

a student journal of arts, culture and politics

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Photos: MFA Show 2014

F NEWSMAGAZINE hits the annual exhibition to discover new work from this year's graduating grads.

Pixels and Drones

WEB EDITOR JESSICA BARRETT SATTELL examines The New Aesthetic and finds that the "non-art movement" is not so new after all.

Outside In:

WANDERING AROUND THE MITCHELL PARK CONSERVATORY
Multimedia Editor Patrick Reynolds presents a photo report from a day trip to Milwaukee's famous bio-domes.

Dining Room

VIOLET CALLIS introduces the process of sharing writing
in a student-run group.

Flash Fiction, Continued

MORE WINNING ENTRIES from our literary contest
on the theme of "transitional movement."

Funeral for Ortolan

dado
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Tucker Rae-Grant
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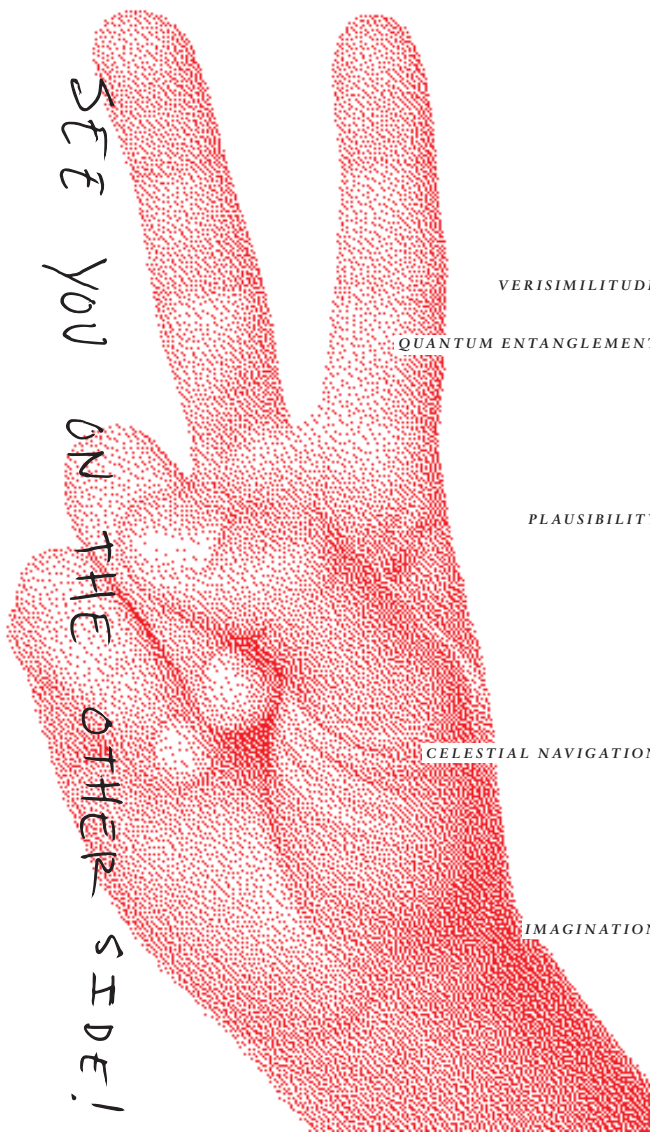


Arts



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HOT AIR

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Our theme, Projections, encompasses the realm of hopes, apprehensions, conditions for change, and imagination. *Freedom of the Web* looks at the future of net neutrality; *Break the Grid* considers the difference between life as a design student and life as a designer; *Paint by Numbers* offers an index of statistics to inform students about sustaining resources for artists, art students, and art educators; *Money for Nothing* critiques the role of the internship in our economy and how SAIC can help students get the most from their experience. We also have a number of interviews with a range of personalities who have made lasting impressions on our cultural landscape, like comedian Tom Arnold, Composer Alvin Lucier, artist William Pope.L, and critic Roberta Smith. Finally, we have lists of potential adventures in art experience from Pat's Pix, horoscopes in *Future Perfect*, *dérivé* pit-stops in *Greetings from Pilsen*, and roadside residencies in *Castles, Trains, and Holograms*. Thanks to all for sharing your voices and art with the community and good luck for all the years to come!

—Alyssa Moxley, Managing Editor

cover: **Let's Pretend**
by Jordan Whitney Martin

Projections of the future are something I've been dwelling on during production of this — my final issue of F Newsmagazine. Everyone wants realistic expectations and no one wants to get hurt, yet it's hard not to imagine what future lies just beyond the wall you stand in front of. The Soviets have also had this concern. Their projection of a future moon colony has been distorted, much like their dream of the past, for this month's cover. Within, you'll also find our color palette to be as varied as the sun projected through a prism. This month's typeface Sabon is a projection of its creator, Jan Tschichold, who attempted to cast the classic typeface Garamond off into the future of linotype technologies.

What are you meant to say when you leave something you love behind? To mourn the loss is too prohibitive. Perhaps projections are the way the mind deals with change and loss. Rather than fixate on the past, it's constantly surging forward with wild speculation, the wonder of pure possibility propelling it forward.

—Christopher Givens, Art Director

In Brief



Artists May Get Organized

Fine art movers and packers at Chicago's Terry Dowd, Inc. soon may unionize. Art school graduates are "faced with few employment options that allow them to stay close to their passion and specialty," reads a news release from labor union Teamsters Local 705. Whether that is the case or not, certainly some positions as artist's assistant, fine art handler or freelancer are filled by art school graduates. But these jobs pay "little more than fast food wages," the release states. First choice options for art school graduates with debt-burdening degrees, according to the release, are vying for professorships or "making it big in the art scene." Remaining artists are exploited in positions like that of art handler, where they are responsible for valuable pieces of art but are not treated as professionals and do not make enough money to survive. Workers at Terry Dowd are organizing in an effort to establish standards for income and benefits in their profession. Mana Terry Dowd, Inc. is suspected, according to the release, of threatening to fire union supporters and questioning employees on union activities. At press time, the workers plan to vote on whether to unionize on April 25.

United States Artists Moves to Chicago

An "important arts organization is moving to Chicago," said Michelle T. Boone, Commissioner of Chicago's Department of Cultural Affairs, at a press conference on April 3 at the Chicago Cultural Center. Former Chicago Artists Coalition (CAC) Executive Director Carolina Jayaram left the CAC in March to become United States Artists (USA)'s new director, and the organization decided to move its Los Angeles offices to Chicago. "This speaks to the city's growing reputation as a place where artists thrive," said Boone. Mayor Rahm Emanuel agreed that USA's decision to move to Chicago "underscores our city's growing role as a center for artistic innovation on all levels." USA awards \$50,000 grants to "mid-career artists," Jayaram told F Newsmagazine. 15 recipients of the award are Chicago residents, she said, including Theaster Gates, Nick Cave and David Hartt, along with 355 others around the country. Jayaram told F Newsmagazine that she believes Chicago is experiencing an artistic renaissance and becoming a unique place for the intersection of "interest, creativity and artistic and funding communities." Though Jayaram's focus has shifted from exclusively Chicago artists to artists around the country, she remains "dedicated to Chicago artists."

Toy Soldiers Protest Venezuelan Government

Activist group Resistencia Une Arte staged a performance in protest against Venezuelan government crackdowns on dissenters that have killed 39 people and injured more than 600 since February. According to an article, the performers dressed in fatigues, painted their exposed skin green and carried toy guns holding signs that read, "As a child, they were my heroes, now they repress me." The performances have taken place across the capital city of Caracas in subways, public squares and shopping malls, spurring citizens to take a stand against a government that does nothing to assuage food shortages, rising crime and debilitating poverty in Venezuela.

University of Michigan Mounts Reproductive Justice Exhibition

A show of posters about abortion and contraception "as a means to reclaim reproductive freedom as a deeply personal and life-sustaining act existing throughout all of human history," according to the University of Michigan's website, has pro-life media outlets on their hind legs. *4,000 Years for Choice: A Graphic Guide to Reproductive Justice*, showcased at the school's exhibition space in Ann Arbor, consists of posters designed by veteran reproductive rights activist Heather Ault. The work depicts abortifacients such as Queen Anne's Lace, devices such as condoms and IUDs and quotes from notable figures such as Socrates and Emma Goldman. National Right to Life News wrote that the show advocates "placing hapless babies in a kind of new-age holding pen," with quotes from women who have had abortions. Author Dave Andrusko cited a reviewer on Facebook who said the show affirms "women's inalienable and life-serving choice," which she said made her "heart sing." Such a remark about abortion, wrote Andrusko, could only be made in the "morally anachronistic backwaters of the zealot's mind." Life Site News criticized the exhibition for using public money from the university. *4,000 Years* runs through May 29.

The Largest Art Show In the World

"From Bacon on the bus to Hockney on your Hackney," Art Everywhere, the world's largest art show ever, opened for two weeks in April in the United Kingdom, according to an article in *The Guardian*. The show of 57 popular works of art were exhibited at 22,000 advertising sites across the country. Art Everywhere was organized by designer Richard Reed.

