

AUDIOPHILES

# f NEWSMAGAZINE

A STUDENT JOURNAL OF ART, CULTURE AND POLITICS

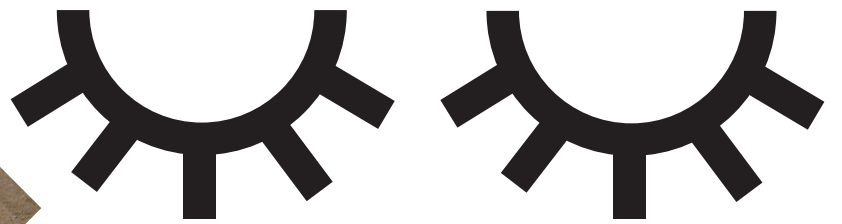
THE SCHOOL OF THE ART INSTITUTE  
OF CHICAGO

TOO BIG TO FAIL TOO  
MUCH TALK  
TOO LITTLE ACTION TOO  
MUCH TO ASK FOR  
TOO LITTLE TOO  
LATE TOO GOOD TO BE  
TRUE TOO  
BEAUTIFUL FOR WORDS  
TOO MUCH  
INFORMATION






# f NEWSMAGAZINE



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#### The Mission/Sub-Mission

Staff writer Diana Buendía profiles Chicago gallery The Mission Projects.

#### “Super Moment” at the LeRoy Neiman Center Gallery

Web editor Michelle Weidman reviews recent SAIC graduate Max Garrett's solo show.


#### Pitchfork Music Festival

Music editor Brandon Goei with staff writers Kris Lenz and Chris Kareska offer in-depth coverage of the Pitchfork Music Festival.

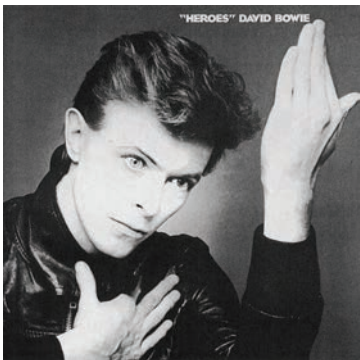
#### DIY Chi: New Capital

Multimedia editor Dijana Kadic presents the latest episode of DIY Chi, profiling artist-run gallery and art space New Capital.

*If you have a story, article or note that you want published on Fnewsmagazine.com, send submissions to [webeditor@fnewsmagazine.com](mailto:webeditor@fnewsmagazine.com).*



# STARTING



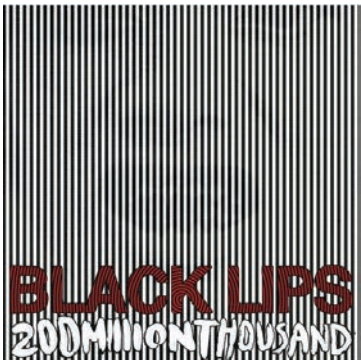
**David Bowie –  
“Heroes”  
from *Heroes* (1977)**

The instrumentation used to kick off “Heroes” seems to be specifically engineered to produce blind optimism. Buzzsaw guitars and saxophones work to propel Bowie’s effortlessly cool baritone up to the throat-shredding shout, “We could be heroes!” The lyrics include dolphins, kings and queens, passionate kisses, and of course, heroes. It inspires the kind of victories a new academic year promises.

## Reboot

*the school year  
with a fresh set of sounds*

BY CHRIS KARESKA AND BRANDON GOEI



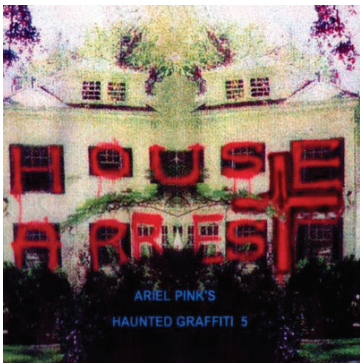
**Black Lips –  
“Starting Over”  
from *200 Million Thousand* (2009)**

On “Starting Over,” the Black Lips slur their words on a resolution to get sober. The song clings to the hopefulness of rebirth at the lowest moment, claiming to start over before actually surviving the final intoxicated event. The Black Lips capture late summer’s hope for a fresh start before the sunburns and hangovers have had the chance to fully heal. Saying you’ll start over always feels good, but the new school year provides a calendar date and a new set of opportunities to make it happen.



**The White Stripes –  
“Sister Do You Know My Name?”  
from *De Stijl* (2000)**

A song for anyone who’s ever looked up the class roster hoping to find someone in particular, “Sister Do You Know My Name?” asks an important question. The duo states it as reductively as the black, white and red color scheme of their album *De Stijl*: “Well we’re back in school again and I don’t really know anyone / I really want to be your friend ‘cause I don’t really know anyone.” Jack White takes an early stab at the theme of his and Meg’s eventual and unlikely hit, “We’re Going to Be Friends.” Fall is here, hear the yell, back to school.



**Ariel Pink’s Haunted Graffiti –  
“Interesting Results”  
from *House Arrest* (2006)**

Producing one’s best work on a full-time student’s schedule can feel impossible, and at times interesting results are all one can hope for. Even Ariel Pink, the endlessly prolific outsider pop icon, has been stuck in a rut, and on “Interesting Results” he outlines the occasional frustrations and inevitable successes of being in the studio daily: “Will I write a song I like today? / Decidedly no, there’s no way, but okay ... every time I pick up the pen I get interesting results.”



**Animal Collective – “College”  
from *Sung Tongs* (2004)**

Animal Collective’s “Sung Tongs” features a 53-second reminder that, really, “You don’t have to go to college.” It’s the voice in the back of your head or on the other end of a phone call with an old friend, but either way it’s reassuring, and ultimately feels like the final words in a difficult discussion.



AUDIOPHILES



**The Vaselines –  
“You Think You’re A Man”  
from *The Way of the Vaselines* (1992)**

Just sleazy enough and with a beat that borders on ironic, “You Think You’re A Man” is probably one of the most straightforward songs about carnal desire you’ll encounter without delving into the world of Top 40 mating calls. When you’ve finally found that artist-paramour that’s too kinky even for you, keep this song at hand. No matter how embarrassed or emasculated you might feel coming out of the experience, no one can resist a smile when those orgasm noises over that beat come out of the speakers.



**Part Chimp -  
“Bring Back the Sound”  
from *I Am Come* (2005)**

When “Bring Back the Sound” creeps in with the jangly crunch of a nervous guitar, it’s the first clue that trouble’s brewing. When the same progression gets backed by a flurry of drum fills and bass blasts, it might as well be a death knell. We’ve all had those moments: a project is due in a few hours and you’re stricken with a creative drought or a bad case of writer’s block, or worse — you’re still drunk. This track from Part Chimp perfectly captures the feeling of stressing out, freaking down and using that momentum to finish that project just in time, buzzing with adrenaline.



**The Who –  
“Tattoo”  
from *The Who Sell Out* (1967)**

During my stint at SAIC, I haven’t met a single art student whose tattoo I didn’t appreciate for one reason or another — a fine indication of the caliber of the student body. That doesn’t mean, of course, that truly horrifying tattoos don’t exist. It seems that more and more young people these days forget that these things are permanent, and that maybe, one day, the PTA board they’ll serve on won’t appreciate the pentagram etched into their scalp. So let Roger Daltrey’s half-sarcasm be a word to the wise: “I expect I’ll regret you / but the skin graft man won’t get you / You’ll be there when I die.



**Japandroids –  
“The Nights of Wine and Roses”  
from *Celebration Rock* (2011)**

SAIC isn’t really a “party school” per se — it’s more of a “group show” school. Luckily, those group shows often end up being parties anyway, except with stranger wall decorations. Of course, the works are the product of vision and dedication, but it doesn’t stop the celebration from raging as hard as it ever would. This Japandroids tune works on the same premise, reeking of hedonism like other party songs, but adding that glimmer of ambition dangling on the wall: “Don’t we have anything to live for? / Well of course we do, but ’til they come true / we’re drinking.”



**Yeah Yeah Yeahs –  
“Art Star”  
from *Yeah Yeah Yeahs* (2001)**

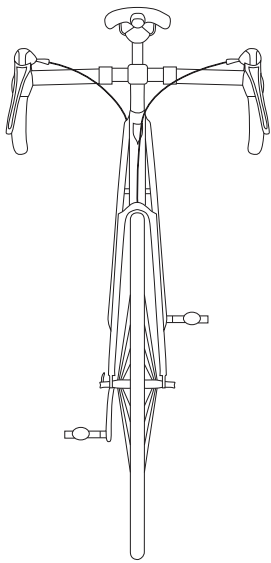
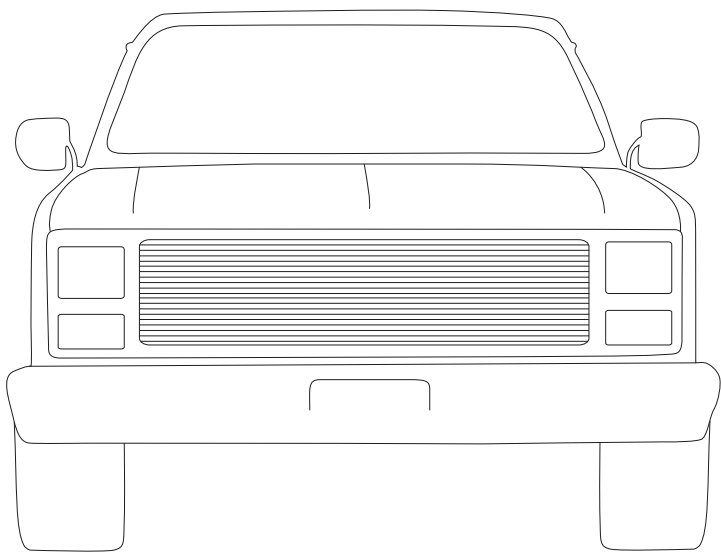
September means gallery openings, and gallery openings mean ignoring the art on the walls and trying to rub elbows with your future mentors. Don’t get me wrong: the art world is a deeply enriching arena full of innovation and creative savants. But they won’t be there that evening. Even if talent makes an appearance, they’ll be reciting the words of Karen O: “I’ve been working on a piece that speaks of sex and desperation.” Don’t expect an intellectual revelation. Instead, buckle down and scream along with the chorus.



***Listen to the playlist and bonus tracks on spotify***



SAFETY



BY F STAFF

Chicago might seem like an ideal biking city with its flat streets, bike lanes and easy lakefront access. Unfortunately, the truth is far less rosy. Chicago bicyclists and motorists are locked in a veritable Cold War that occasionally flares into sudden, often tragic violence. The stakes: broken windshields and superficial dents for motorists, life and limb for bicyclists.

Over the summer three F Newsmagazine staff members were involved in car vs. bicycle accidents, ranging from bumps and bruises to an extended hospital stay. With these incidents fresh on our minds, we decided to put together some, perhaps obvious, pointers for all Chicago bicyclists in the hope you'll learn from our mistakes/bad luck.

WHAT TO DO AFTER AN ACCIDENT



**GET MEDICAL ATTENTION** Do this immediately. You'll likely be in shock and unable to properly assess your injuries. If you wait too long before seeing a doctor you may end up in a fight with your insurance company about the cause of the injuries.



**FILE A POLICE REPORT** If there is any damage to you or your bike, call the police. The ensuing reports, even for minor damage, will prove essential in any insurance proceedings.



**GATHER ALL INFORMATION AT THE SCENE** Get the driver's license number, license plate number and insurance info. Also, locate any witnesses to the crash and get their digits. The police may do this at the scene but it's good to have back up just in case.



**DOCUMENT ALL DAMAGES** Take pictures of your poor broken bicycle, the gnarly road rash on your leg, the obscured road sign or anything else that seems relevant.



**KEEP MEDICAL DOCUMENTS AND RECEIPTS** Even if you buy bandages or other seemingly insignificant things, you may get paid back for these in a settlement.



