now on sale for December 10: \$16 advance general admission; \$20 day of; \$30 VIP. Tickets can be purchased online (<http://bigtopjojo.com/scooty>), in person at the Metro box office, or the night of at the door. Doors open at 9 p.m. Show starts at 10 p.m. Metro, 3730 N. Clark Street.

### Light Years: Conceptual Art and the Photograph, 1964-1977

Photography and art used to be considered two separate entities — high art and accessible art (with the camera doing the work). But this all changed in the mid 1960s when the Conceptual Art movement commenced. It brought photography into the same plane as avant-garde painting and sculpture. Light Years will be the first museum exhibition to follow photography's progression during this thirteen years of change.

312-443-3600 [artic.edu/aic](http://artic.edu/aic)

Art Institute of Chicago  
Open to the Public  
December 13, 2011

"AW:AB = L:MD (Andy Warhol: Alighiero Boetti = Leonardo: Marcel Duchamp)." Alighiero Boetti



## WINDY CITY SOUL CLUB NEW YEAR'S PARTY

*Start Your Year with Soul*

Kick off the New Year in style with a rare, all-vinyl soul music dance party. No worries if you're unfamiliar with the genre, the classic grooves bounce to a universal beat. Just slip into dapper duds, strap on dancin' shoes and shuffle and jive your way into 2012.

Dec. 31 9:00 p.m.  
Logan Square Auditorium  
2539 N Kedzie. \$15-\$20


## RELAXATION

If you're in dire need of a quick relaxation session in the midst of finals, head on over to the SpaceTime Tanks, where you can float in an enclosed sensory deprivation tank for an hour that "intensifies consciousness of the body and mind."

Students pay \$40 with a valid ID. By appointment only.

SpaceTime Tanks,  
2526 N Lincoln Ave,  
Chicago, IL 60614,  
773-472-2700

## "OUT OF RUSSIA" MUSIC AND "WINDOWS ON THE WAR"



Want to take a break from the CRITs and finals? How about a free concert featuring music that you would probably rarely listen to? While the exhibit of Soviet World War II posters is gone, the Art Institute presents a musical interpretation of the art. As one of the "five-part music and art concert series" that revisits artwork with related music, the concert "Out of Russia" will invite the Meridian Quartet to perform a piece by Dmitri Shostakovich, who wrote his eighth quartet in Dresden, dedicated "to the victims of fascism and war."

Art Institute of Chicago  
Sunday, Dec. 11, 2-5 p.m. For tickets call: (312) 294-3000.


111 South Michigan Avenue, Chicago, IL

## RECENT VISUAL RECORD: SILKSCREEN PRINTS AND POSTER ART BY CROSSHAIR

SAKI- Logan Square

Need a gift for someone way cooler than you? Saki, Logan Square's art gallery/ music store/event space, is hosting an exhibition and sale of awesome poster art by Chicago's own rock-and-roll print designer Dan MacAdam. Better known professionally as "Crosshair," MacAdam has been creating inspired posters for rock bands since 1995. From his silkscreen studio here in Chicago, Crosshair has fashioned posters for bands including Wilco, The Black Keys, Phish, and The New Pornographers. Trust me, a sweet print by Crosshair will be sure to win the affection of that special hipster you've desperately been trying to impress all semester. Even if you're making all of your gifts because it's more "intimate," your cheap ass can just go mooch the free drinks and snacks.


Friday, Dec. 2, 7:00 p.m.; Free; 3716 W. Fullerton;  
773-486-3997; [www.sakistore.net](http://www.sakistore.net); [www.crosshairchicago.com](http://www.crosshairchicago.com)



## December 9-10 Project Onward Holiday Sale and Portrait Slam!

Chicago Cultural Center  
78 E. Washington St.  
Project Onward Gallery

It's refreshing to see artists who aren't afraid to use glitter. Support Project Onward, a studio and gallery dedicated to artists with mental and developmental disabilities, and shop for unique greeting cards, handmade ornaments, original artwork and more at Project Onward's Holiday Sale. Also check out Project Onward's Portrait Slam, where artists will be stationed in the Garland Room ready to create affordable, custom portraits.