Artists Brains May Be Special

There may be some truth to the caricature of artists having brains that just work differently from those of other people. An article on Hyperallergic last month cited "Drawing On The Right Side Of the Brain: A Voxel-Based Morphometry Analysis of Observational Drawing," a study of 21 art students and 23 non-artists. Researchers at the University of Leuven in the United Kingdom noted that studies on structural brain differences that relate to visual perception, spatial navigation and musical ability have been done, but none have examined the structural differences associated with representational art. The study employed drawing exercises and brain scans to assess "observational drawing ability," and it turns out that when it comes to brains, size might matter.

"An increase in grey matter density in the left anterior cerebellum and the right medial frontal gyrus was observed in relation to observational drawing ability, whereas artistic training (art students vs. non-art students) was correlated with increased grey matter density in the right precuneus. This suggests that observational drawing ability relates to changes in structures pertaining to fine motor control and procedural memory, and that artistic training in addition is associated with enhancement of structures pertaining to visual imagery."

"No kidding," artists might say. In simpler terms, if you have more gray matter, composed of nerve cells linked by the communicative white matter in certain parts of your brain, states Hyperallergic, you might have artistic talents.





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Summer Suggestions From Multimedia Editor Patrick Reynolds

Summer is almost upon us, and for many students, the end of the spring semester coincides with a mass exodus from Chicago. With nearly three months of time away from school, students have access to a variety of exciting art events all over the country. Here are some of this summer's most promising art shows (and Beyoncé concerts), both in Chicago and elsewhere.

No Problem: Cologne/New York 1984-1989 at David Zwirner Gallery, New York City

This group show takes a look at the parallel art scenes of New York and Cologne in the 1980s. The diverse group of represented artists includes Cindy Sherman, Mike Kelley, Albert Oehlen, Jeff Koons and Jenny Holzer. 5/1-6/14.



Ruffneck Constructivists at ICA Philadelphia

Kara Walker curated this group show at Philadelphia's ICA that seeks to "define a contemporary manifesto of urban architecture and change." Walker's is the third in a special series of artist-curated exhibitions at the ICA. 2/11-8/16.



Multiple Occupancy: Eleanor Antin's "Selves" at ICA Boston

This solo exhibition presents the influential conceptual artist's multiple personae created over a series of works between 1972 and 1991. Antin's "selves" on display occupy a variety of media, including film, performance and paper dolls. 3/19-7/6.



Christina Mackie: Colour Drop at Renaissance Society, Chicago

The London-based Canadian Christina Mackie uses sculptural and glass work to investigate our relationships with color. 4/27-6/29.



Jaume Plensa at Richard Gray Chicago/Millennium Park

Plensa's *Crown Fountain* celebrates its tenth birthday this summer; the artist will show four new sculptures in Millennium Park in 1004 *Portraits* along with *Private Dreams*, a solo exhibition at Richard Gray Gallery of new work made from volcanic material. *Private Dreams*: 6/12-9/27. *1004 Portraits*: 6/17/9/14.

13 Most Wanted Men: Andy Warhol and the 1964 World's Fair at Queens Museum, New York City

Warhol's iconic work will be shown in this exhibition about the 1964 World's Fair. The original 13 *Most Wanted Men* sparked controversy in 1964 when it was unveiled at the fair, and it was subsequently covered in silver paint. 4/26-9/7.



Rinko Kawauchi, *Illuminance* at Minneapolis Institute of Art

Kawauchi, known for her ethereal images and conceptual photo books, presents a selection of work from her series *Illuminance* in Minneapolis. *Illuminance* was released as a celebrated photography book by Aperture in 2011. 2/20-8/10.



Medium Cool #2, Chicago

This art book fair brought together countless small publishers and photographic and book artists in its inaugural run last summer. Be on the lookout for a potential follow-up sale. TBA



The Art of Leadership: A President's Personal Diplomacy at George W. Bush Presidential Center, Dallas

"Not My President" Bush continues to warm hearts with his surprisingly heartfelt paintings. His exhibition at his own presidential library presents new images of dogs and political figures. 4/5-6/3.



Galería Sin Fronteras at National Museum of Mexican Art, Chicago

Galería Sin Fronteras (Gallery Without Borders) was an Austin, Texas-based gallery that originally opened in 1986 to showcase new works from Latino artists. This exhibition at Chicago's National Museum of Mexican Art features works from Chicago-based artists in the collection of Gilberto Cárdenas, the founder of Galería Sin Fronteras. 1/16-8/17

Gonzalo Orquín - Sí, quiero at Leslie+Lohman Museum of Gay and Lesbian Art, New York City

This photographic installation depicting same-sex couples kissing was banned from the Vatican where it was initially shown. It will be shown 24 hours a day in Leslie+Lohman's window gallery. 4/30-6/14.



Beyoncé/Jay-Z Tour at Everywhere (hopefully)

The specific dates for the tour remain unannounced, but audiences around the country can expect to have access to this dream concert featuring pop and hip hop's royal couple. TBA



Caribbean: Crossroads of the World at Pérez Art Museum, Miami

This interdisciplinary show features a wide range of works from artists working in the Caribbean or responding to it. The exhibition's 150+ objects date from the Haitian Revolution to the present, and it includes works from both historical and contemporary artists. 4/18-8/17.



Unbound: Contemporary Art After Frida Kahlo at the MCA, Chicago

The MCA, which mounted Kahlo's first U.S. solo exhibition in 1978, explores central themes of the artist's work through this comprehensive group show. The diverse list of artists includes Francis Alÿs, Ana Mendieta, Catherine Opie, Lorna Simpson, and Kahlo herself. 5/3-10/5.



Night in Day at LACMA, Los Angeles

This photography exhibition pulls a wide variety of work from LACMA's collection to consider the theme of night. Artists include Bernice Abbott, Larry Clark and Hiroshi Sugimoto. 5/3-8/24.



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**MFA
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School of the Art Institute
of Chicago



Freedom of the Web

Internet Content can Now be Controlled by Corporations

» **bonnie coyle**

Users may find access to content on the Internet restricted or censored, and content providers may be hindered in the wake of recent attacks on net neutrality. Over the last few years, the phrase “net neutrality” has risen to the forefront of Internet legal discourse, but legislation was not made to remove its protection until January, when the Supreme Court ruled that the Federal Communications Commission (FCC) lacked the legal authority to continue its open Internet rules and policy. This ruling affects millions of Internet users across the nation and could determine the future of their access to it.

So WHAT IS IT?

Network neutrality means a free, open Internet. It defends freedom of speech on the Internet by preventing service providers like Comcast from discriminating against certain kinds of Internet content by prohibiting access to it or slowing the rate at which it can be accessed. The Internet has become the primary means of entertainment, news and communication for most Americans. As a result, cable and telephone companies like Verizon and Comcast are pushing for the ability to charge content providers for access to networks, web sites and applications, as well as the speed needed to surf the web. Users who refuse to pay these costs to big cable and telephone companies will experience the most content limitations. Without net neutrality, permission to freely invent, create, communicate, broadcast or share online is effectively revoked.

According to the American Civil Liberties Union's website, abolishing net neutrality would allow corporations to manipulate users' data. “[Companies] can program the computers that route that information to interfere with the data flow by slowing down or blocking traffic and communicators that they don't like (and speeding up traffic they do like or that pays them extra for the privilege). Imagine if the phone company could mess with your calls every time you tried to order pizza from Domino's, because Pizza Hut is paying them to route their calls first.”

Those refusing to pay for access to Internet content may find many of the websites and applications they use have been blocked or made so sluggish they are nearly impossible to navigate. Furthermore, without net neutrality, the Internet will become hierarchical, with only users who can pay the most for speed and content at the top tier. Those who are unable to pay could be left with Internet service so slow it is rendered unusable. In a recent blog post on its website, the Electronic Frontier Foundation (EFF) stated

the problem “isn't only a matter of blocking traffic or forbidding users from reaching a certain site or using certain software. It could be a matter of infrastructure fights that make some parts of the Internet dramatically faster and more reliable to reach than others.”

Supporters argue one of the most crippling consequences to abolishing net neutrality is that our first amendment rights can be undermined. Without net neutrality in place, corporations can limit users' access to content that could be considered controversial or subversive. Additionally, proponents of net neutrality believe the innovation that was previously fostered online will be stifled if an open Internet is done away with.

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It's like your calls to Domino's getting messed with, because Pizza Hut is paying the phone company.

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They argue Internet freedom is what allowed innovative startups like Facebook and Google to be created. Without net neutrality, many proponents worry that Internet service providers will decide which independent start-up companies will succeed and which will fail.

WHAT'S HAPPENING RIGHT NOW?

The key players in the most recent conflicts concerning net neutrality are between big cable and telephone companies and the FCC. Late last year, the D.C. Circuit Court of Appeals overturned the FCC's Open Internet Order but allowed the commission to rewrite the rules for open Internet under Section 706 of the Telecommunications Act. The FCC's new authority in determining the fate of the Internet has some net neutrality supporters wary. On the organization's blog, the EFF asks, “But how far can the FCC be trusted?” The EFF is skeptical of the FCC involvement in net neutrality, arguing, “The FCC has sometimes shown more concern for the demands of corporate lobbyists and “public decency” advocates than it has for individual civil liberties.”