**DON'T TALK TO THE OTHER PERSON'S INSURANCE COMPANY** A representative of the company will likely contact you for your side of the story. You DO NOT have to talk to them. In fact, you could hurt your own case by saying something incorrectly. Instead, go to the next step.



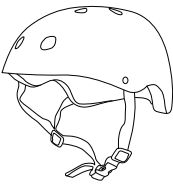
**CONTACT A LAWYER** If there is any bodily harm, you probably need a lawyer. Contact Active Transportation Alliance (<http://www.activetrans.org>) and they can point you toward approved lawyers who double as bicycling advocates. These lawyers will honestly discuss the case with you and let you know whether you even need their services.



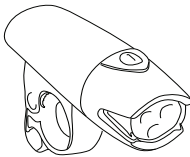
**PRAY TO WHATEVER DEITY (OR LACK OF ONE) YOU PREFER** You lucky bastard, you just survived a crash, no matter how minor. People die every day on their bicycles through no fault of their own. Be thankful and learn from any mistakes.

Hat tip to Active Transport Alliance for the crash info. Learn more at: <http://www.activetrans.org/crashsupport/faq>

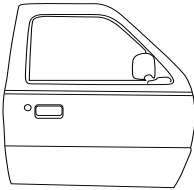
GEAR UP CORRECTLY



**WEAR A HELMET** Don't whine, just do it. You can find cool ones so you don't look dopey. Accessorize, have fun. It might save your life.

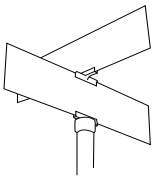


**GET LIGHTS AND REFLECTORS** Illinois State Law requires a front light, a rear light and wheel reflectors. Not only do they make you more visible, but they also hold up in court. You may be found liable if you aren't properly shiny.



**DECLINE YOUR DOOR PRIZE** Car doors are a city's silent bike killer. Often motorists don't use their rearview mirrors before opening car doors. These doors can swing into your path and cause major damage, even death. To combat this, be wary of cars parked along bike lanes and make sure you're prepared to pull evasive maneuvers if a door is suddenly opened.

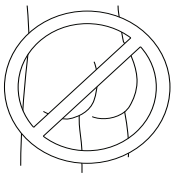
PICK YOUR ROUTES WISELY



**AVOID HIGH TRAFFIC STREETS** like Western or North Avenues. Instead, take side streets or streets dotted with stop signs that slow traffic. For example, Damen is an excellent alternative to Western. Sure, your commute may take a bit longer but slower routes can be less stressful on mind and body.



**TAKE THE LAKE** The lakeshore path is far from perfect and thickly populated with the stupidest of humans. Still, if you are careful it's easy to avoid serious accidents, and the lack of stop signs and traffic lights can make for a smooth ride. On the path it's important to keep a cool head. You will literally experience the stupidest imaginable human behaviors. It's easy to get riled but if you relax and enjoy the views, your experience will be miles grander.



**DON'T RIDE LIKE AN ASSHOLE** Ignoring traffic lights and stop signs is stupid. Recognize that you're sharing the road with two-ton monstrosities looking for any opportunity to kill. Not only can you make yourself more vulnerable, but if there is an accident you can forget about a favorable court decision if it was YOU who ran the red light.



TIP SHEET

# KNOW YOUR ROLL

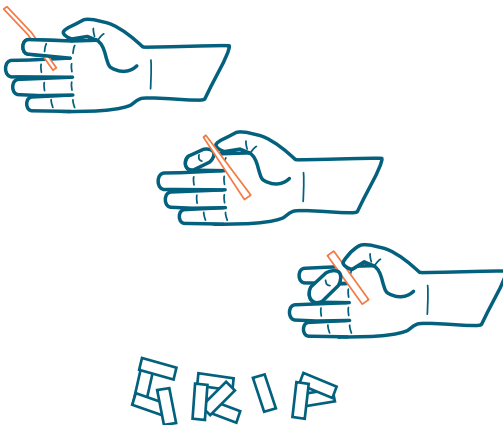
BY BRANDON GOEI

This is September: a fresh new start for the seething hoards of students looking to make their impact on the world. The notion is even more romantic for art students, who are ideally searching for ways to transcend skills and techniques, reaching for the sublime. There's a lot of pressure on young artists out there, and one way to measure it is in the overflowing ashtrays in front of all SAIC buildings. That's why we've provided you with a step-by-step guide on how to smoke like a true artist-type – by rolling your own special blend of smokeable stress aids. (Tobacco cigarettes, that is. F Newsmagazine would never advocate for illegal substance abuse.)



It doesn't matter which brand you choose – it'll all taste like smoke. Flavor is something you worry about when you're spending a fortune on cigars and pairing them with Napoleon's private cognac stash. The taste of tobacco is secondary to your cherished nicotine buzz and, more importantly, your image. Instead, throw away the bag it comes in and opt for a pouch of your own. The choice is yours – go for something between “rustic” and I'm better than you,” leaning more towards the latter.

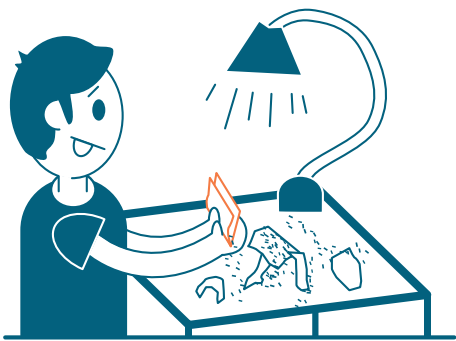
1



Your grip is the likely the most important part of your roll-your-own experience. There are three main methods to consider:

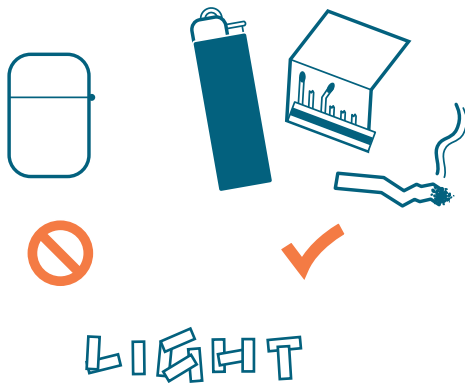
- 1) The Gentleman** (between the index and middle fingers): the traditional grip, that oozes with class and charm. Bonus irony points for using it with a bent cigarette that's mostly paper.
- 2) The Stoner** (between the index finger and thumb): the choice of potheads everywhere and the most effective way to smoke your rollie down to the nub.
- 3) The Assassin** (between the middle finger and thumb): perfect for short cigs and smoking in the rain, this is the grip of choice for street thugs and hired guns. Complete the look with a piercing stare that says, “I am about to commit a felony.”

3



*Know this:* you will never roll cigarettes as well as a machine. You are a bag of meat and your hand-rolled cigarettes will come out looking like shriveled white turds about 80% of the time. Feel free to try it out in private, but not too often – part of the appeal of rolling your own is that you can look like a displaced urban cowboy/hopeless drug addict in public.

4



No Zippos. Chain smoke if possible.

5

PASSE

If you've followed steps one through four, you're almost there, but don't rush it – presentation is key here. Your glasses can be sun or prescription, but they have to look like you either pried them off Buddy Holly's corpse or bought them at Lady Gaga's yard sale. Have a conversation with someone – yourself, if no one else is around. (It adds to the mystique.) If it's winter, put your hood up. If it's summer, glare at the tourists like a hungry predator.

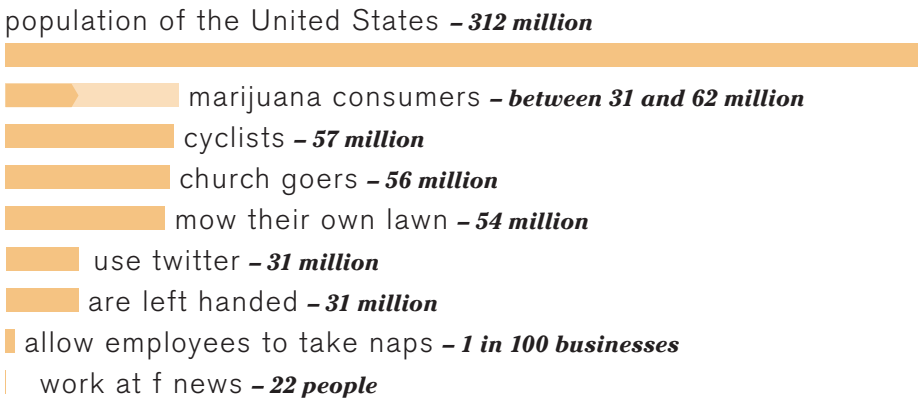
Congratulations! You're ready to stand out in front of your art school building and look like an art student.



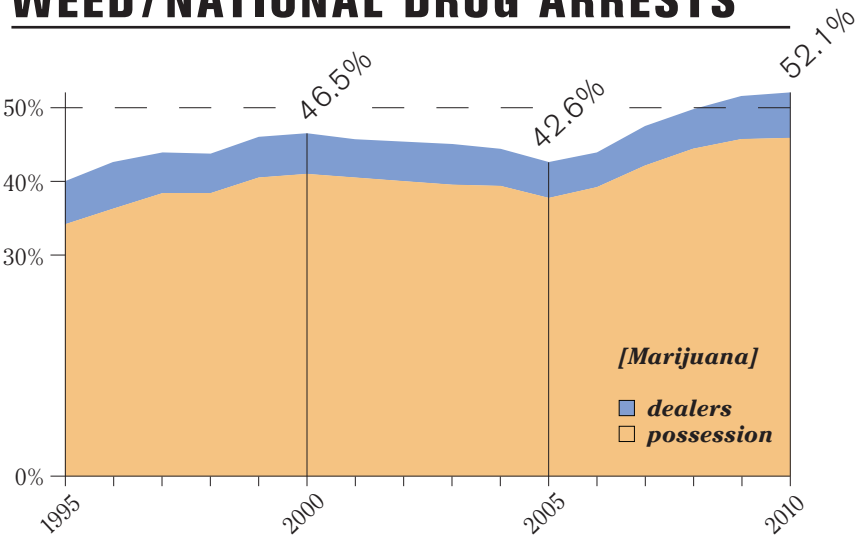
NEWS



THE U.S. AT A GLANCE



WEED/NATIONAL DRUG ARRESTS





NEWS

CHICAGO LAW DECRIMINALIZES MARIJUANA POSSESSION, BUT SOME STILL FEEL THE HEAT

BY ALEJANDRA GONZÁLEZ ROMO

From now on, people who carry pot in their pockets won't be arrested if caught by the police. (Well, it's a little more complicated than that.) Starting August 4 police will issue fines from \$250 to \$500 for marijuana possession. Smoking in public is a different issue, however, so watch out. Keep in mind as well, that the recently passed law does not apply to marijuana users aged 17 and under. Those found with more than 15 grams or without a valid photo identification will still face arrest.

Those arrested may also be required to do community service and attend drug education sessions in addition to paying the fine. The penalties for marijuana use in public spaces will remain and may lead to mandatory jail sentences of 30 days to one year.

According to the Chicago Tribune, 18,000 people are arrested each year for pot possession in Chicago, the passing of this new law will certainly result in a juicy new source of income for the city. Nevertheless, Rahm Emanuel insists that the measure is not motivated by the money (which could potentially help the city's deficit). "The only revenue I'm interested in, comes from not paying for these officers time and a half to sit in a courtroom for four hours on something that 80 to 90 percent of the time will be thrown out — everybody, both the residents and police officers and judges, already knows the outcome," said the mayor to the Tribune.

Police Superintendent Garry McCarthy estimates that the new ordinance will free up more than 20,000 hours of police time to fight other crimes and generate the equivalent of about \$1 million in savings.

Leaving the motivation of the decision aside, could this be seen as a step towards legalization? Not really. The law is ambiguous and subject to police discretion and interpretation. For example, what determines the amount of the fine is not specified and, as it already happens, it will not solve the problem of the racial gap in arrests.