## 2011 Winter Arts & Crafts Expo

The Evanston Art Center opens 2011 Winter Arts & Crafts Expo. Winter Expo displays over 110 works of jewelry, ceramics, fiber, metal, glass, painting, photography, mixed media and more. It also offers special shopping events and a good chance for holiday gifts. It offers special events for shoppers: the Girls' Night Out (December 1), Men's Shopping Day (December 17), and Jewelry Fest (December 3).

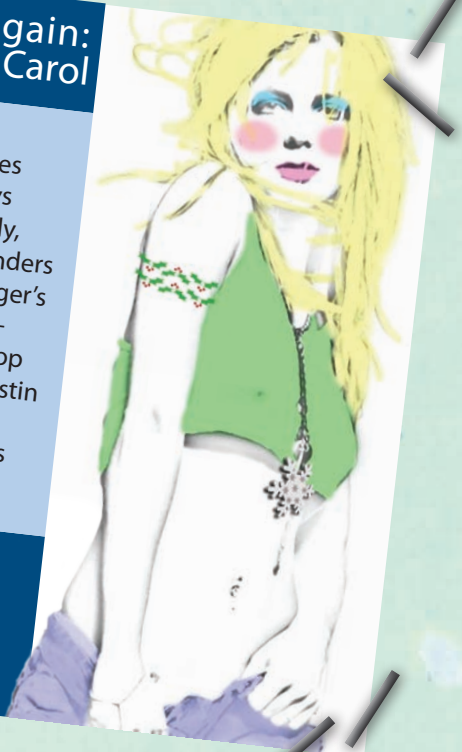
Location: 2805 Sheridan Road,  
Evanston, IL 60201

Nov. 19 - Dec. 18

## OOPS! I Christmassed Again: A Britney Spears Christmas Carol

The Comedy Sportz Theatre continues its new tradition of using the holidays to poke fun at celebrities ... specifically, Britney Spears. The theatre troop wonders aloud (on stage) whether the pop singer's re-emergence might not be from mid-night visits from the three Ghosts of Pop Music — Madonna, Lady GaGa, and Justin Bieber. Filled with song and dance, the twisted take on Dickens' famous story is perfect cheer for the holidays.

Fridays at Midnight, Nov. 18 thru. Dec. 30;  
18 years and older; \$10 admission  
The Comedy Sportz Theatre, 929 W. Belmont  
Box Office 773-549-8080  
[www.comedysportzchicago.com](http://www.comedysportzchicago.com)