The EFF is concerned the FCC's new rules will benefit big business Internet service providers. According to Mitch Stoltz, staff attorney at the EFF, “We are all walking a fine line here right now between concerns about overbearing regulation and concerns about monopolistic or abusive practices by Internet

providers. I think we're at risk for both.” In an open meeting in February, FCC chairman Tom Wheeler acknowledged the possibility of reclassifying the Internet in order to heavily regulate it, saying simply, “There are all kinds of tools in the toolbox. We're adding, not subtracting what's in that toolbox.”

Comcast and Time Warner Cable Merger

In February, Comcast and Time Warner Cable announced plans to merge. The Comcast-Time Warner merger would create the nation's largest internet service provider. The impact this merger could have on Internet users is enormous. According to a statement released by the EFF, “With only one or two broadband providers available in most parts of the country, prices may soar while the quality of services plummets.”

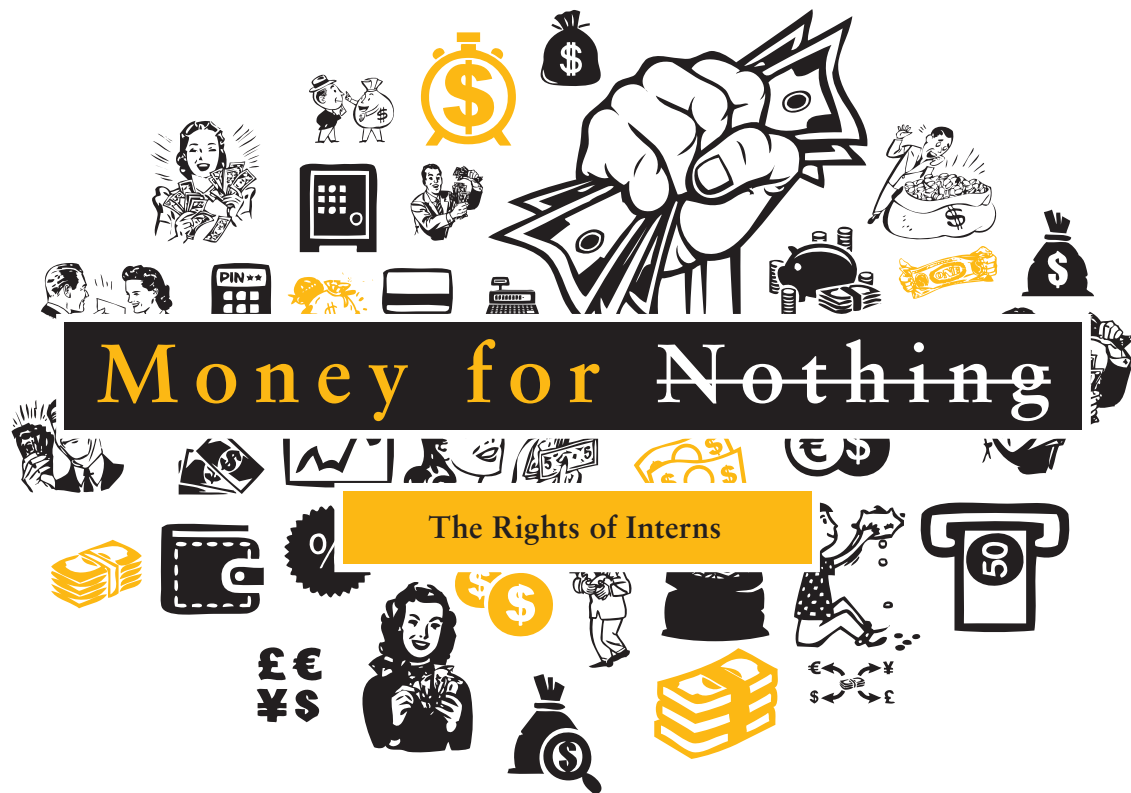
The merging of these two companies would knock out any possible competition; the Comcast-Time Warner merger would have five times the number of subscribers as its closest competitor, according to the EFF. The EFF claims, “A lack of competition raises serious concerns that huge ISPs will be able to favor particular sites and services.”

HOW IT WILL AFFECT YOU

Abolishing net neutrality will impact all Internet users. In the age of social media, where sites like Facebook and Twitter have become the number one means of communication and entertainment, many Americans, especially students and young people, balk at the idea of paying for Internet service. F News magazine asked SAIC students how they felt about the protection of net neutrality. According to April Roy, “The Internet should not be priced by different cable companies or by the government, it should exist as one neutral entity.”

However, she is unsurprised at the many attacks on net neutrality. “[The Internet] will probably go the same way as cable,” she says. “It'll be run like a phone company, you'd have different plans, people will have to pay for different privileges. How will I afford Tumblr?” The stifling of ingenuity and invention that may occur if neutrality is completely done away with is particularly worrisome to artists whose practices have to do with the Internet.

“Corporate control of the Internet could especially hinder the development of personal web pages with charges and fees,” states Jake Goble, another SAIC student. “The abolition of net neutrality could negatively affect artists and web and graphic designers like me.” For him Google Drive, for example, is an essential tool he uses to save very large files. “I don't want to be denied the right to do that.”



» alexia casanova

"Would you like to pay \$4400 to go work for no money?" Amazingly enough, SAIC students kept answering "yes" to this absurd offer as they pay tuitions to take on internships for credits. Some are even required to accept it as part of their program. Undergraduate and graduate students pay for the equivalent of 1.5 to 3 credits to have the opportunity to go work — and sometimes, if they are lucky, learn — in the "real world," most of the time, without financial compensation.

In some programs, such as the MA in Arts Administration and the MA in New Arts Journalism, the \$4400 internship is a requirement. Conscious of the downsides this represents, faculty and staff within these programs have done their best to help graduates bypass the internship requirement, replacing it with a class or any other credit-granting activity.

Thanks to the efforts of the faculty and administrative staff at the school who have been responsive to students' complaints, things are moving forward. The internship component will no longer be a curriculum requirement for the Arts Administration and Policy program as of next semester (for incoming students only). Hopefully, New Arts Journalism will adopt a sim-

As students, we are no longer invited to be trained and to learn in a work environment; we are expected to work entry-level jobs for no money.

ilar stance. As students in both programs have stated in response to interviews with *F News* magazine, they will do internships regardless of the requirement; they understand the value of the experience and do not need it to be inscribed in their curriculum, much less pay \$4400 for it.

At SAIC, students' thoughts about their internship experiences are mixed. Despite Co-op's care in selecting

employers to partner with, some students still report unsatisfying internships. In some cases, students perform tasks that offer neither learning nor creative growth, such as serving coffee, cleaning toilets and making photocopies. In other instances, students work an actual job, one entailing labor that would warrant actual employment under any other name, yet they do not get financial compensation or recognition for their creations.

To solve these problems, both students and administration need to communicate. Clearly, students need to express their concerns about their internships, as the school can not realistically check in on each individual case on a weekly basis. Yet, the school, and more specifically, Co-op, would need to be more thorough in teaching students what their rights as interns are, and what the employers' duties and legal obligations are, too.

Unpaid internships and the legal definitions of employer and intern responsibilities are an ongoing debate on a national, if not international scale. The Los Angeles Times recently reported on a federal court case that could upend the movie industry. Two interns are suing Fox Searchlight demanding back pay for unpaid work during the production of the award-winning movie *Black Swan*. The Times article refers to Ross Perlin's *Intern Nation*, a book revealing that the estimated number of unpaid interns around the world amounts to 500,000 and that this practice saves businesses an annual \$2 billion in labor costs.

Employers say that unpaid internships are learning experiences. Training. Students should be happy to learn without pay; it's what they go to school for, and in some countries, including the US, that is actually what they pay for.

But the line between training and work is too easily crossed. As students, we are no longer invited for training and learning in a work environment; we are expected to work entry-level jobs for without pay.

According to the US Department of Labor, an employer is exempt from paying an intern only if "the internship ... is similar to training which would be given in an educational environment," if "the internship is for the benefit of the intern," if "the intern does not displace regular employees," and if "the employer that provides

the training derives no immediate advantage from the activities of the intern." If you have ever done an unpaid internship that didn't match this description, you have been unlawfully exploited.

An unpaid internship should be a learning experience. If employers aren't planning to pay an intern,



they should not expect the intern to have advance skills or experience and should expect to act as mentor and teacher.

Both at SAIC and in other schools around the country, internships should be an elective, leaving students to choose whether they wish to pay their university to learn in a work environment or to find internship opportunities for themselves. In any case, it is our school's responsibility to make sure that the unpaid internships they offer to students do not require upper-level professional skills, yet assume an educational role benefiting the student before benefiting the employer.

As NYU and Columbia University have already set out to do, SAIC and the rest of US schools should strengthen their policies on both paid and unpaid internships and ensure that employers offering internships on those schools websites fully respect the Department of Labor guidelines. These measures would not only bring an end to the exploitation of professionally qualified students, they would also weaken the chain of privileges created by entry-level jobs disguised as unpaid internships, as only young adults from wealthy backgrounds can actually afford to take part in these.