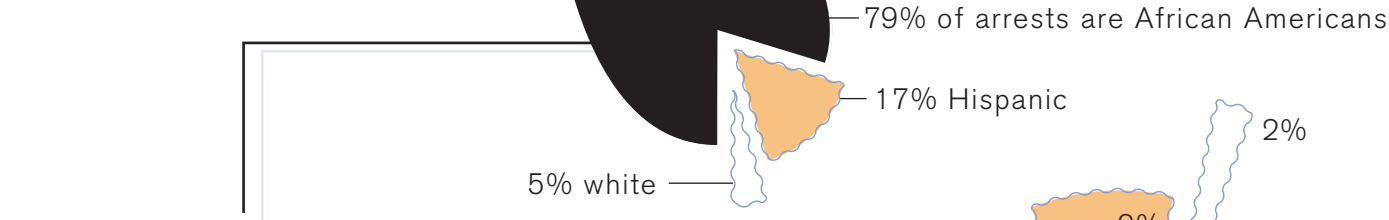
"The ratio of black to white arrests for marijuana possession in Chicago is 15 to 1," according to the Chicago Reader's analysis of police and court data. And by the time the cases make their way through the court system, the gap widens even further: the ratio of those who plead or are found guilty to those found innocent is 40 to 1.

Government studies consistently find white people to be the primary users of the illegal substance. Still, "98 percent of people who are convicted of possessing small amounts of marijuana are Hispanic or Black," according to the Marijuana Arrest Research Project, which studies trends of marijuana possession in large U.S. cities.

It is likely that what has happened in New York, where the same law passed a while ago, will happen in Chicago — police will continue to arrest the population at the lowest end of the income range (often Black or Hispanic), which are the least likely to be able to afford the fines and, therefore, will continue to be incarcerated.

So, to stay out of jail, the best piece of advice is still: be white.

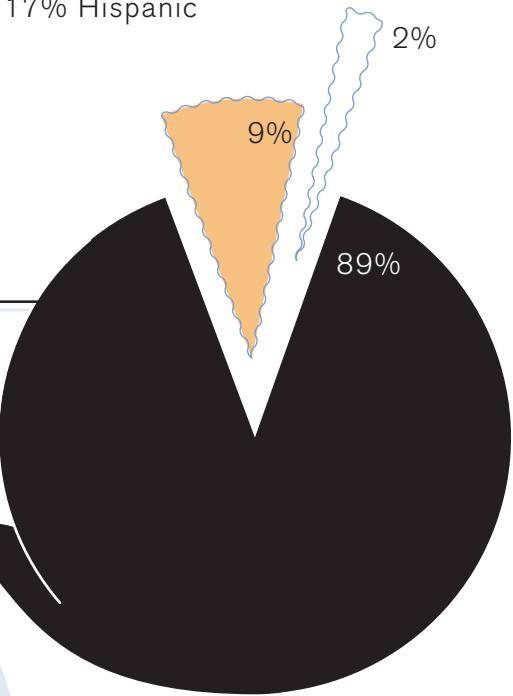
THE NUMBER OF CHICAGOANS BETWEEN 2009 & 2010 ARRESTED FOR MARIJUANA



15 black arrests for every 1 white arrest



40 blacks are found guilty for every 1 white



ARE FOUND GUILTY

SEIZED MARIJUANA VARIED FROM \$2 TO \$170 AMOUNTS, WITH AN AVERAGE OF



(STREET VALUE)

BLACK CONVICTIONS ARE A MAJORITY EVERYWHERE EXCEPT SHAKESPEARE (LOGAN SQUARE & WEST TOWN), ALBANY PARK, AND JEFFERSON PARK

SOURCES & ADDITIONAL INFORMATION

Chicago and Marijuana Use

Chicago Reader, *The Grass Gap*, reported by Mick Dunke and Ben Joravsky.

Drug use by high-school students

Youth Risk Behavior Survey 1999, Centers for Disease Control, reported in *Morbidity and Mortality Weekly Report*, Vol. 49, No. 22-5, p. 66, Table 24.

How much money is spent on fighting drug trafficking

Fox News, *AP IMPACT: After 40 years, \$1 trillion, US War on Drugs has failed to meet any of its goals.*

Government profits if marijuana was legal and taxed

Bloomberg, *Businessweek: Legalize Marijuana for Tax Revenue.*

Felony drug defendants in state courts

US Dept. of Justice Bureau of Justice Statistics, *State Court Sentencing of Convicted Felons, 1996*, February 2000, p. 13, Table 2.5.

Lifetime prevalence of drug use

US Dept. of Health and Human Services Substance Abuse and Mental Health Services Administration, *Summary of Findings from the 1999 National Household Survey on Drug Abuse*, August 2000, p. G-13, Table G-13.

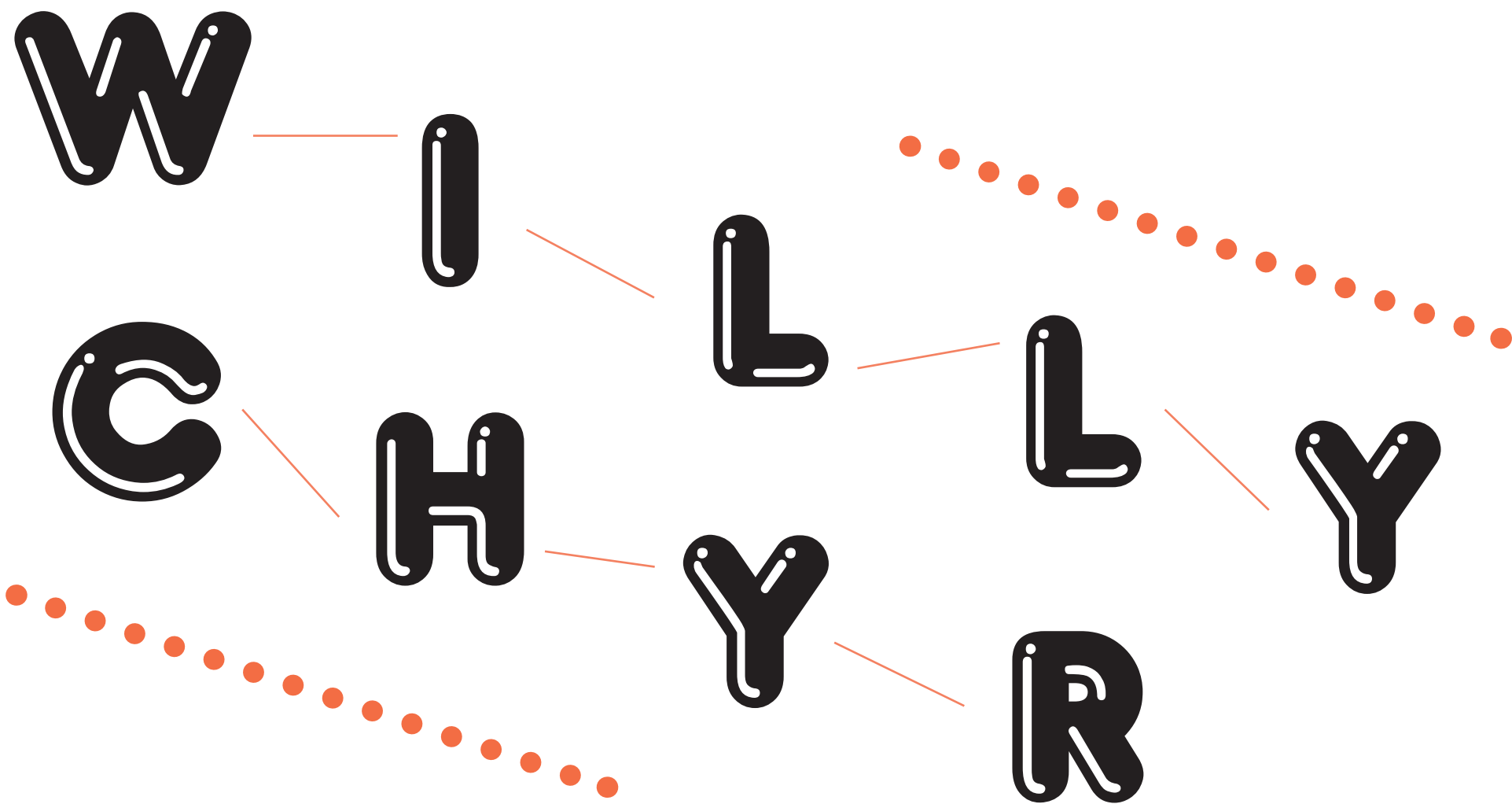
Marijuana crime data tables

FBI Uniform Crime Reports 1970-2010.

infographic by Quinn Keaveney



PROFILE



*The intrepid artist weighs in on balloons, generative processes and his recent commission by Beck's*

BY KIM HARTY

You may have heard of Willy Chyr (pronounced “cheer”) without even knowing it. Maybe you’ve seen his playful balloon sculptures on Gizmodo.com or read about his crowd-sourced novel in TIME magazine. Remember the much talked about “Always” ad featuring a maxi pad with a drop of blood on it? Yep, that’s him too. If you haven’t seen Chyr’s work yet, you will soon, because his balloon sculptures are about to be featured on Beck’s beer bottle labels for the upcoming advertising campaign “Live Beyond the Labels.”

I met Chyr for coffee at New Wave on Milwaukee Avenue. With his thick, black-rimmed glasses, he fit seamlessly in the crowd of young creatives hunched over their laptops. As we sat down to chat about his balloon sculptures (which take the shape of anything from jellyfish to neurons), the generative process and the commercially driven art market, I was impressed by how articulate and down-to-earth he was about his rapid success. In three short years from receiving a bachelor’s degree in physics and economics from University of Chicago, he has garnered nationwide press, received international design awards and been commissioned to design for Beck’s and AOL and — did I mention? — he’s never taken an art class.

Beck’s beer approached Chyr to design a limited edition art label, joining the ranks of M.I.A., Jeff Koons, Yoko Ono, Andy Warhol and Damien Hirst. It’s a little tragic when a corporate ad campaign embodies the artistic spirit but it’s no accident that Beck’s stumbled upon an interdisciplinary artist like Chyr for “Live Beyond the Labels.”

Chyr began creating his exuberant balloon sculptures after joining Le Vorris & Vox Circus while at The University of Chicago. There he learned the art of balloon twisting and began to create structures that mimicked different biological systems. Over time Chyr’s work evolved from representational forms to forms derived from generative processes. Although Chyr’s sculptures are no longer of specific life forms, his signature brightly colored orbs and complex webbing still carry the authority of a scientific diagram. “I feel that in the beginning I was trying to replicate objects,” Chyr explains to F Newsmagazine. “Here I’m trying to replicate processes. Instead of trying to make a tree, I think about how a tree grows and try to grow the balloons that way.”