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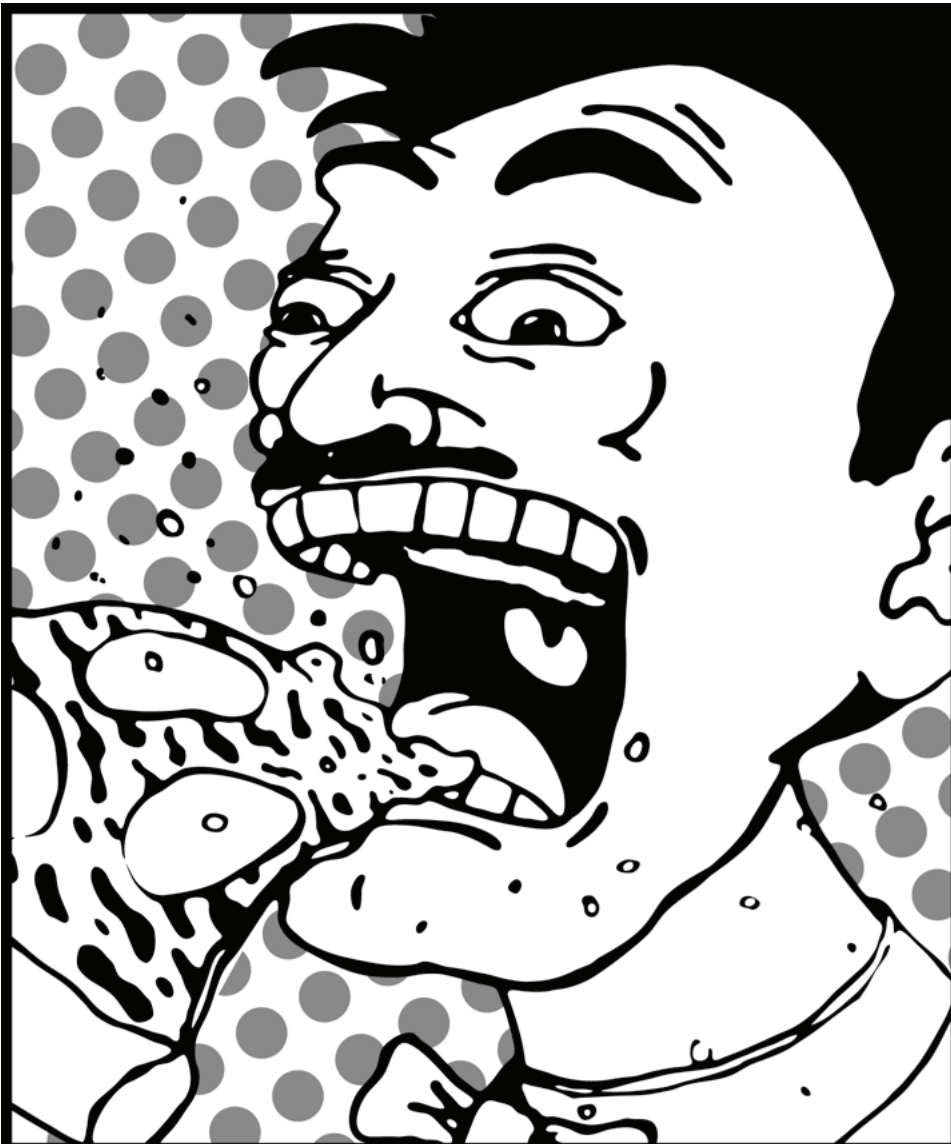
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