Please send your internship experiences and stories to editors@fnewsmagazine.com or leave us a comment on www.fnewsmagazine.com

Trans Visibility

*Chicago Hosts
the Trans 100*

» h. melt

On Sunday, March 30, hundreds of trans people from across the country gathered in Chicago to "celebrate the living" at the second annual Trans 100 event. The Trans 100 is a curated list of one hundred trans people doing work that directly impacts the community. The energetic Angelica Ross hosted this year's sold-out event at Mayne Stage in Rogers Park. The night featured a showgirl revue, musical performances, keynote speeches, and many familiar faces from the trans community.

Early in the evening, Ross commented, "Not only does the greater public and society not know about the breadth of our community, but we don't. We don't know each other. We don't know the work everybody is doing."

eventually came to embrace his trans self, noting, "Being trans means I get to define who I am." The Trans 100 is humanizing our community by allowing trans people to define themselves.

In addition to athletes, the list featured people involved in faith communities, including Minister Louis J. Mitchell of Transfaith and Reverend Lawrence Tanner Richardson of Shift United Church of Christ; people working at trans focused organizations, including Gabriel Foster of Sylvia Rivera Law Project and Landyn Pan of Trans Student Equality Resources; and writers like Tom Léger, publisher at Topside Press, and Mitch Kellaway, assistant editor of Transgress Press.

One of the most noticeable features of the evening was seeing the wide range of trans people both present

to guide that conversation." The Trans 100 allows us to guide the public conversation about trans people toward our real lives and the hard work we are doing. Trans people often do not control their depictions in the media. It is crucial that we have the power to represent ourselves accurately.

Janet Mock, author of the New York Times bestselling book *Redefining Realness*, took the stage to present the inaugural Living Legend Award to Gloria Allen. Mock said, "I am disappointed that we often gather our flowers and we gather together to celebrate our elders, our siblings, our forbearers when it is too late, when they are gone. Tonight, we will not wait to celebrate." Precious Davis, youth outreach worker at the Center on Halsted, co-presented the award and affectionately referred to Allen as "Mama Gloria," a mentor to trans youth in Chicago. Allen broke into tears as she graciously accepted the award, saying, "I am so proud of each and every one in this room."

In that moment, I teared up as well. I had never been in a room full of so many trans people before. Sitting between two trans friends whom I care about deeply, surrounded by Chicago's trans community and sharing space with many famous faces, I also felt proud of everyone in the room, including myself. The Trans 100 allows us to publicly take pride in ourselves and each other, in a world where we are taught to be ashamed of our trans identities.

Geena Rocero, a model and founder of Gender Proud, who recently gave a TED talk called, "Why I Must Come Out," read off the remaining names on the list. Dr. Kortney Ziegler brought out participants from the most recent Trans*H4CK in Chicago. Trans*H4CK is a hackathon that aims to better the lives of trans people through the use of technology.

The last speaker of the evening was Laverne Cox, well-known actress in "Orange Is the New Black" and producer of the forthcoming documentary "FREE CeCe." Cox noted that trans people have a long history of

The Trans 100 provides the opportunity for trans people to build community with each other, while also exposing us to the greater public.

Mixed martial arts fighter Fallon Fox and sports journalist Christina Kahl read off the first handful of names on the list. After every name, the crowd applauded and cheered in an act of celebration. Fox asked everyone to hold their applause to move the night along. However, when CeCe McDonald's name was announced, the crowd collectively erupted with joy and honored her with a standing ovation. McDonald was recently released from prison, where she spent nineteen months for defending herself against racist and transphobic attackers in Minneapolis.

Kye Allums, the first openly trans black NCAA athlete and founder of Project I Am Enough gave the first keynote address of the evening. He explained, "I love being trans but I haven't always loved being trans." Allums recalled a moment in his life when "I got sick and tired of being the token trans person in the room ... so I contemplated stripping my trans identity away." Allums

at the event and on the list itself. Jen Richards, co-director of the Trans 100, said the list was "specifically curated so that we have everyone represented, so that any trans person who thinks they're alone or thinks that they're not trans or that they're not 'trans enough' or that they're doing the wrong thing can look at this list and see something of [themselves] in it." That intention is clear and will only become more successful over time as the Trans 100 publicizes more names and faces working to improve the lives of trans people.



The Trans 100 is humanizing our community by allowing trans people to define themselves.

Tiq Milan, GLAAD's Senior Media Strategist, read the second portion of the list and reminded everyone, "Media isn't just something that documents the culture, media is what shapes the culture. The media is the conversation we're having about ourselves and with ourselves and it's extremely important that we are a part of that conversation, that we're in positions

taking care of each other, citing the legacies of Sylvia Rivera and Marsha P. Johnson. She said, "Trans people loving and supporting each other is a revolutionary act." However, she also pointed out that "oppression keeps us from loving and supporting each other" and "we need to create spaces of healing." The Trans 100 is helping our community heal by honoring us while we're still alive.



W A K I N G

(h i m)

Presenting the winner of *F Newsmagazine's Flash Fiction Literary Contest* of short narrative on the theme of "transitional movement." Entries were carefully considered by Toronto-based artist, curator and collector Micah Lexier, *F Newsmagazine* Managing Editor Alyssa Moxley and Web Editor Jessica Barrett Sattell. View the runners up to the contest on fnewsmagazine.com.

» **sr wallace****INT. BEDROOM - NIGHT**

Before I could comprehend what was happening, I was pissing the bed. I was pissing myself. One moment I was in my head, enjoying a sensational necking session with a girl who was not yet my girlfriend but who I wanted to make my girlfriend when my dream self felt the need to — well, piss. I ditched the bird-who-wasn't-my-bird-but-who-I-wanted-to-be-mine and magically teleported to my toilet.

Jump cut, wham bam.

There I was, sans bird, but enjoying the feeling of being in my own proper bog nonetheless.

Well, it wasn't the toilet in my flat, but I knew that it was mine.

Whatever, it was a dream. You know the feeling in dreams where something isn't yours in real life, but in the dream life you know —

(I am confident that you are smart enough to catch my drift. And my drift is this: I was in my own fucking toilet.)

Jump cut once more.**To a new location, to a new time.**

It was an unacceptable amount of time for me to realise

I was not releasing myself into the once controversial white Marcel Duchamp readymade, but under my covers, on my sheets. Against my legs.

Holy fuck, I am a twenty-three-year-old man pissing his own goddamn bed.

And because I am a twenty-three-year-old man who is secure enough in his gender, sexuality, and everything else belonging to what makes me-me, I am not afraid to tell you that for a moment — a moment that by all polite society would agree upon overstayed its welcome — it felt nice.

Comfortable, safe, welcome, even as the warm liquid waste

was being drained through my urinary tract and as it spread itself against my thighs and my grey sheets. I would have gladly continued to piss myself and mattress until I woke myself up enough to realise that I was actually fucking pissing myself.

Upward and onward.

Downstairs to my toilet (my actual, real-life toilet, not the dreamt up version).

And to utter amazement, there wasn't much left to squeeze out. And by that time, in my misguided, unwanted night-time adventure, the stench of urine produced from consuming too many late night diuretics in the form of coffee was disturbing. I'd forgotten how badly piss could smell and how quickly it could fill up your nostrils. The extreme cold of air hitting my not-yet-soaking-but-more-than-just-damp sleeping pants and bare legs prompted me to pull up my soiled trousers as soon as I was sure I had nothing else to add to the light amber offerings in my porcelain collection plate.

And would you like to know the most disgusting bit?

— If everything else hasn't completely turned you off yet? —

I didn't even change out of my wet trousers.

Why would I? It was dark, and the darkened world that I could see was marred from the absence of my prescribed lenses over my eyes. I didn't even have enough decency to grab a towel and try to clean myself. I pulled my trousers back to my waist, possibly pressed down the flusher, and climbed back to my bed. I spread out an old towel that only happened to be lying on the floor next to the cot because I had been too lazy to clean anything for the past fortnight.

And after spreading this dirty green towel down in a spot that was the spot I had been lying in only minutes ago, I took off my trousers on account of my legs, thighs, knees, and toes, knees and toes beginning to fucking freeze. I threw the offending trousers somewhere behind me — mind you, I couldn't see for shit — I laid back down on my stomach, only moving to cover my bare arse with my dry sheets. I pressed my nose into my pillow, trying to remember the exact image of the bird I was feeling up, but trying to remember her exact features only made the vision of her vanish even more quickly from my mind.

Eyes closed, I wondered if she crossed the dream/reality spectrum and thus knew about me pissing my own self and bed.

(Not that I have any personal experiences, but I know that the occupants of the fair sex wouldn't want to lay a lad who pissed his sheets.)

Bare, alone, lying on a towel that I had forgotten about, blocking the smell of my own liquid waste by stuffing my nose in a pillow, I thought to myself of how this was the first ever occasion that I preferred dreaming of feeling up a bird instead of actually feeling up a lass in real life.

(Not that I had any personal experiences, but I sort of figured a girl in real life wouldn't have wanted to have been woken up by the feeling of another's warm piss creeping over her legs.)

But then again, who am I to judge?

Diversity Mascots

An Interview with William Pope.L

»alyssa moxley

William Pope.L initially questioned whether he should accept the MCA's invitation to curate a panel on diversity. "I thought, maybe I should not do this because a lot of those panels tend to be not fruitful. People come out thinking they didn't get what they wanted or they got something they didn't want or why did I come here anyway, or who the fuck do these people think they are, and so forth."