Generative processes take many forms in Chyr’s work. If you visit his blog, you will find animations developed by programming various algorithms to



Image courtesy of Willy Chyr



PROFILE

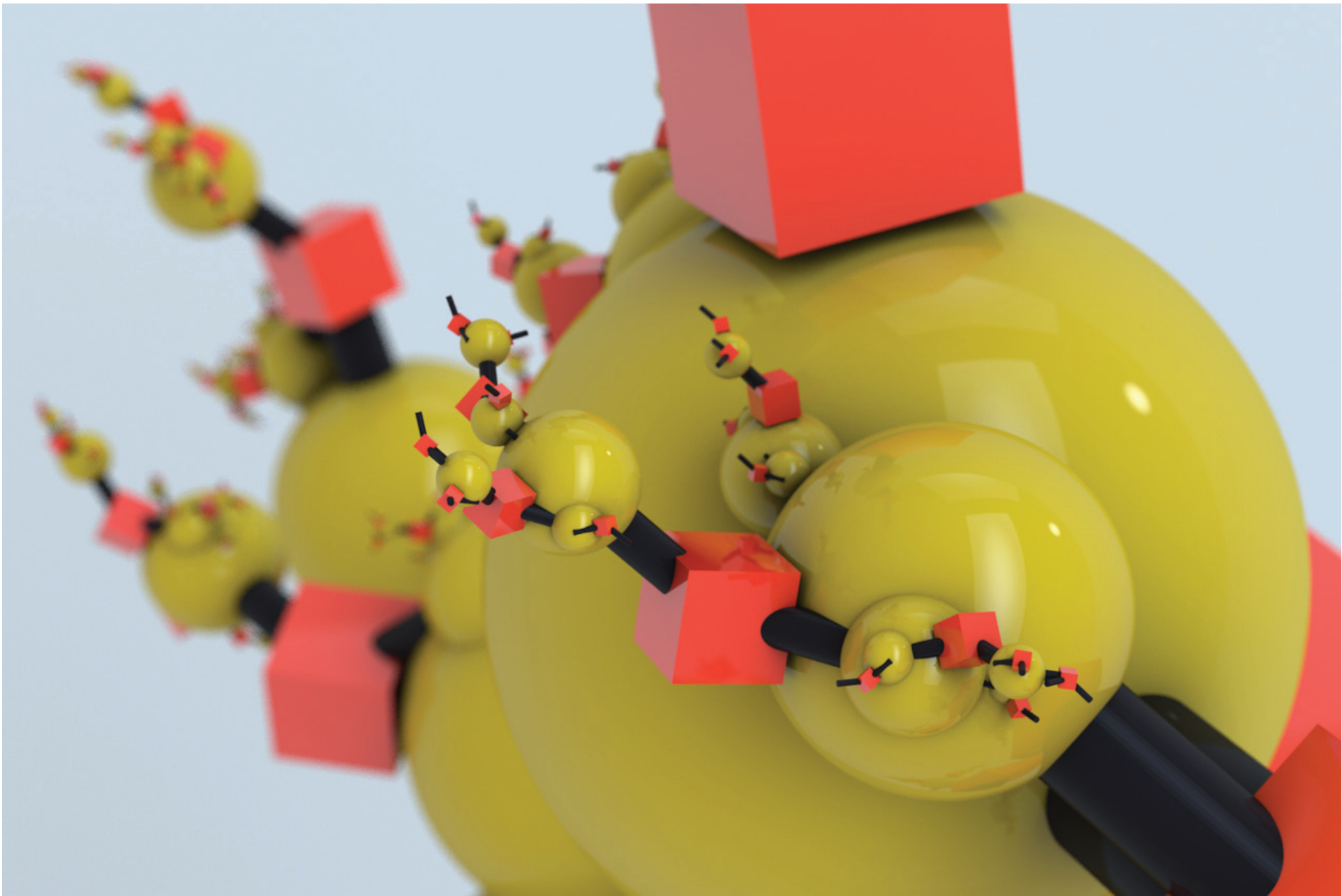


Image courtesy of Willy Chyr



Image courtesy of Willy Chyr

create fractal patterns. Frustrated by how discussion of his work stopped at “Oh, cool, balloons!” Chyr became interested in programming. “I did a lot of programming to test out algorithms. You can set up your rules and have the computer repeat it 1000 times in a second. This allows you to immediately see how changing initial parameters can lead to a completely different results.”

The artist’s experience programming animations not only informed his balloon sculptures, but also inspired “The Collaborators,” a crowd-sourced novel authored by Internet users. Written one line at a time, participants submitted sentences 140 characters or less and voted to decide which sentence to publish. “With the Collaborators I was thinking how it is possible to get billions of people to write a book together. How can you set up a mechanism of interaction within a crowd to create something bigger than individual submissions? Maybe this book isn’t a good one, but the rules are what is interesting.”

Although Chyr’s crowd-sourced novel and balloon sculptures have been published in a host of online and print publications, when Beck’s contacted him to design for the ad campaign, it came as a surprise. “I thought it was too good to be true — up until March, when they sent me

the sample bottles, I thought it was a scam.”

Although this was only the second time Chyr has done a corporate commission (the first was for AOL), he had already made a splash in the advertising world as an intern for the notorious Chicago ad agency Leo Burnett. There he created an award-winning feminine hygiene ad for “Always” and made international news as the first to ever feature blood.

“I made the ad and showed it to the creative director of “Always”, who rejected it, but along the way someone showed my ad to chief creative officer. They said, ‘This [is] good. We’re going to make it.’ I thought for sure they would offer me a job, but being 22 at the time, I wasn’t aware of office politics. I had managed to piss off just about everyone besides the CCO. When I left two days later, they sold the ad to the client. I was credited as art director, but didn’t make a single penny. The design went on to win all these awards and I was unemployed for six months.”

When asked about how he felt about a corporation using his art work as a branding strategy, he responded: “I think that in the larger scope, like it or not, large corporations have become the new Medicis, supporting the arts. I think that if they approach it the right way it is a great platform for the artist to gain expo-

sure without sacrificing artistic vision. ... The bigger question is, Does it ruin the purity of your art form? At the end of the day, it is an industry. If I only showed in galleries, it would probably still be Beck’s buying my work; it would just be the CEO of Beck’s, because it’s the CEO who has the money to go to the gallery.”

However, now that Chyr’s work is on a beer label, we can all be collectors of his otherwise ephemeral balloon sculptures. Reflecting on the role of advertising in the context of the pop art, he mused: “Lichtenstein took comics and brought them into art, but I think the reverse also happened, where art found its way into advertising.”

F INVESTIGATES

# CASH BACK

What will your financial aid refund look like?

BY MICHELLE WEIDMAN

SAIC’s Student Financial Services (SFS) has made significant changes to cost of attendance for the 2012-2013 academic year, which will lead to lower refunds for many students.

Cost of attendance is calculated by adding direct educational costs (tuition and fees) and indirect educational costs (books and supplies, transportation, room and board, and personal expenses). Each year SFS determines how much students are expected to spend on indirect educational costs, and this year they decided previous estimates were too high. Reducing these amounts can decrease the total amount of loans necessary to cover these expenses.

For example, the estimated cost for books and supplies for a graduate student in a studio program in 2011-2012 was \$1370; for 2012-2013 it is \$855. SFS also reduced their estimates for all other categories including personal, transportation, and room and board for all students (see infographic for the total amount that indirect educational expenses have been reduced for all students).

The decreases cannot be attributed to an actual decrease in the cost of living. According to the Consumer Price Index, the cost of living in the Chicago area has increased by 1.1 percent since July 2011. This year SFS adjusted the estimates based solely on a student survey they conducted October 2011.

“Our tuition is comparable, give or take, to our peers, but our cost of attendance was significantly higher,” Rose Milkowski, Vice President of Enrollment Management, told F Newsmagazine. “Part of that is because Chicago is an expensive place to live, but our estimates for certain categories like books and supplies seemed disproportionate.”

In order to gauge the accuracy of their previous estimates, SFS surveyed 1700 undergraduate students and received about a 33% response rate. “The student

responses actually would have decreased [the indirect educational costs] more, but we thought that was drastic and would have impacted their loan availability, so we went on the very high end of student responses,” Milkowski explained.

If SAIC’s estimates were previously higher than the estimates of other institutions, they are now significantly lower. F Newsmagazine looked at indirect expenses from The Rhode Island School of Design, California College of the Arts, Pratt Institute in Brooklyn, Loyola University and The University of Chicago. Pratt Institute was at the high end with \$9250 allocated for indirect educational costs for off-campus undergraduate students and Loyola at the low end with \$7410. For an SAIC student, it is now \$6395, which is lower than the estimates made in 2009, according to student budgeting worksheets distributed by SFS.

Despite these differences, Milkowski emphasized, “[For] any student who struggles with that cost of attendance and can justify that they have to spend more, we can always make adjustments for them, no problem. If any students are greatly impacted they should talk to their financial services counselor and go through the process of extending their cost of attendance, for special cases.”

“Colleges and universities are given wide flexibility in how they determine the component parts that make up cost of attendance,” said Rachel Fishman, a policy analyst for the Education Policy Program for the New America Foundation, a nonprofit, nonpartisan public policy institute. “There is no regulation that specifies exactly how it’s calculated — just what needs to be reported.”

F Newsmagazine spoke with Fishman in order to get a better understanding of how the cost of attendance is determined and what effect it can have on individual students. She confirmed that reducing the cost of attendance could potentially reduce the amount of aid offered to students.

FinAid.org, an award-winning nonpartisan site dedicated to providing “comprehensive and objective” information about financial aid in the United States, offers further insight into institutional reasons for lowering the indirect educational cost estimates. According to the website, “Some schools deliberately keep the student budget artificially low, since prospective students often use cost of attendance to compare competing schools.”

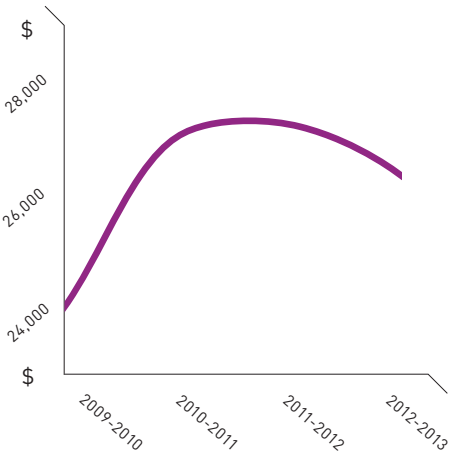
The website provides another reason, “The school might also use a lower standard student budget to discourage overborrowing by students. Students who have basic expenses beyond those specified by the budget are forced to ask for an increase.”

Fishman pointed out that according to the Project on Student Debt, SAIC has the highest average debt for 2010 graduates in all of Illinois at \$39,306, with 50% of students graduating with debt. This is well above the the national average which is \$25,250.

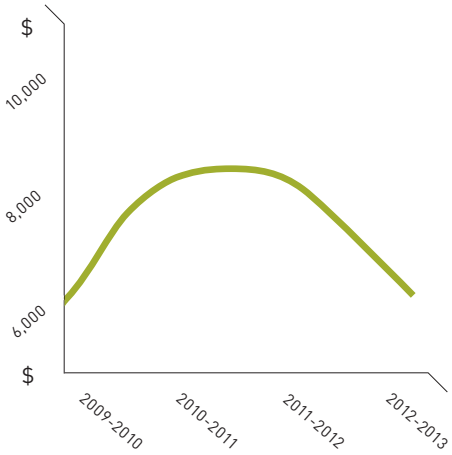
“It looks like student defaults on loans have been rising slightly,” She said. “The two year default rate on federal student loans for SAIC is 6.9%. Schools don’t want their defaults to get too high, because if they do, they could face serious sanctions, like losing Title IV aid eligibility, but SAIC is nowhere near [losing their eligibility].”

Decreasing the cost of attendance and, consequently, student debt may be a positive change for SAIC and its students if the new estimates accurately reflect student spending. But the verdict is still out on how much the changes will affect current and future students. The method chosen to lower the cost of attendance, however, highlights a systemic problem with the cost of higher education and a seeming inability to curb ever-increasing tuition and fees.

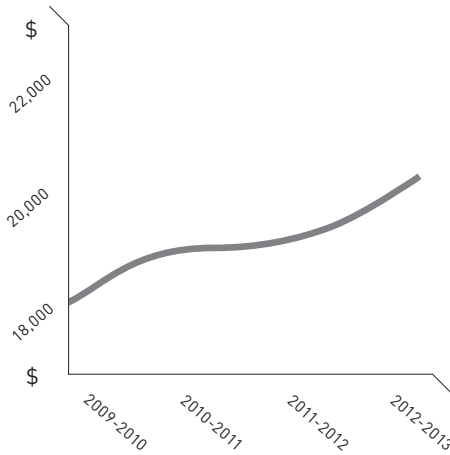
Decreasing the cost of attendance and, consequently, student debt may be a positive change for SAIC and its students if the new estimates accurately reflect student spending, though the verdict is still out on how much the changes will affect current and future students.



cost of attendance



indirect expenses



direct expenses

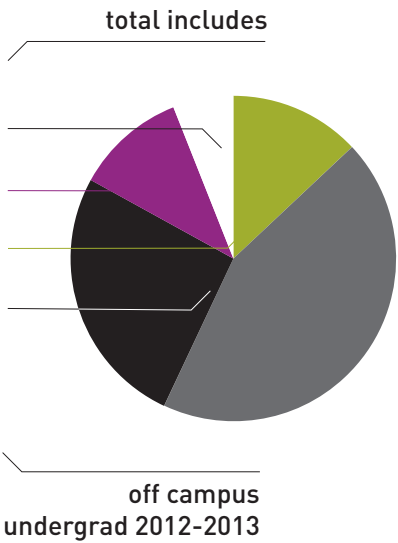


# COMPARING COSTS OF ATTENDANCE

**At a glance:** How SAIC’s estimates have changed

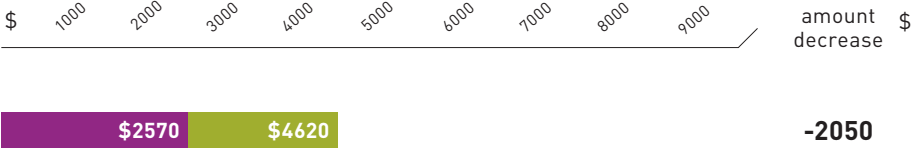


\* The “Figure Your Costs” worksheets for 2012-2013 no longer makes the distinction between independent and dependent off campus undergraduate students.