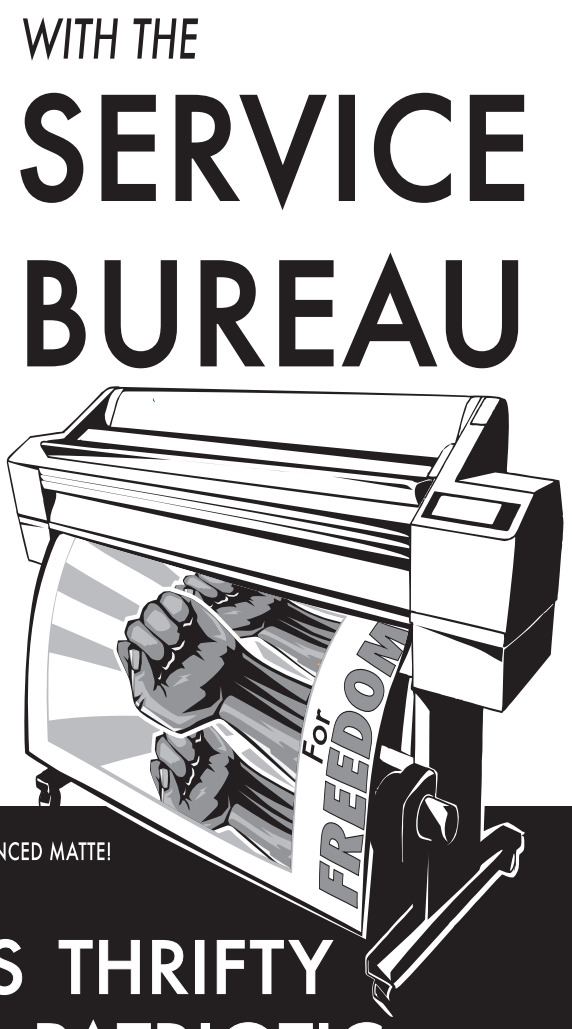
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