Pope.L has a history of working with people considered disadvantaged and from diverse communities. In the late 1970s he began to create a series of works in New York City, *eRacism*, that were political actions of contradiction. In *Tompkins Square Crawl* (1992), he wore a business suit and lay stomach first on the ground, pushing a flower pot through the gutters. In the *The Great White Way, 22 Miles, 9 Years, 1 Street*, he crawled the entire 22 mile length of Broadway, in segments over several years, dressed in a Superman outfit. The use of costumes in these works serves to highlight the contradictions within the social conditions that we accept on a daily business.

Considering his own history of working with people (and representations of people) from diverse communities in his art, Pope.L proposed to address the concept of a diversity panel, and how it sets a public forum for judgment and misconception. He says, "I thought it would be interesting to just go with that, to start out that way, start out with the miscommunication, just get there right away." Misjudgments and assumptions often occur because of the separation of the appearance of a person, from who they are inside. This separation of inside from outside, causes a misunderstanding and frustration. Pope.L invited speakers that were willing to be were clothed in full coverage costumes, mainly mascot costumes that are designed to cover the entire body. In an homage to George Orwell's fable about a power dynamic between the group and the master, the selection of possibilities consisted of farm animals.

"I think there's going to be a discomfort. At first I think it will be funny and then I think it will be something else. I'm not sure what that will be, but I think there will be a difficulty that will come about as the panel goes on. Not having access to the inside, you guess who the person is." The panel is made of speakers who are interested in speaking about diversity and interactions within social groups. Artist Zachary Cahill explores the role art plays within institutions through lectures. Director of the University of Illinois School of Art and Art History, Lisa Yun Lee is an active writer and speaker on fostering radically democratic practices. Associate Professor in Visual and Critical Studies and Liberal Arts at SAIC Romi Crawford Ph.D. researches the aesthetics of race and gender identity as portrayed in American popular culture, film, and visual arts. Wolfe Rawk, SAIC Fibers and Materials alum 2013 now taught a class this spring in the Photography department at SAIC about institutional and interpersonal systems of oppression, "Minoritized Making: Art/Artist in Socio-Political Contexts."

Pope.L says, "I tried to pick people who I think really want to talk about diversity and want to talk about not the standard version like the typical thing that you can be asked to do." For instance, he wants to talk about how



black people have been devalued. "At the same time, I could go up there and do that and we'd all go and go, ok, I've done my diversity bit, so it's some kind of weird game or ritual, where you take a member of the group that is disenfranchised, you get them to speak to the pain of that group. We listen for whatever time we listen and then we congratulate ourselves that we've done so. And then that's it. Part of the problem of doing these panels is, what do they do?"

Instead of planning a panel with a set of objectives and a planned outcome, Pope.L based the talk around a set of questions that have been difficult to comfortably answer. "A lot of what is called diversity, somehow, is technically pitting one group against another," he reflects. "There's this thing, when one group asks for its rights, it is automatically implied is that it's asking it at a loss to other groups. That's a real interesting question." For example, he cites the white patriarchy pitting poor whites against enslaved and free blacks in the late 19th century, how black feminism did not see itself reflected in white feminism in the 1980s, and how many people misunderstood affirmative action like it was just "for black people, like diversity equals black people. So it's interesting, that on the one hand there's this conflation of putting everything into this one basket equals this one group, but on the other thing they're pitted against each other in order to have voices, in order to be heard."

Pope.L says that the condition of feeling unable to be understood and unable to communicate is a regular existential issue. "People all the time feel that they're stuck inside of themselves and this is a general feeling. I think it happens a lot when you're trying to communicate something and you can't, and you would like someone to be inside your head so they can see what you do. You put it within a social context having to do with how a person looks or behaves and they get sort of crated together. It's a standard problem that my outside

I thought it would be interesting to just go with that, to start out that way, start out with the miscommunication, just get there right away

is one thing and my inside may be another. In a country that I think believes in facts, there's a problem. There's some truth to my outside, but I think some people who are being misread would say that there's probably even more, there's more truth to my inside. I think that's a real human issue regardless of what group you're talking about. Despite assertions of identity by other means, people are often judged by how they appear, rather than how they are."

The panel, which happened on 17 April 2014, included the awkwardness and uncomfortable atmosphere that he anticipated. The inside and the outside were structured borders, amplified by the technology of costume. The breakdown of borders occurred after the audience began questioning the panelists, engaging in social interaction with a giant cow, rat, and chicken.

"People try to make these containers in a way, families, love relationships, villages, and it's always this thing of dealing with people in a full contradiction of the spirit and the flesh and sometimes they don't go together in a comfortable way." Pope.L asserts that this unmooring of trust and understanding is fundamentally difficult and awkward. By creating a situation of suspended representational identity within an institutional diversity panel, he sets up a platform for a community to imagine identity, and view themselves imagining, assuming, and becoming frustrated.

Read the full interview online at FNewsMagazine.com.



Polyglot TwERK

The Poetry of LaTasha N. Nevada Diggs

»violet callis

On March 6, poet and interdisciplinary artist LaTasha N. Nevada Diggs appeared at Chicago's Poetry Foundation to bend the limits of speech and sound. Reading from her 2013 book of poetry, *TwERK*, Diggs employed a soundboard to transmit her energetic poems, using the equipment to manipulate phrases as she went. Lines wobbled as if spoken underwater, or were whispered and rewound; at one point, the poet slowly sang the first line of Dawn Penn's "No, No, No," and sent the last notes echoing. Within this shadowy soundscape, Diggs flitted between languages and personas with ease. References ranged from Superflat to Stan Brakhage to Suri Cruise, and brand names were treated with irreverence. At the same time, the poems consistently ring with sincerity.

TwERK contains poems in more than ten languages, and the poet gave the audience samples of many in the reading. Many poems contain two or more languages themselves (a typical line, from "pistology": "azucarando reflection of stale tecnologia. / sweet reflection of stale technology. / suteru realism. / giver of realism. / my gabriel blow horn de propaganda.") Diggs said of this choice, "It's about saying to those who are English-only speakers, you can do a little bit more; and to speakers who may be bilingual, trilingual or translingual, that I like how you see things."

Many of the multilingual poems are accompanied by English translations, which sometimes vary from the original words' meanings. Diggs said she considers these texts "a ghost translation, or the ghost language."

"Why is it a ghost?" she asked, going on to say, "Is it a ghost of colonialism, of imperialism, of colonial rule; and what becomes the dominant language spoken in a community or on a landscape where that might not be the first language?" The poet continued, "If there's a political argument, it's that the United States of America

is not a monolingual country. It is very much multilingual, and these languages are not so foreign as we may assume them to be."

One striking aspect of the poems in *TwERK* is their incorporation of traditions not commonly represented in the poetry world; the book's title is only one example. The language of music is a strong presence in the collection, and Diggs credits her involvement in several scenes with influencing her work. The author said, "The fact that I worked a lot with musicians in the music community, in the jazz and hip hop and improvisational music communities of New York, allowed me to hear things differently: to hear where the word can go, how far."