## graduate studio

**on campus**  
independent



**off campus**



**at home**



## undergrad costs (off campus) 2012-2013

Information taken from the schools’ websites with the exception of Loyola’s info which was found at [collegedata.com](http://collegedata.com)

direct	indirect	total
	SAIC	
<b>\$20,498</b>	<b>\$6,395</b>	<b>\$26,893</b>
	RISD	
<b>\$20,666</b>	<b>\$9,193</b>	<b>\$29,859</b>
	CCA	
<b>\$19,399</b>	<b>\$7,555</b>	<b>\$26,954</b>
	Pratt	
<b>\$20,546</b>	<b>\$9,250</b>	<b>\$29,796</b>
	Loyola	
<b>\$16,647</b>	<b>\$7,410</b>	<b>\$24,057</b>
	U of Chicago	
<b>\$22,287</b>	<b>\$8,408</b>	<b>\$31,212</b>

## graduate non-studio

**on campus**  
independent



**off campus**



**at home**



## undergrad studio

**on campus**



**off campus**  
dependent



**off campus**  
independent



**at home**



## undergrad non-studio

**on campus**



**off campus**  
dependent



**off campus**  
independent



**at home**



If your aid does not cover your cost of attendance, a student budget appeal may be submitted online by filling out an electronic form found at [http://www.saic.edu/forms/appeal\\_form.html](http://www.saic.edu/forms/appeal_form.html) and providing any relevant documentation, such as a copy of your lease, to the Student Financial Services office. According to the SFS website, a student applicant should expect a response within 7 to 10 days.

— THE LOAN-SOME CROWDED MIDWEST —  
GET TO KNOW THE DIFFERENCES BETWEEN YOUR LOANS

**DIRECT SUBSIDIZED\***  
(STAFFORD)

US DEPT. OF ED. PAYS  
INTEREST DURING AT LEAST  
HALF-TIME STATUS OR PERIOD  
OF DEFERMENT BETWEEN:



AND INTEREST NOT  
PAID DURING GRACE  
PERIOD (6 MO.) IS  
ADDED TO PRINCIPAL.

**3.4%**

INTEREST RATE  
(MAXIMUM CHANGES WITH  
STUDENT STANDING)

**1%**

LOAN ORIGATION FEE  
(DEDUCTED FROM DISBURSEMENTS)



UNDERGRADS ONLY

**DIRECT UNSUBSIDIZED\***  
(STAFFORD)

BOTH UNDERGRADS or GRADS



INTEREST ACCRUES DURING ALL PERIODS.  
INTEREST NOT PAID DURING SCHOOL,  
GRACE PERIOD, DEFERMENT, OR  
FORBEARANCE ADDED TO PRINCIPAL.

**6.8%**

INTEREST RATE  
(MAXIMUM CHANGES WITH  
STUDENT STANDING)

LOAN ORIGATION FEE  
(DEDUCTED FROM DISBURSEMENTS)

**1%**

\*SOURCE OF LOAN VARIES FROM INSTITUTION TO INSTITUTION.

**DIRECT PLUS**

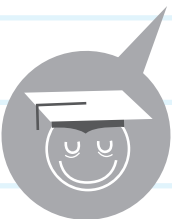
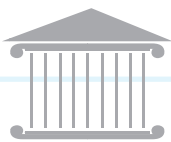
GRAD/PROFESSIONAL  
DEGREE OR PARENTS OF  
DEPENDENT UNDERGRADS

INTEREST RATE  
(MAXIMUM ALLOWANCE IS COST OF  
ATTENDANCE MINUS OTHER AID RECEIVED)



MUST NOT HAVE HAD AN  
"ADVERSE CREDIT HISTORY"

US DEPT. OF ED.  
IS THE LENDER



**7.9%**

**4%**

LOAN ORIGATION  
FEE (DEDUCTED FROM DISBURSEMENTS)

**PERKINS**

UNDERGRADS, GRADS, PROFESSIONALS  
WITH EXCEPTIONAL FINANCIAL NEED

**5%**

INTEREST RATE  
NO LOAN ORIGATION FEE  
AND A

**0%**



GRACE  
PERIOD

THE SCHOOL IS  
THE LENDER

(NOT ALL SCHOOLS PARTICIPATE, BUT SAIC DOES)



MAX GRAD:

**\$8000** YEAR

**\$60,000** TOTAL

(INCLUDING UNDERGRAD)

MAX UNDERGRAD:

**\$5500** YEAR

**\$27,500** TOTAL



**STATE  
GRANTS**

PARTIAL LIST AND LINKS ON  
FINANCIAL AID PORTION OF WEBSITE

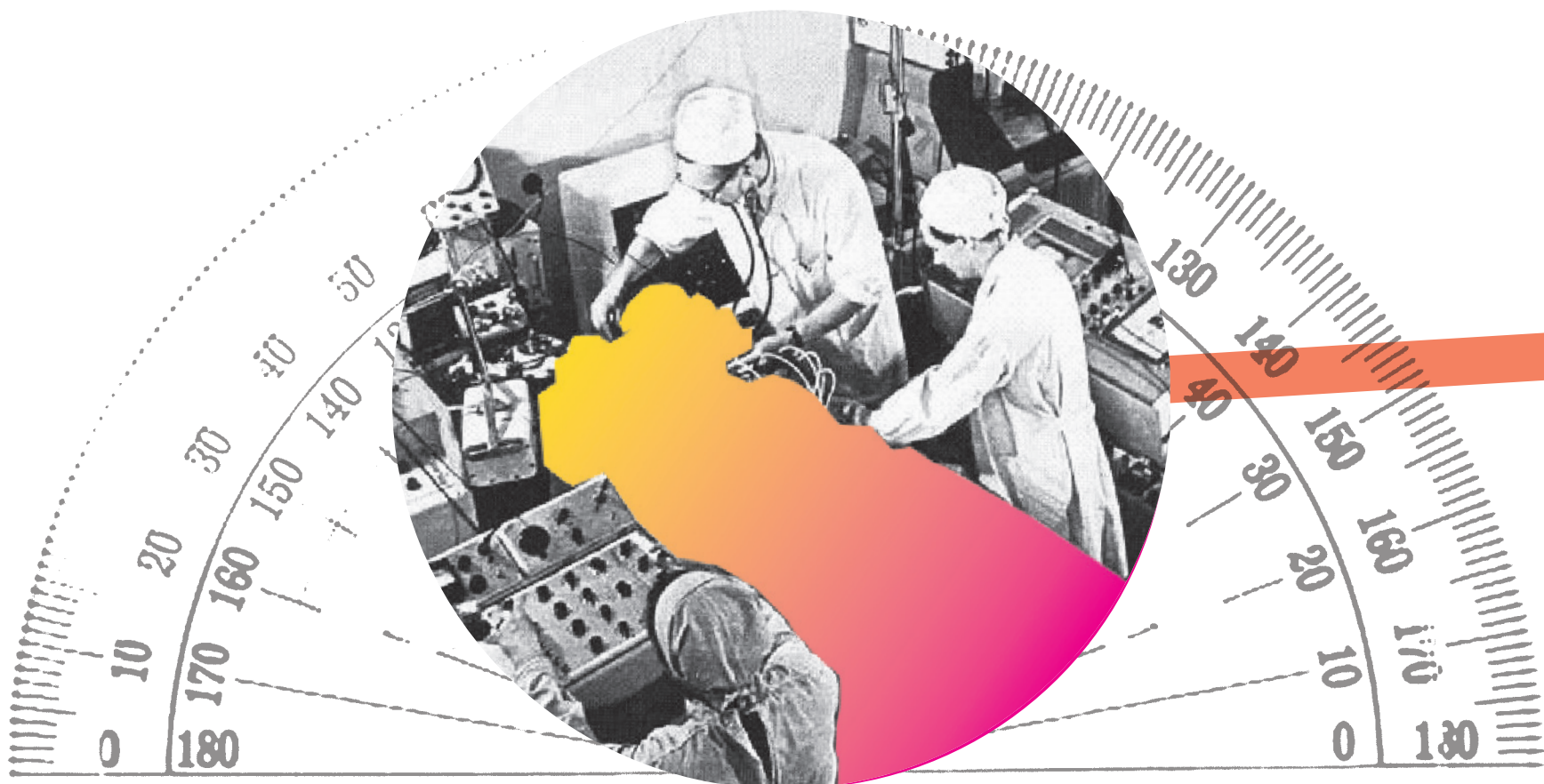
ALSO VISIT ISAC.ORG

FULL LIST ON FINANCIAL  
AID PORTION OF WEBSITE

PLEASE VISIT SAIC.EDU

**SAIC  
GRANTS**





# A Matter of Degree

*“The nature of education has changed and the nature of contemporary art practice has changed. It has become more interdisciplinary, some say more transdisciplinary. There is a great deal of interest in hybrid studies — artists want to engage with disciplines such as architecture, science and engineering.”*

— Ellen Levy, former president of the College Art Association

## Do the fine arts need a doctorate?

BY ANNETTE ELLIOT

For 15 years Lucien Clergue wandered the beaches of California and France. He photographed the ebb and flow of the tide on the sand, the patterns of seaweed, and traces left by insects and plants. In 1979 he was awarded a Ph.D. from the University of Provence for his black and white collection of photographs “Langage des Sables” (Languages of the Sands). The wordless dissertation received the full support of Clergue’s supervisor, philosopher Roland Barthes, who praised the photographs as discourse lending itself to secondary analysis: “The presence of a recognizable allegorical process is, for me, an indication of value.”

Though countries such as England, Ireland, Germany, Sweden, Norway, Australia and Japan have an established history of Fine Arts doctoral programs, the wordless dissertation remains a revolutionary idea in the United States. Artists and educators question whether the discipline needs a doctorate.

In the United States, the Master of Fine Arts (M.F.A.) is recognized by the College Art Association (CAA) as the terminal degree in visual arts. “Here,” argues Michael Gormley in the September 2012 issue of *American Artist*, “the academic hierarchy still ranks ‘artist workers’ below ‘academic thinkers.’ The Ph.D. is bestowed upon those who critique rather than practice art.”

The Doctor of Philosophy (Ph.D.) is the highest academic degree awarded in the humani-

ties and sciences. Developed in 19th century Germany, the Ph.D. emphasizes a research imperative. Ph.D. candidates are required to produce new knowledge and extend the boundaries of their field of specialization.

Tiffany Holmes, professor of Art and Technology at School of the Art Institute of Chicago (SAIC), is one of a small number of artists who merge creative practice with doctoral-level scholarship. “In 2004, I went back to school part-time to improve my writing and communication skills, be exposed to new methodologies of research and, in some ways, force myself to focus on only one project.”

In her public art animation “7000 Oaks and Counting,” Holmes challenged Illinois residents to become aware of their carbon footprint. Her doctorate investigated the question: “Can visualizations of real-time energy consumption patterns trigger more ecologically responsible behavior?” In 2010 she earned a Ph.D. from Znode, a collaboration between the University of the Arts, Zurich, and the University of Plymouth, UK.