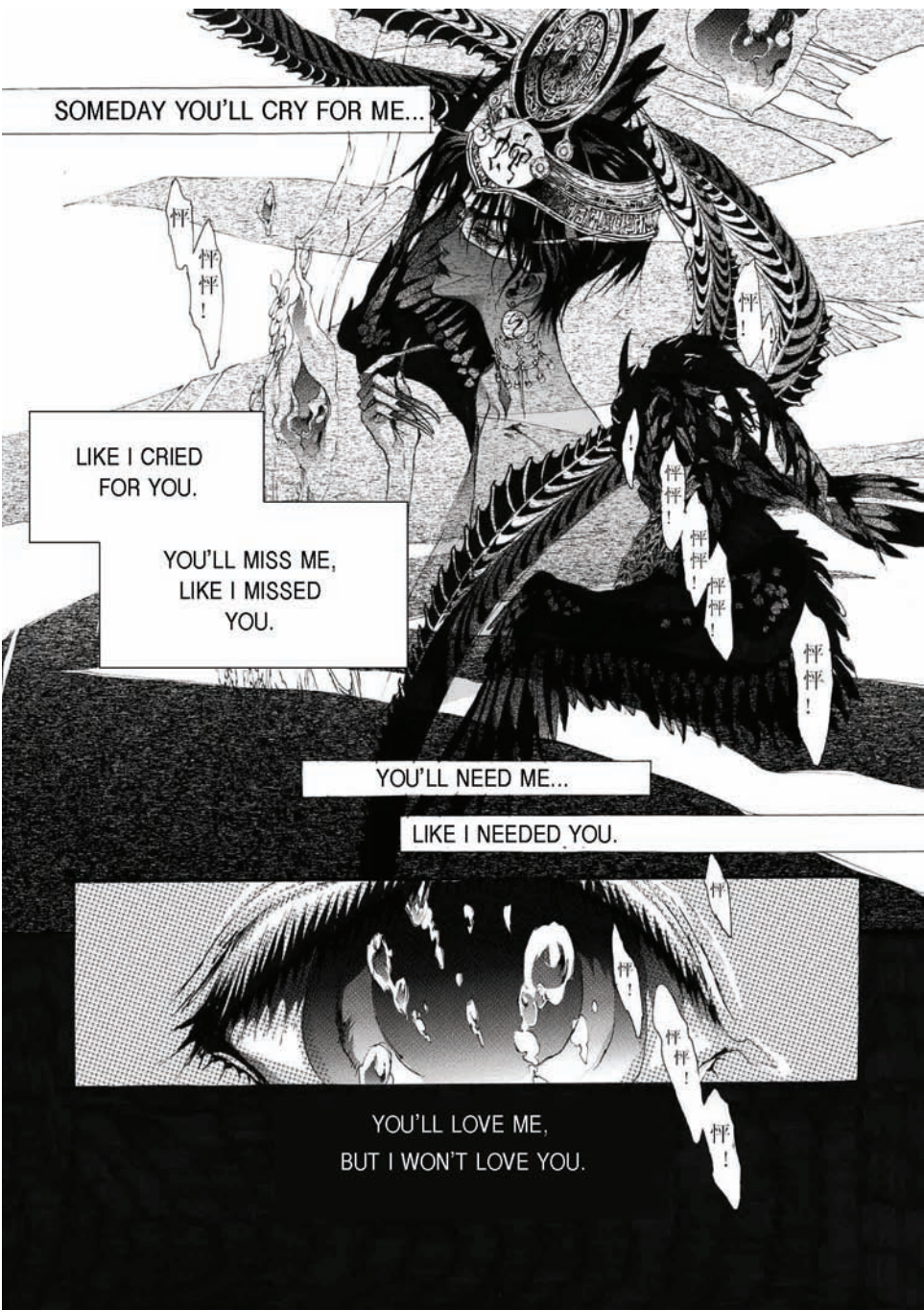
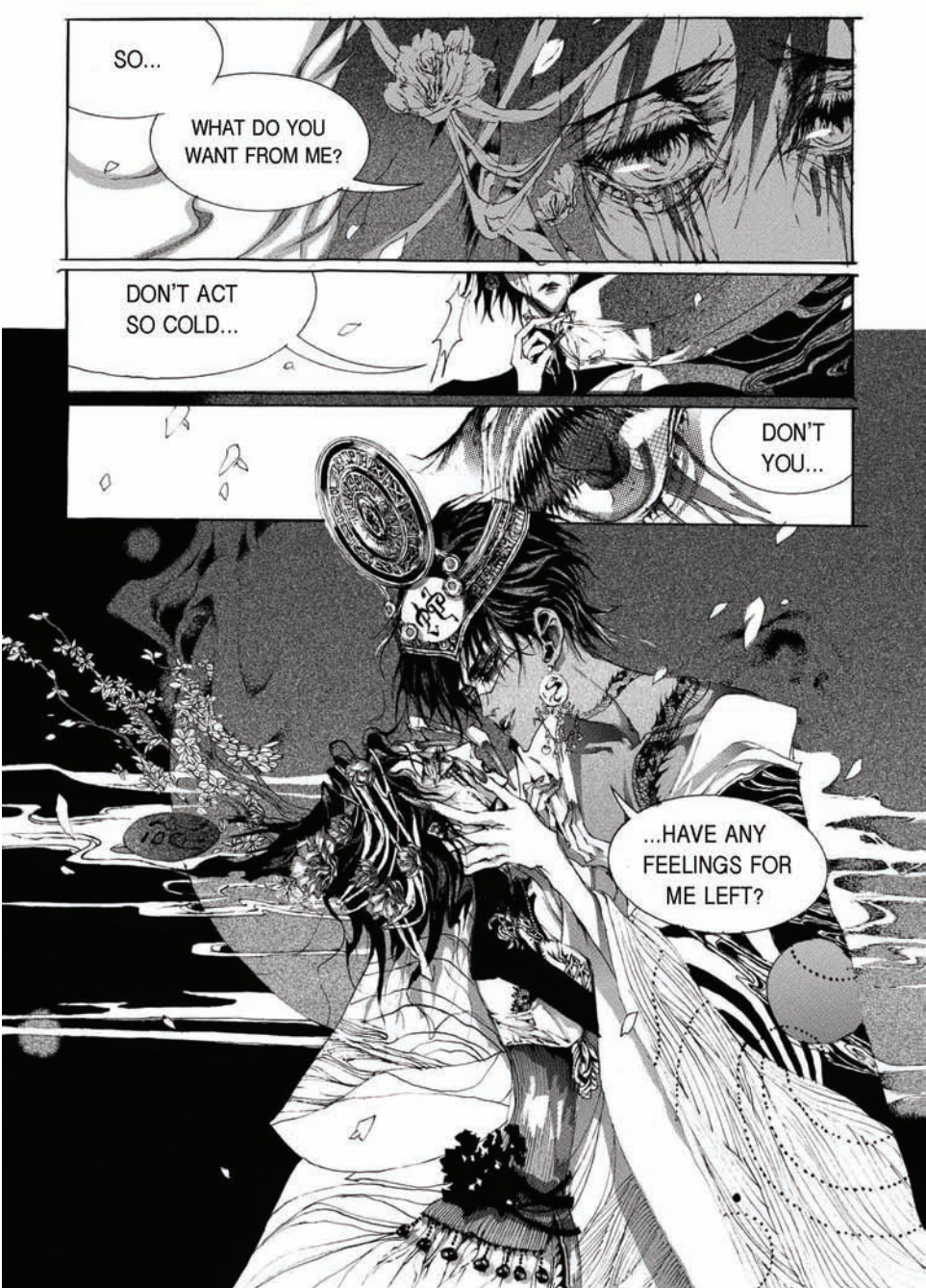
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