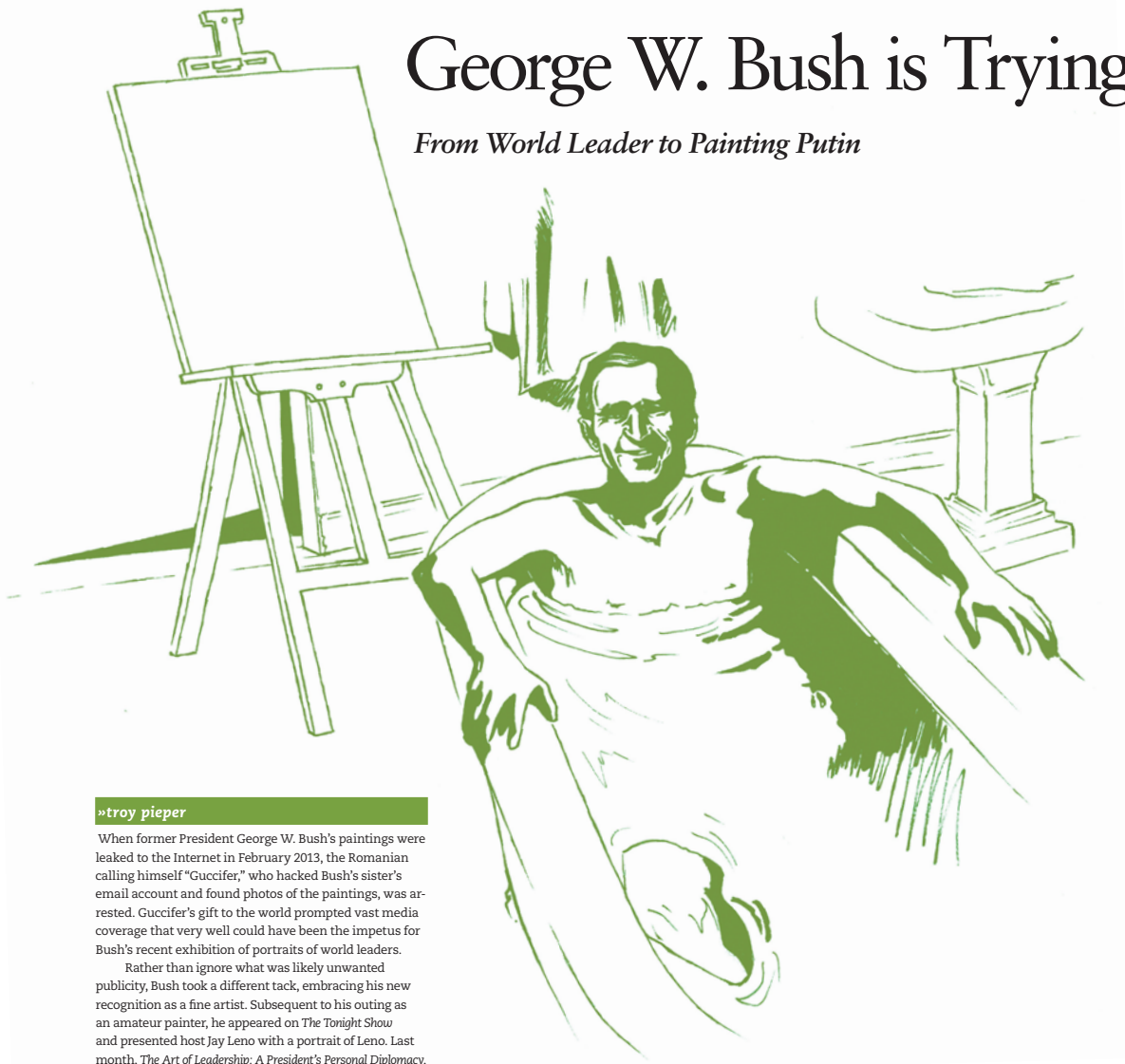
The poet found her place in a group of peers who were grappling with the same questions of voice and the page that she was. Diggs said of this community, "They were thinking about the page differently, and they were also thinking about aspects of spoken word or performance. So, being in their company actually gave me permission to mess around with both conventions, and by doing that I became, I guess, unconventional, because I was working within these two constraints and I was figuring out how to blend them both." The results of this blending of cultures are the kinetic collages of *TwERK*, which resist static categorization.

Diggs noted that it took years for her to come to her current practice and she advocated taking time to explore one's voice. "Live. Don't be so consumed with having a book," she advises. Diggs stressed the importance of finding a community, saying that young poets should "find kinship, not just with writers but with visual artists, producers, theater artists, and musicians. Find where people are artistically and creatively within these other varied communities, because all of that is going to inform your work and what you think about." In the experience of reading *TwERK*, it's clear that Diggs has made this process of listening central to her art.

The fact that I worked in the jazz and hip hop and improvisational communities of New York allowed me to hear where the word can go, how far.

George W. Bush is Trying

From World Leader to Painting Putin



»troy pieper

When former President George W. Bush's paintings were leaked to the Internet in February 2013, the Romanian calling himself "Guccifer," who hacked Bush's sister's email account and found photos of the paintings, was arrested. Guccifer's gift to the world prompted vast media coverage that very well could have been the impetus for Bush's recent exhibition of portraits of world leaders.

Rather than ignore what was likely unwanted publicity, Bush took a different tack, embracing his new recognition as a fine artist. Subsequent to his outing as an amateur painter, he appeared on *The Tonight Show* and presented host Jay Leno with a portrait of Leno. Last month, *The Art of Leadership: A President's Personal Diplomacy*, an exhibition of Bush's portraits of world leaders, was unveiled at the George W. Bush Presidential Center in Houston, Texas. The oil-on-board portraits include those of German President Angela Merkel and Afghan President Hamid Karzai. Reactions from popular media outlets were many and, perhaps surprisingly, somewhat varied.

Salon.com admitted that it would be easy to dismiss the paintings as work receiving attention only as a result of the creator's celebrity, rather than skill. "Of course they're terrible; Bush is an amateur painter, and very literal-minded," wrote Douglas Lucas and Amy O'Neal, "but when you take the pictures on their own terms, they also reveal something more interesting about the former president. Bush has painted caricatures, intended to exaggerate the leaders' personalities, not necessarily represent their likenesses."

The writers noted that "Dubya" freely admits his paintings are not especially good. "They're bad partly because he sees the leaders as a child would. He's incapable, emotionally and technically, of finely observing them and conveying what they're like independent of his own objectifications." In other words, Bush engages his subjects without subtlety, wrote Lucas and O'Neal. "In these paintings, he's saying, 'This guy's got a super-neat hat!' ... and so on."

Former *New York Magazine* art critic Jerry Saltz said he "really likes" the self-portraits that were leaked last year of Bush in the bathtub and in the shower. Saltz's *Vulture* article pointed out comments from a writer on *Gawker* who called the paintings "simple" and "awkward," which they are, wrote Saltz, "but in wonderful, unself-conscious, intense ways. They show someone doing the best he can with almost no natural gifts—except to do this."

Saltz's wife, *New York Times* art critic Roberta Smith, delivered a send-up of Bush-as-artist laced with sarcasm so subtle as to make it seem as though her criticism might really be of the *Times* editor who sent her to cover the exhibition. "The paintings place the former president on the world stage, where everyone is acting. ... I suspect that critics, art historians and presidential historians will be working through them for some time," wrote Smith. "Perhaps the biggest surprise of the show—contrary to the common caricature of laziness during his years in the White House—is that Mr. Bush has taken to painting with something amounting to driven passion, and is working very hard at it." Still, she noted that Bushian nonchalance is still represented. "The images seem legible and familiar, as if, as some have suggested, they were the first to pop up on Google."

Oliver Milman pointed out in *The Guardian* that "Bush's 30 oil paintings of world leaders appear to have been based upon casual searches of Google Images. ... Rather than have his subjects sit for him or use printed photographs, Bush seems to have based his portraits on the first picture thrown up by the search engine."

Jon Stewart, host of *The Daily Show*, remarked that "much like any non-torturing, war-starting retiree, George W. Bush has returned to public life with, like, 30 pictures he made." Rather than nature paintings or other things retirees might paint, said Stewart, "Bush has gone with 'other people I knew who ran countries.'" Stewart also quoted Saltz's description of Bush's art as

"Innocent, sincere, earnest, almost child-like." "That's our man," said Stewart, "our innocent, sincere, earnest, almost child-like two-term president."

Conservative magazine *National Review* published the lone bit of positive criticism by Dallas art writer J.R. Compton. "Ignore the media," he wrote "The former president has talent." The "simmering" portrait of Jiang Zemin, President of the People's Republic of China, shows "cool calculation," wrote Compton. "Its nearly neutral forms don't tell us much, but the tiny storm of expressionist brushwork in his complicated face fairly explodes." Compton called the exhibition a complicated slice of history marking Bush's presidency, but "the elaborate presentation is not an art exhibition." Still, the portraits are, after all, paintings, and Compton admits that Bush is no expert, at least not yet. "The artist is learning his craft."

In an interview at the exhibition's opening with his daughter, *Today* correspondent Jenna Bush Hager, Bush seemed to have little to say about his technique or inspiration to start painting. One spark came from the time Russian President Vladimir Putin said that his dog was "bigger, stronger and faster than Barney," Bush's Scottish terrier. "I just took it in. I didn't react," Bush told his daughter. "Anybody who thinks, 'My dog is bigger than your dog' is an interesting character, and that painting kind of reflects that," he said. The 43rd President of the United States began painting after he left office in 2009, but said he never expected to reach a place where he might have an exhibition, commenting, "Who woulda thunk it?"



» **jordan whitney martin**

The very first things that students in visual communication learn are that layout is the most fundamental aspect of design, and that practicing how to create and utilize a grid is essential in order to communicate language and ideas. Eventually, they also learn that as they grow as students and transition into professionals, they must break that very grid in order to shape their own personal design narratives.

In *I Used to Be a Design Student: 50 Graphic Designers Then and Now*, Billy Kiosoglou and Frank Philippin return to that same structure to share interviews with influential graphic designers from around the world in order to examine how their personal experiences as students shaped their successful careers. This collection looks at the process and creative fuel that goes into a search for crafting one's own story within a design community and how these field influencers discovered how to make and break their own grids. In addition to the series of interviews and short answer layouts, *I Used to Be a Design Student* highlights examples of work that these designers created during their time in school juxtaposed with their current personal and client work.

One of the most engaging aspects of this endeavor is that its content is bookended by a series of Swiss-style grids comparing several then-and-now questions and responses. Through this device, an interesting number of recurring patterns unfold to reveal common habits among designers as students and then how those very habits drastically changed as they moved into the professional world. Based on these responses, the average design student knew sometime in their late teenage years that they wanted to become a designer, and most of them cannot imagine working in any other profession. Compared to their student days, most now wake up a bit earlier, exercise a little more often, and find that many of the things that they once couldn't live without changed from material possessions (such as cameras or computers) to intangible values (family, children and love). When asked about how much they weighed as students and now, Mathas Gorlich's response was the most entertaining: he claims that he once weighed "too much" and now weighs "far too much." Interestingly

enough, one connecting thread throughout is that many of the designers profiled share a fondness for David Lynch.