Critics of the creative Ph.D. question the program as a way to establish artists’ credibility rather than develop new research. Carol Becker, Dean of Faculty at Columbia University School of the Arts, questions the motivation: “Why ask for academic validation of the investigative work that one would already be doing if the product of that work is art making? Why do artists need the academy to award them another

## EDUCATION



illustration by Patrick Jenkins

degree? Why do artists whose work has always challenged the prevailing systems, now want to be more greatly acknowledged by them?”

In an interview with F News-magazine, former president of the CAA, artist and educator Ellen Levy argues that the degree is not for artists to gain legitimacy from the university, but to allow them to actively participate and shape the cultural discourse within the academy. “Artists are interested in engaging in conversations with scholars in diverse fields, whether architecture, science or engineering. The university gives artists opportunities for interdisciplinary, some say transdisciplinary, study.”

Levy collaborated with a neuroscientist from Columbia to research inattention blindness — the inability to see something directly in front of you when you are distracted. She conducted visual experiments in an art gallery and wrote an 80,000-word thesis on the subject. “Many artists want alternatives to an art career otherwise driven by the art market and its commercial forces. The university becomes a way to promote intellectual, content-based work.”

“I think a science or non-art dissertation, set to the purposes of furthering an art practice, is an entrancing prospect,” writes James Elkins, editor of the 2009 book “Artists with Ph.Ds.” “Where else other than a program like this could you spend your Ph.D. painting and learning chemistry at the same time?

Unfortunately, most programs are not that radical,” he told F Newsmagazine. “The dominant university model requires a Ph.D. student to engage in rigorous research to create new knowledge. The problem is that this model doesn’t always fit art. There are certainly artists who think of their work as research, but not all of them. A few artists think of their work as producing knowledge, but very few.”

Critics of the creative Ph.D. resist the attempt to fit art within the parameters of scientific research, which values quantification, generalization and repeatability. They argue that the visual arts operate according to distinct modes of exploration and understanding different from the scientific objective of technological and economic development.

Joseph Grigely, Visual and Critical Studies professor at SAIC, believes artists can contribute to a new approach to research and knowledge: “Years ago, when I taught English literature, the prevailing model of research expected you to have a unique point of view substantiated by evidence. You were expected to displace prior research and conclusions in the process of ‘advancing’ knowledge. But what I learned from this is that knowledge is not linear — it involves contradictions, ironies and irresolution.” A Ph.D. in fine art could help challenge and redefine traditional methodologies of research.

Those who question the arts doctorate are troubled by the requirement that a Ph.D. candidate complete a written thesis and visual portfolio. If the visual arts are understood as able to contain and produce knowledge, why is a written element necessary? In current Ph.D. programs the art itself, whether image, video, exhibition or performance, is seen as insufficient to merit a Ph.D. and must be defended by a written element.

“Most of us believe that art making itself, beyond any verifiability or written text by the artist, is research,” Becker argues. “I’d rather simply defend this concept, rather than insist that artists, whose greatest strength might in fact be visual, engage in theorizing their own work.”

The question also arises whether education makes for better art. George Smith, founder of the Institute for Doctoral Studies in the Visual Arts (IDSV), argues that the resistance to training artists in the humanities is a legacy of modernism: “Prior to the modernist period, the artist was rigorously trained in philosophy and the history of ideas. We are now emerging from a very specialized modernism where your job was to do one thing. It was called ‘pure form.’ If you were a painter — you were not a writer, you were not an intellectual, you were not a book collector, you were not a chef — you were just a painter and what you did was put paint on a flat surface. Painting was to be devoid of literary references,

therefore you did not need training in literature.”

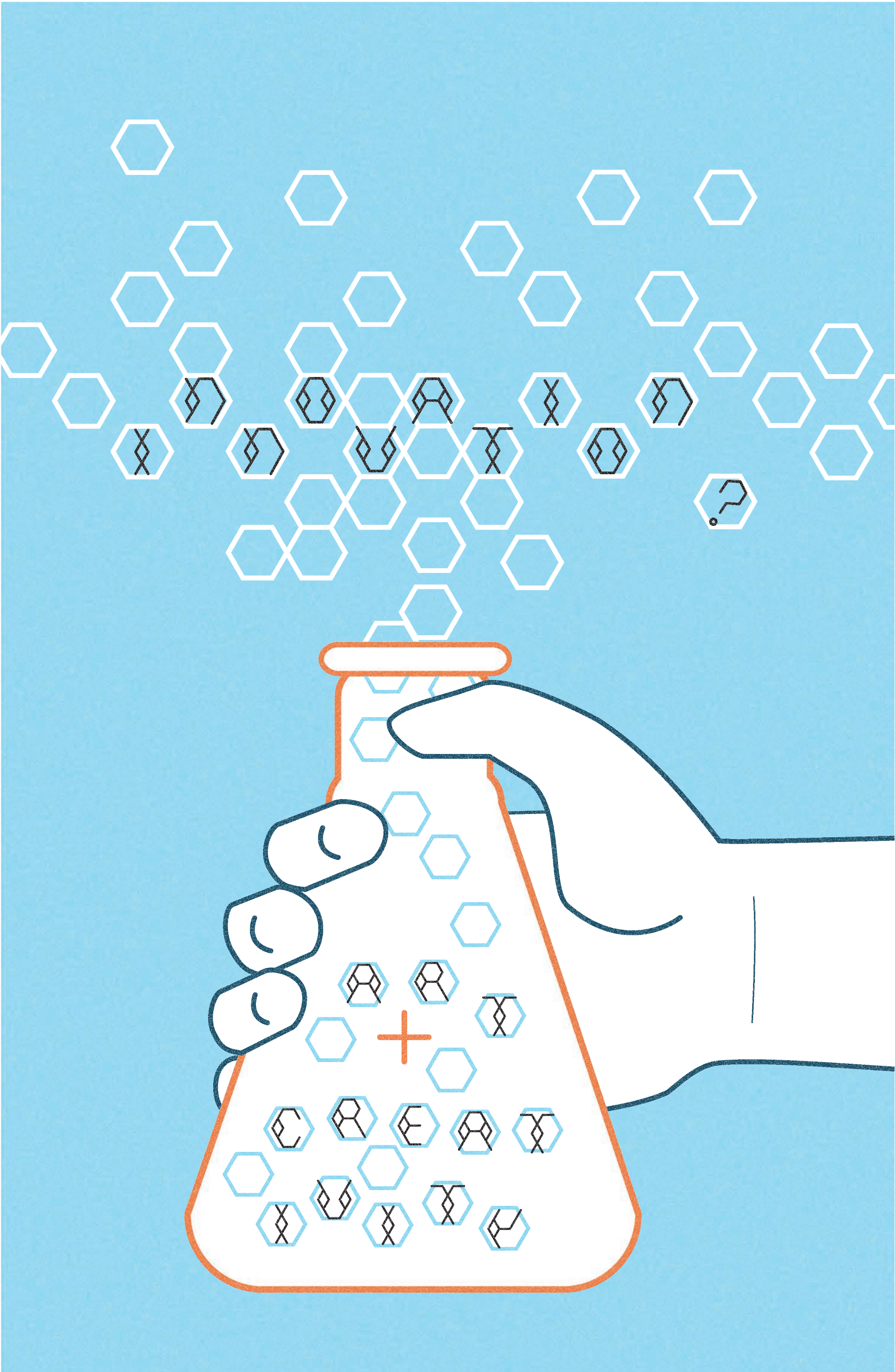
Whether the fine arts need a doctorate and whether artists should pursue degrees in higher education remain controversial questions. Displacing the M.F.A. as the terminal degree in fine arts will mean students have to pay more and stay in school longer. It is difficult to discuss the American art doctorate without acknowledging astronomical student-loan debt, high unemployment rates, and a system producing graduate students out of sync with potential employers. Many argue the decision to pursue a Ph.D. is a choice that should be left up to the individual based on the nature of the artist’s practice.

“As an artist, you can’t have too much history or theory in you, but in the matter of making your work, history and theory won’t save you,” says Grigely. “As the late gallerist Colin DeLand once said to me: ‘It doesn’t matter how smart you are, or how smart your art is, in the end you have to give people something to look at and it has to hold their attention. Nothing else matters.’”

For more interviews with artists, educators and critics read the article on [fnewsmagazine.com](http://fnewsmagazine.com)

**“Artists with PhDs: On the New Doctoral Degree in Studio Art”**  
Edited by James Elkins  
Second edition coming out in March





ANALYSIS

# What's the Plan?

What exactly does the Chicago Cultural Plan aim to do?

BY THANIA RIOS

Since its release in mid-July, the draft of the Chicago Cultural Plan has been debated, derided and praised by many of the city's own artists and politicians.

Spearheaded by an ambitious Mayor Rahm Emanuel and the Department of Cultural Affairs and Special Events (DCASE), the plan was developed in collaboration with Lord Cultural Resources, a Toronto-based consulting firm. It attempts to outline the next 20 years of artistic development in Chicago, offering a plethora of recommendations and initiatives meant to revitalize everything from art education in public schools to funding for storefront theatres.

The plan has been a source of controversy since its inception in October 2011. Some journalists remain critical of Emanuel's decision to outsource the project to private consultants; others wonder how feasible any sort of cultural initiative is, given the city's on-going budget crisis.

For many journalists, the July draft did little to soothe their skepticism. The Reader's Deanna Isaacs complains that the Plan reflects Emanuel's lust for tourism money far more than it does the concerns of neighborhood-dwelling Chicagoans: "The public was more concerned with things like access to culture and equitable distribution of resources. So why is 'making Chicago a global cultural destination' on the list of ten priorities?" ...Tourism dollars.

Bloggers Jason Prechtel of Gapers Block and Jim DeRogatis of WBEZ found that the town-hall meetings held by Lord Cultural Resources and the DCASE were simultaneously obfuscatory and self-indulgent, operating far more like focus groups than democratic discussions.

Art writer for the Huffington Post Paul Klein praises the Plan, complimenting Emanuel's enthusiasm and understanding of the arts. "With a mayor who was a dance major, the arts are appreciated and understood to be important." Rocco Landesman, chairman of the National Endowment for the Arts (NEA), believes that the Plan should serve as a model for "a hundred cities all over the United States."

The disparity between these reactions is bemusing. But even more puzzling is the fact that such a lifeless document is capable of inspiring any sort of strongly-held opinion.

Another defender of the plan, arts attorney Michael Dorf, explained to TimeOut reporter Jake Malooley that it isn't meant to be detailed. "It's up to the people who are passionate about these subjects to make the city get specific," he says. The implication is that government isn't in the business of visionary projects — or will only implement them when forced by their constituents.

But accepting this still doesn't excuse the Plan's marketing-jargon. For example, there's the equation "Art + Creativity = Innovation" — would anyone reading a cultural plan be in need of a mathematical formula for innovation?

Such condescension makes the Plan's lack of clarity all the more notable. It skimps on specific details and emphasizes catch-phrases. "When Chicago plans culturally," the writers claim, "its cultural plan advocates for a principle of governing, a model for doing business, and an approach to collaboration where culture is integrated into every sector city-wide."

WBEZ's Jim DeRogatis claims that Lord Cultural Resources elevates "consultant-speak to new levels of Orwellian obfuscation." While the critics of the Chicago Cultural Plan are aggrieved by its lack of transparency, many of them are nevertheless pleased that the government is taking a greater interest in the city's artists.

When the Plan speaks of Chicago's future, it operates under the assumption that the presence of a large and lively creative class will inevitably lead to prosperity. In doing so, it borrows from an argument most famously articulated in "The Rise of the Creative Class," an influential book written by Richard Florida in 2002. In it, Florida argues that the manufacturing era is definitively over and that American cities — if they want to be prosperous — should center their economies around what he calls the three T's: technology, talent and tolerance.

The book made Florida something of a celebrity and his theories became integral to urban revitalization. However, as the Great Recession set in, critics began to target him with more frequency. Journalist Alec MacGillis writes in a 2009 article for The American Prospect, the most troubling aspect of Florida's thinking is "the way that [his] embrace of the 'new geography'

precludes any real grappling with the factors behind the trends he describes — say, the effect of the Chinese currency and a lack of a U.S. industrial policy on American manufacturing, or the effect of consolidation in farming and livestock production on shrinking prairie towns. Florida does not ignore the downsides of the shifts he describes; he just accepts them with a Panglossian shrug."

In the enthusiastic-yet-evasive language of the Chicago Cultural Plan, this shrugging attitude is on display. Despite the fact that creative hubs struggle with extreme income inequality — a national concern highlighted since the Occupy protests began — the Plan presents the growth of the creative class as a panacea to all economic woes. Nowhere does it express concern for low-income minorities. It does voice a commitment to getting art into the neighborhoods, but that could just as easily refer to Wicker Park or Lake View as it does to Englewood.

Though this version of the Plan is only a draft, one still expects a higher caliber of work from the City of Chicago (and their \$300,000 consultants). The final draft of the Plan is set for October. Only time will tell if it will take more interest in concrete realities and less in false idols.

The plan has been a source of controversy since its inception in October 2011. Some journalists remain critical of Mayor Emanuel's decision to outsource the project to private consultants; others wonder how feasible any sort of cultural initiative is, given the city's on-going budget crisis.



REVIEW

**COUCH COLLECTION:**  
*Revisiting the best of Netflix's growing library*

# Tiny Furniture

A quarter-life crisis caught on film

BY DIJANA KADIC

If you haven't been there, then you will be soon. All your life, someone has told you what to do: go to school, finish college, get a good job, find a partner and you will live happily ever after. But in the process of growing up, you realize there is more to life. And now you have graduated, finally walked away from that unhealthy relationship and moved back into your parents' house with loose thoughts and confusion keeping you up at night.

This quarter-life crisis is what director Lena Dunham focuses on in her film "Tiny Furniture." With subtle quirky humor and indie charm, the film has won over audiences as well as many critics and is now being celebrated with its inclusion into the Criterion Collection.

Dunham, now one of the executive producers and stars of the HBO series "Girls," directed, wrote and starred in "Tiny Furniture" with an estimated budget of \$50,000 and her sister and mother as co-stars. She truly is an inspiration for young filmmakers, showing that one does not need a huge budget, stars or a name to get attention.



For her age and experience, Dunham delivers a well-written script (it seems improvised at times, though she denies it), well-rounded

characters and a brutal version of the reality of today's youth, particularly women. Her character, Aura, is not ashamed to walk around the loft half-naked or make videos of herself in a bikini with an imperfect body. She takes risks with people and stays strong during a difficult breakup. And yet, she is still a little girl who adores her hamster and fights with her mother about taking out the trash.

Dunham spotlights the awkward stage of young adulthood and does not criticize it, but rather sympathizes and comforts. This is especially obvious when Aura finds her mother's old journal and takes refuge in very similar experiences that in retrospect don't mean much to her mother now. But they sure did seem disastrous at the time, didn't they?

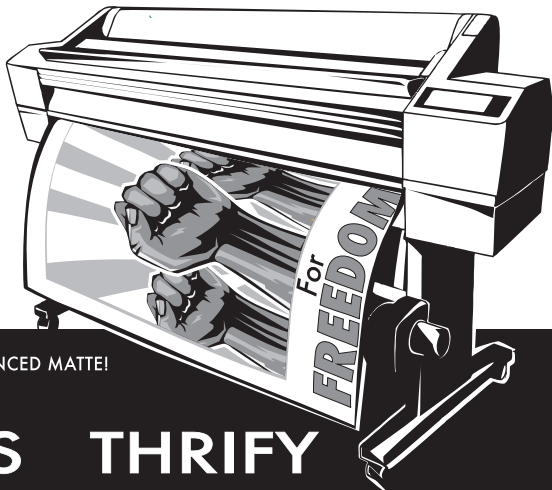
The slow pace and bad acting in the film can be excused. Though I wouldn't put her in the same collection as Kurosawa and Cocteau, "Tiny Furniture" is an impressive effort of a recently graduated filmmaker telling the story of a generation.

"Tiny Furniture" is now available on Netflix Instant Watch as well as Amazon Instant Video.

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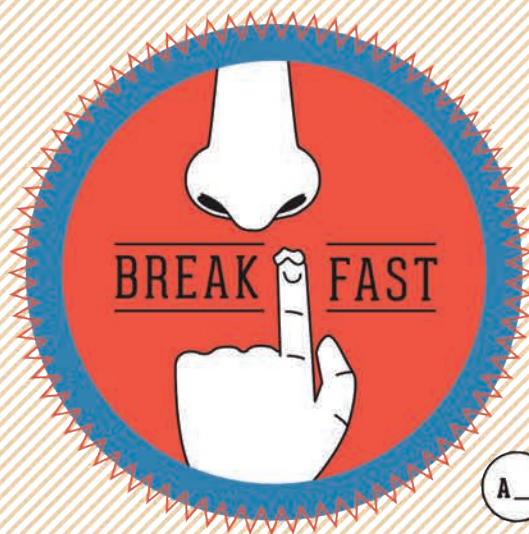
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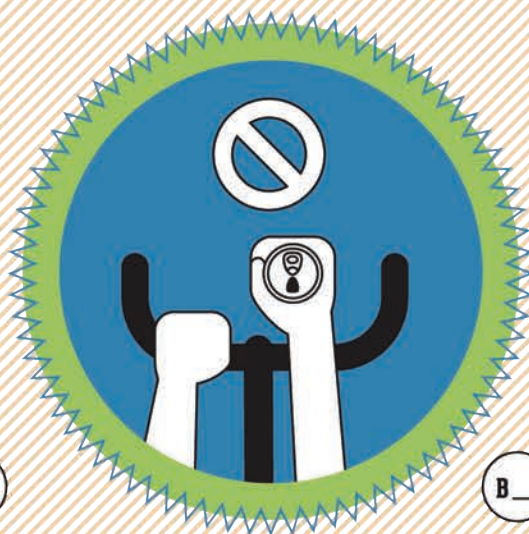


ACTIVITIES!

# BE PREPARED.



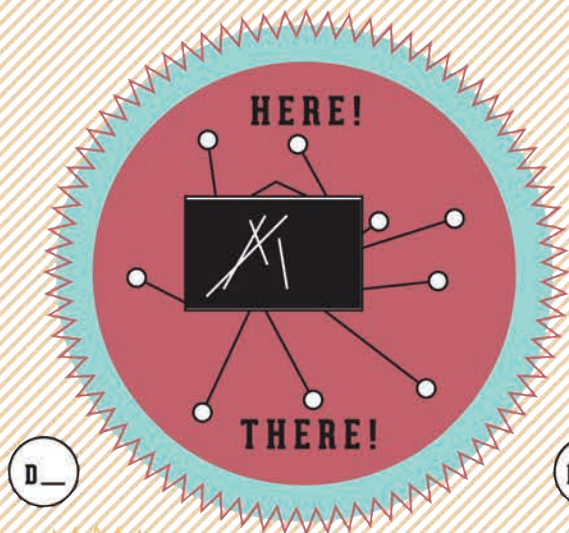
A\_



B\_



C\_



D\_



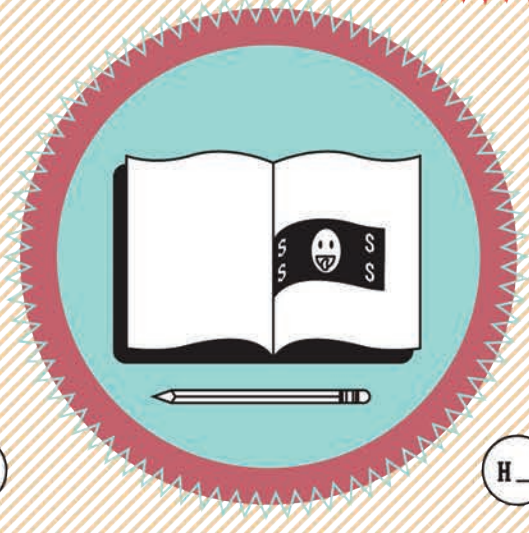
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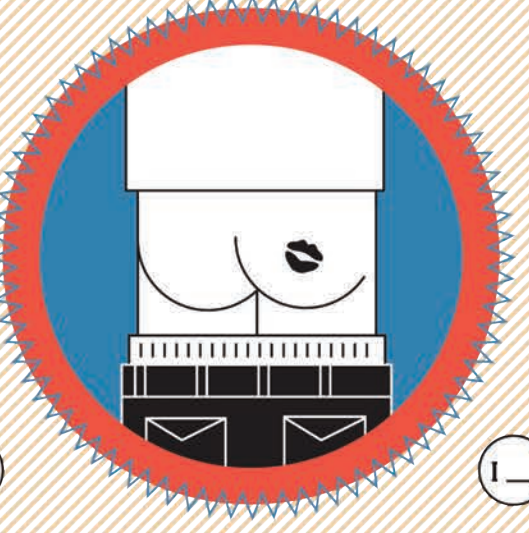
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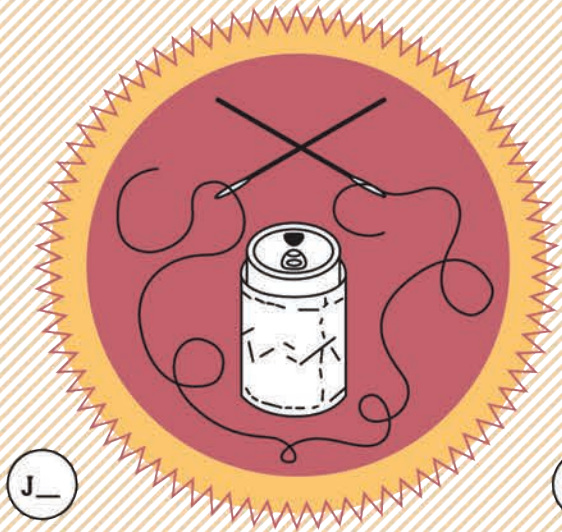
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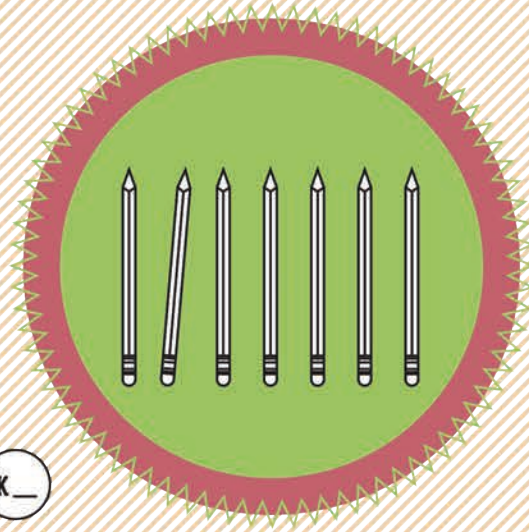
I\_

ANOTHER YEAR IS UPON US.  
TIME TO EARN YOUR ART SCHOOL BADGES.