The remainder of *I Used to Be a Design Student* highlights gorgeous examples of these designers' work, past and current, along with short interviews asking them about how these featured examples have affected their careers. Much of their work as students shares a commonality of moving from more of a focus on fine art and illustration towards more typographic, grid-based design work. There are a handful of exceptions, however, such as Stefan Sagmeister, whose profession has allowed him an ability to pull away from traditional design, or Chicago-based James Goggin, whose passion for creating postcards has changed little and continues to carry into his career.

No matter how much your preferences for food and movies may change, the elements of design and the work that you create as a student set the foundation for the type of narrative you will create in the future.

Similarly, when asked about what they liked about their featured student project, many of the designers said that they chose earlier works that they felt had encouraged them to grow or reconsider their practice. Students can easily relate to Isabelle Swiderski's sentiment about her own work in that "there are always details I wish to tweak after the fact." Many other interview questions posed refer to the more technical aspect of the pieces, such as why specific typefaces were chosen or what type of research was required to complete the projects. One fascinating question was regarding whether or not design could be taught; most agreed that the fundamentals could be taught, but that aesthetic and creativity are visions that must come from students' personal exploration and experimentation.

One of my favorite prompts was to have interviewees offer advice to both blossoming design students and newly professional designers. The highlights to this were the suggestion of Danijela Djokic from Projekt-triangle to "do everything with passion and don't be lazy" as well as Renata Graw's timeless encouragement

to pursue "curiosity, experimentation, and patience." Even Stefan Sagmeister offered a noteworthy tip for the burgeoning design student: "Work your ass off and don't be an asshole" (amusing coming from Sagmeister, who is infamous for being somewhat of a design world impresario).

I Used to Be a Design Student is a visually beautiful and thoughtfully designed book that is good for any creative student to keep on their nightstand; it's ideal to pick up to unwind for the night, when looking for inspiration, or to refer to after a particularly brutal critique. It will drive home the fact that no matter how much your preferences for food and movies may change, the elements of design and the work that you create as a student set the foundation for the type of narrative you will create in the future.

But just remember, as Holger Jacobs of Mind Design in London advises: "Never ever think it's 'cool' being a designer."



Paint by Numbers

An Index of Education, Employment and Action by Students and Artists

» *alyssa moxley and alexia casanova*

The School of the Art Institute of Chicago (SAIC) is currently the most expensive four-year college in the US, according to a recent article from the Washington Post. This ranking was generated by the Department of Education, based on institution's tuition sticker prices and subtracting the average amount of government and institutional grant and scholarship aid. This reveals an incontestable instrumentalization of education to serve a market-driven system, the assumption being that high price tags on education lead to high-paying jobs. However, many of us working in the arts are far less driven by economic incentives.

Artists often work second jobs to support their practices. The Bureau of Labor Statistics cites that up to 50% of artist income is derived from secondary occupations. Alternative models of state-provided education that serve quality

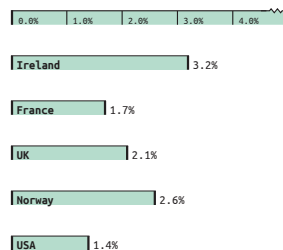
of life and the life of the mind, rather than the size of the pocketbook, are still extant in several places around the world, notably Europe. Recent cuts to government funding to education from the state in the UK, Greece, and Chile prompted widespread student outrage and large scale protests, whereas in the US, the student body seems far more complacent in accepting the exorbitant costs of education.

This prompted F Newsmagazine staff to look at educational models around the world and share some facts about government incentives to support art making on an educational level, and help artists survive through tax breaks. We also noticed that there are students in the US speaking out about the dramatic inequality evident in the cost of education. Here, we share our index that we hope will provoke thought about the status quo in education.

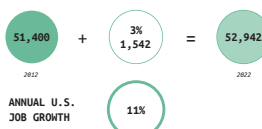
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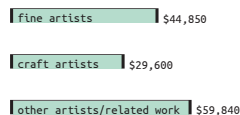
PERCENTAGE OF WORKFORCE IN THE ARTS



PROJECTED ANNUAL U.S. CRAFTS & FINE ARTS JOB GROWTH OVER 10 YEARS



MEDIAN PAY FOR ARTISTS (2012)



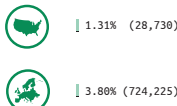
AVG. HOURLY WAGE OF A FINE ARTIST



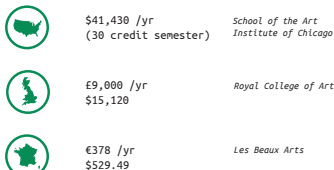
school data



PERCENTAGE OF STUDENTS STUDYING THE ARTS

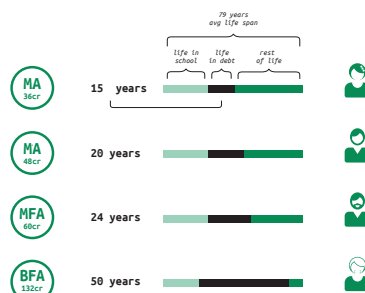


TUITION FEES



HOW MANY YEARS UNTIL YOU REPAY YOUR STUDENT LOANS?

According to Payscale, the typical salary of a SAIC graduate is \$35,000/year. How long will it take you to repay your student loan (if you pay back \$300/month):



index

01: position of SAIC in table of most expensive four-year private nonprofits after subtracting the average amount of government and institutional grant/scholarship aid at each institution.

39: student protests in the USA against tuition hikes in 2013

30: Student Protests against tuition hikes 2012

439%: percent increase in tuition costs in the USA 1982 - 2014

250%: percent increase in health-care costs in the USA 1982- 2014

30,000 and 50,000: number of student protestors who demonstrated against the lifting of the tuition cap on UK universities in 2010.

\$902 billion-\$1 trillion: total outstanding student loan debt in the USA according to the American Student Association.

0%: Taxation that artists pay on income earned from the creation of original cultural works in Ireland.

25: number of years for 100% of your student loans to be forgiven if your loans exceed 15% of your discretionary income.

\$44,850: median pay for Fine Artists 2012 according to the Bureau of Labor Statistics

330: number of postsecondary institutions accredited to award degrees in art by the National Association of Schools of Art and Design in the USA in 2013.

\$138,383,218: The NEA's budget in 2013.

26%: percent decrease in state support for funding public colleges and universities since the early 1990s.

2011: first year American public universities took more revenue from tuition than state funding.

10,000: number of US students attending Canadian colleges.

4: Number of years undergraduate education received at McGill University (Montreal) for the same amount of tuition at 1 year at George Washington University (Washington DC).

\$154 million was the arts budget in the USA for 2013, while it amounted to \$1.63 billion in Germany and \$3.09 billion in France.

3.2 % or is the share of the Arts and Cultural Production of the US GDP in 2011.

Tom Arnold

An Interview!

» alexander wolff

For those unaware, Thomas Duane "Tom" Arnold is an American comedian and actor who has starred in countless comedic and dramatic roles over the past decades. In December, eager, nervous and sweaty *F* News magazine arts editor and *Roseanne* enthusiast Alexander Wolff interviewed Arnold about his ongoing stand-up comedy tour which stopped in Springfield, Illinois.

AW: You've worn a lot of hats in the industry over the past few decades. I mean, you've been an actor in countless films, ranging from more comedic roles in the 90s, to more serious roles now. You've been a sports show host. The voice of the Arby's oven mitt. I want to know, what's been your most fulfilling role in the last decade?

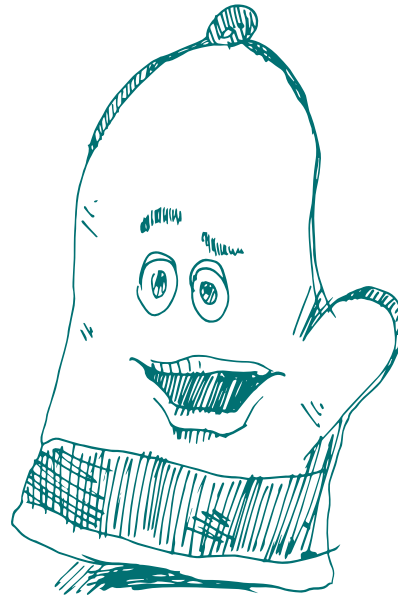
TA: Oh, in the past decade.

AW: Ye-yeah [stutters] or before then I guess.

TA: Well, y'know, you're right, I've done a variety of stuff. I've been in well over 100 movies, TV series ... and was the voice of the Arby's oven mitt.

AW: Your IMDB is impressive.

TA: I've been lucky, because I love sports, I got to do a sports show. It's hard to say that that wasn't the most fun, but all these things add up to how I support myself. I started stand-up thirty years ago at the University of Iowa. They had an open mic night at the student union; you could tell jokes or read a poem or whatever. I went up and told jokes and had all my drunken friends there. I thought, 'I'm going to be a famous comedian, make big bucks, be on David Letterman.' It was 1982, and you know, it takes a long time, you get excited about stuff. I actually left school to do that and I thought 'Oh this is going to be amazing,' but it was a lot of work.