- 1 STUDENT LOAN SAVVY
- 2 OCD
- 3 STARVING
- 4 DO-IT-YOURSELF
- 5 MARIJUANA LAW AWARENESS
- 6 BIKE SAFETY
- 7 SHOWING YOUR WORK
- 8 ASS-KISSING
- 9 NAVIGATING THE MUSICAL TERRAIN
- 10 TATTOOS
- 11 MASTERY OF THE ROLLED CIGARETTE



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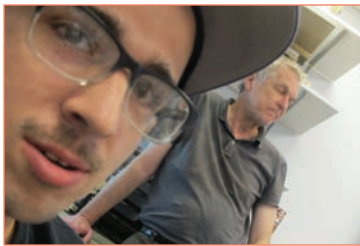
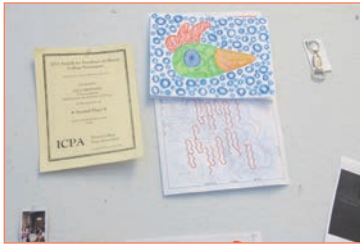
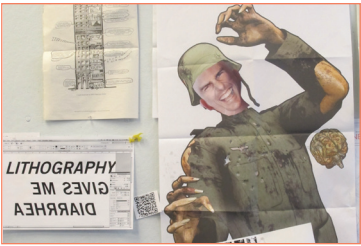
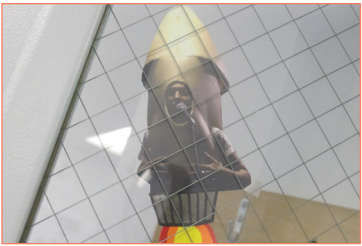
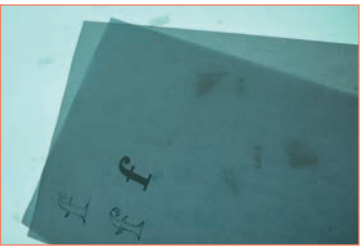
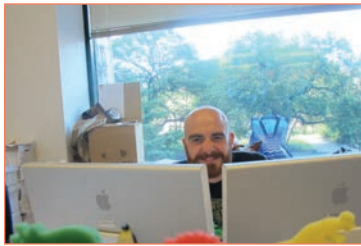
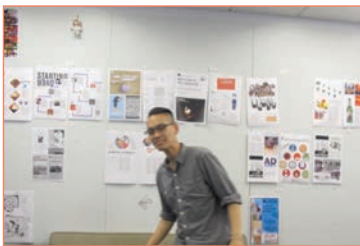
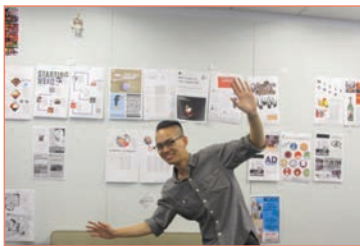
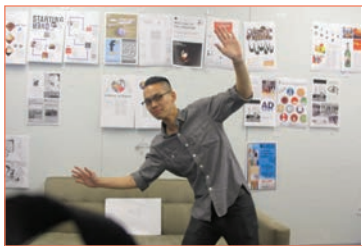
ANSWERS: A3, B6, C5, D7, E11, F9, G10, H1, I8, J4, K2



SEPTEMBER 2012

END OF AN ERA

FIRST IN A SERIES

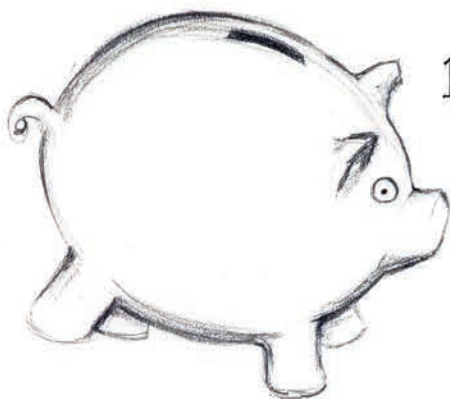




## COMICS

## HOW TO SELF-PUBLISH YOUR COMIC

by Sierra Nicole Rhoden



## 1. RAISING THE FUNDS

**Don't quit your day job.**

It's sad but true — maintaining a steady income throughout your creation process is probably the most foolproof way to save cash for supplies and printing. You also won't have to raise or lower your book prices in desperation.

I was working full time and managed to save up the majority of the money to print my first book, "Clumsy," and then my parents helped out some. I still basically emptied my bank account to do it.



JEFFREY BROWN,  
author of "Clumsy" &  
SAIC comics instructor

**Kickstarter**

According to a July article in The Guardian, Kickstarter.com was the fourth largest publisher of graphic novels this year. Its all-or-nothing donation structure (you don't get the funds unless you meet your posted goal) turns even the most reserved artists into PR machines. Barter with a film-savvy friend to create a compelling video for your project page. Share (on Facebook) and tweet the hell out of it, and hopefully the donations will roll in.

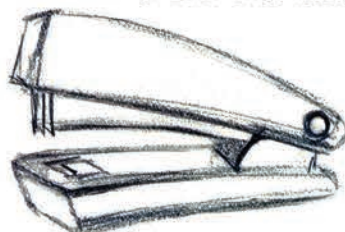
**Grants & Fellowships\***

Free money is rare but always helpful. Keep an eye out for grant and fellowship opportunities at **SAW (Sequential Artist Workshop)** and **Chicago Artists Resource**. Also keep up with the **Community Arts Assistance Program** (open grants for Chicago residents). Remember, many calls for writers or artists can be molded into a comic proposal!

**Cultivate Subscribers in Advance**

Create a book club where subscribers pay a lump sum to get a set number of books over a year.

This method is great if you can keep up the work. The key is to not just cover your cost of printing, but your postage — as well as a little extra to prepare for your next printing or project.



## 2. PRINTING

Preferred printing methods vary per person and per project. **Lulu.com** offers fairly high-quality printing on demand. Also, be sure to utilize SAIC's resources like the **Service Bureau** for quick service and the over-sized scanners in the **Advanced Output Center** for your more DIY tasks. Plus, there's always **Kinko's**, many open 24 hours for the procrastinators among us.



ZORAN GVOJIC  
comedy filmmaker  
& writer of  
"Mystery Afoot"

I used a local print shop, **Lincoln Square Printing**, for my most recent project. They were awesome! They're very friendly, knew how to help me out, and gave me lots of options. They were also the most willing to negotiate prices and really blew everyone else out of the water.

Don't wait to the last minute to print your comic. Rush processing really eats into your profits.



BETH HETLAND  
author of "Fugue" &  
SAIC comics instructor

## 3. PROMOTING

**Conventions** are probably the most ideal setting for promoting your comic — nowhere else will you find such a large concentration of likeminded people looking to support artists. The more you attend, the better. Plus when else would you get to sport your totes hawt Powergirl costume?

In Chicago it's worthwhile to check out **C2E2** (Chicago Comic & Entertainment Expo), which is mostly mainstream but has Artist's Alley and some smaller publishers. The best events to go to here are probably the **Chicago Zinefest** and **CAKE (Chicago Alternative Comics Expo)**, both of which are geared mostly toward self publishers.

**Blogging** keeps readers up to date on your artwork and progress, and maintaining a **web comic** (free and easy with hosting services like WordPress.com) provides supplementary material so that readers remember you between printed issues.

I sell my comics via my website ([www.beth-hetland.com](http://www.beth-hetland.com)) and I consign.

## 4. SELLING

**Last Gasp** and **Top Shelf** are two publishers who pick up self-published and underground comics for distribution. Besides conventions, **consignment** — though not always the most lucrative option — is also a great way to get your books out there. Consigning books at most Chicago comic stores is as simple as filling out an info form. Shops that consign comics and zines in the area include **Quimby's**, **Chicago Comics**, **Comix Revolution** and **Graham Cracker**. They tend to keep around 40 percent of the list price, so price accordingly. And remember to check in periodically! Most shops assume ownership of your books after six months with no contact.

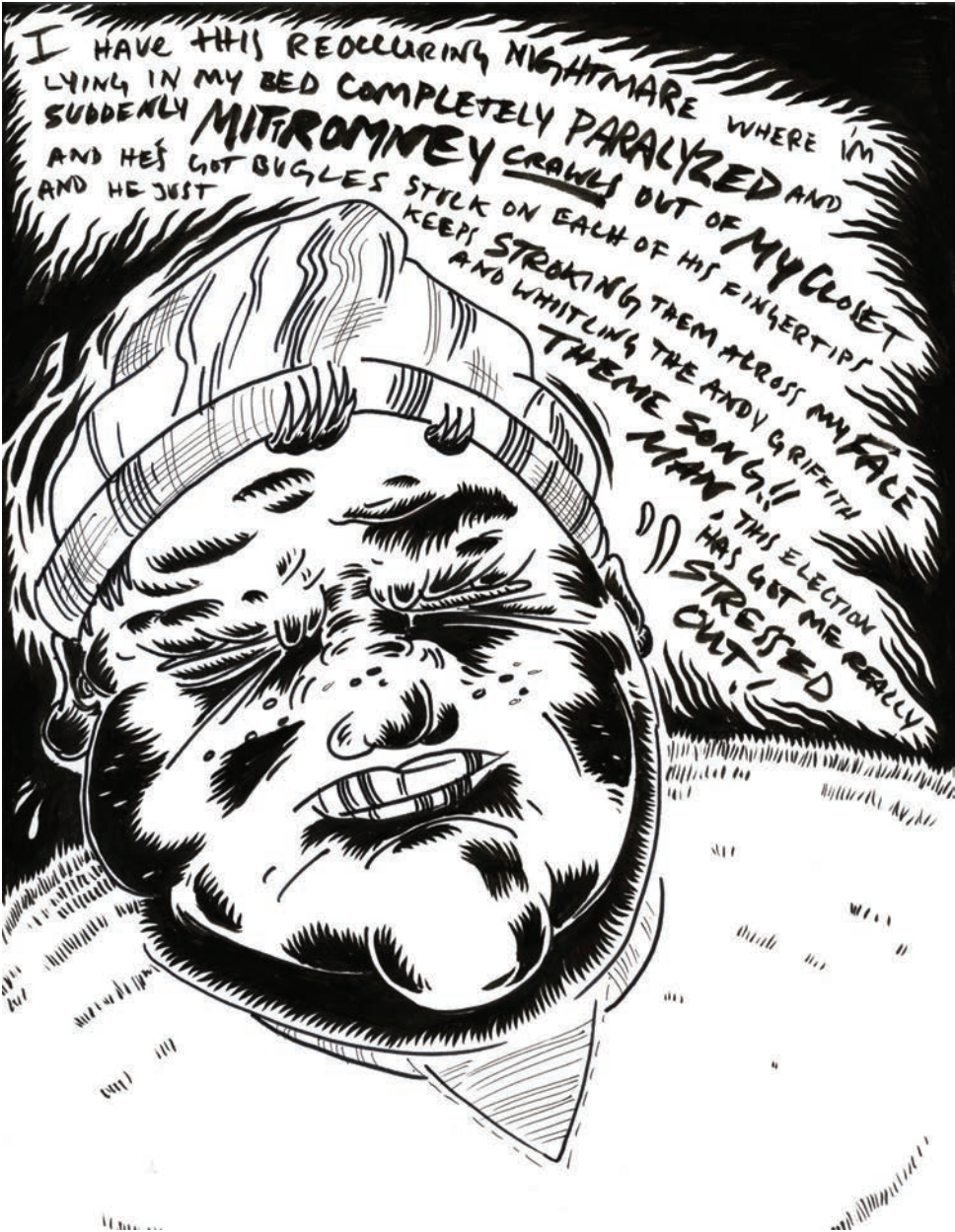
Special thanks to Beth Hetland, Jeffrey Brown and Zoran Gvojcic for their insight!

\* [www.sequentialartistsworkshop.org/grants](http://www.sequentialartistsworkshop.org/grants)  
[www.chicagoartistsresource.org](http://www.chicagoartistsresource.org)  
[www.cityofchicago.org/city/en/depts/dca/provdrs/grants/svcs/caap\\_applicationsummary.html](http://www.cityofchicago.org/city/en/depts/dca/provdrs/grants/svcs/caap_applicationsummary.html)





COMICS



CODY TUMBLIN

Submit comics  
to  
**F!**

**F** News is looking for skilled comics writers and artists for our revamped comics section! We're open to poignant narrative, neurotic musings, satire, comics journalism — anything relevant to the SAIC and Chicago community. Payment is \$40 per comic selected for print!

Send questions and files to [sierranrhoden@gmail.com](mailto:sierranrhoden@gmail.com) (Illustrator, Photoshop, and InDesign files are ideal, but 300dpi JPEGs and scans work too) or bring your hard copies to the F Office, 116 S. Michigan, Room 201 Attn: Nicole Rhoden.







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