AW: I was just reminded of you recently; I was watching the old reality TV show *Blind Date* — Do you remember this show?

TA: I ... think I remember *Blind Date*.

AW: You had a cameo on the show.

TA: Oh my god.

AW: Do you remember this?

TA: (laughs) No. What did I do?

AW: It was when you were hosting *The Best Damn Sports Show Period*, and you had this really brief cameo where you gave this couple relationship advice (laughs).

TA: I'm coming to Springfield, Illinois, to do stand-up, I think that's why we were...

AW: oh (laughs). It must feel really satisfying to get back to your roots in that capacity. Just the experience of being on stage and performing comedy that way, rather than mediating it through a film role.

TA: Yeah, it's great to be able to do them both. It's funny, because when you do a lot of one, you think, "Boy I miss doing the other" and it goes both ways.

AW: Do you ever have to deal with hecklers?

TA: Not too bad for me, maybe they were in the beginning. But when people come to my shows they know who I am. They may know me from a movie, they may know me from something personal, because I talk about my personal life openly. All comedians have the t-shirts or DVDs or whatever. At the end of each show I have t-shirts that I sell, but I have a camp for kids with major heart disease.

AW: That's heartwarming.

TA: But I also tell people you don't have to buy these t-shirts; I'll sign anything you have, I'll take a picture with literally 400 people. But during that process you have a moment with people.

AW: Have you ever seen the movie *One Hour Photo* with Robin Williams?

TA: Oh yeah, yeah. With comic actors, they can

definitely be very dramatic. The best ones that is. Peter Sellers was great. Like when you see Robin Williams in that movie, I love Robin in *Good Will Hunting*. I love seeing people that I respect and that I know get a chance to do something different.

AW: Yeah, it seems like one of those roles that would really stand out as being a type of role where you see your acting and dramatic abilities. How does it compare to characters you've played in the past?

TA: There's a film I just finished that I really liked; it's called *Any Day*. It's very dramatic. I like to do that once in a while because it's an opportunity. It's not just about the pay day. It's about making something a little different.

AW: Yeah it seems like one of those roles that would really stand out as being a type of role where you see your acting and dramatic abilities. How does it compare to characters you've played in the past?

TA: There was a movie called *Touch* that Paul Schrader directed, and I liked that character. On television on *Law and Order*, I played a guy who was a version of this preacher named Ted Haggard, and he had sort of a double life. In this movie called *Gardens of the Night*, which is the most dramatic thing I've ever done, I was basically playing a pedophile, and it was a tough, horrible thing to do. But as I know from my childhood, those people are out there, and so I think it was important to do.

AW: It seems like it would be a challenging role to play. Thinking about other depictions of pedophilia in movies, like *Happiness* by Todd Solondz, it's always a fine line between showing someone perpetrating those actions as very mentally ill and showing how those actions are horrible and hurt others.

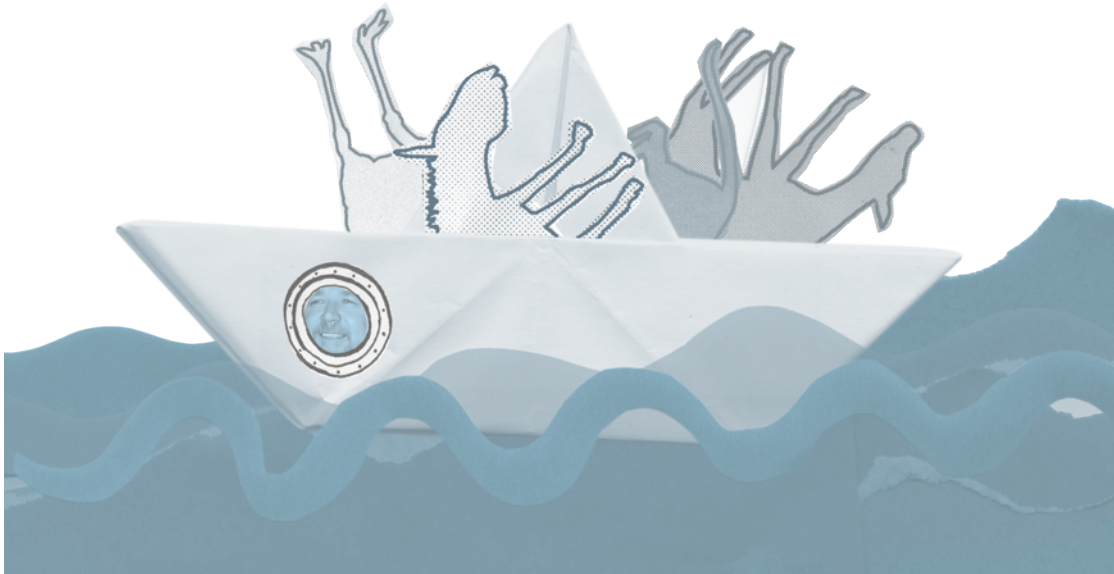
TA: It is a horrible thing, but I think these movies are good because the reality of it is that there are these certain kinds of people and they help you become more aware that they aren't just caricatures of evil, they're multifaceted people who are very sick with a great deal of evil to them

AW: Well, it was great talking to you, Tom, I really appreciate it.

TA: It's been great, and good luck to you

SHALLOW FLOOD

In case you were wondering, Darren Aronofsky's *Noah* sucks.



» **patrick reynolds**

It was hard to believe that I was actually seeing *Noah*. But I was. And it was awful. But it was also fascinating.

I went to high school during a time in which Darren Aronofsky's films — with their quick editing, "dark" themes, and moody Clint Mansell soundtracks — were heralded as the new ideal in filmmaking among insecure teens such as myself. To pretend to "get" *Pi* was to assert one's knowledge of contemporary "indie" cinema, and the fact that *Requiem for a Dream* was released unrated was then still a big deal because studios had not yet co-opted the practice to double their DVD revenue on the latest direct-to-video *American Pie* sequel.

Noah was allegedly conceived by Aronofsky as early as 2000, and its development has played out over the years in the forms of brief mentions in interviews and rumors circulating around the Internet. This film's potential existence was on my mind as I defended *The Fountain*, just as it subconsciously lingered when I saw *The Wrestler* and *Black Swan*. This is not to imply that I was ever awaiting the arrival of *Noah* with much particular excitement, but rather to simply illustrate that the idea of Aronofsky seriously making a movie of Noah's Ark struck me as outlandish from the start. My fascination continued to grow as Aronofsky's career became increasingly celebrated.

When *Noah* finally began to make waves over the past year with occasional leaked news tidbits about production developments and casting choices, my modest interest began to transform into a morbid curiosity. Aronofsky may have briefly rehabilitated the washed-up career of Mickey Rourke with *The Wrestler*, but the choice to place Russell Crowe (an actor whose glory days seem irretrievably distant) in *Noah*'s eponymous role seemed like suicide for the film. As *Noah* entered post-production and stories began to circulate about disputes between Paramount and Aronofsky as well as reported dissatisfaction among test audiences, the likelihood that *Noah* was going to be terrible seemed to have been unavoidable.

It's difficult to precisely describe the experience of viewing *Noah*. The first half leaves me feeling conflicted about its potential merits — the acting was stiff and the production design uninspired, but Aronofsky managed to squeeze in enough visually intriguing moments that I was finding myself pleasantly surprised. Eventually, however, the entire thing dissolves into a complete laughable mess.

The first sign that things are going south for *Noah* occurs when Aronofsky introduces us to The Watchers — a clan of fallen angels that have been transformed by "The Creator" (*Noah*'s cop-out stand-in term for "God")

The textual limitations of a one-page review limit the number of plentiful examples that one can provide in illustrating the scale of terrible that is *Noah*.

into grumpy rock creatures that detest humanity. The Watchers speak in garbled, detuned "scary" voices and resemble rejected CGI mockups from an alternate version of *Lord of the Rings*.

As the film rolls forward, it rapidly devolves into a sloppy hodgepodge of tired tropes from contemporary fantasy epics and ham-fisted attempts to tie the biblical version of Noah's Ark to modern-day environmental concerns. Noah's primary antagonist in the film is Tubal-Cain (played by Ray Winstone, who is really giving it his all), a biblical descendent of Cain. Aronofsky has liberally interpreted the character as a grimacing, metal-clad Bad Guy King who arrogantly ignores Noah's proto-hippie warnings that man's destructive tendencies will quickly lead to complete annihilation. When the Great Flood finally, mercifully starts to wash away the film's armies of "evil" humans dressed in inexplicable costumes of dirt-stained black denim, Tubal-Cain manages to drag Noah kicking and screaming into absolute hogwash territory by scaling the ark and chopping

through its hull with his trademark tiny axe. As the film progresses painfully into its final (and most ludicrous) act, Tubal-Cain stows himself away in the depths the ark, where he survives by literally tearing apart and eating Noah's animals to stay alive.

The film reaches its apex of laughable intensity near its conclusion, when Noah stands, conflicted, above the sleeping bodies of his two new infant grandchildren. Noah has steadfastly believed that a significant part of his mission from The Creator is to ensure the extinction of mankind by denying his sons the right to find some girlfriends that they can take along on the ark. It's a long story, but Noah's kind-of adopted daughter becomes pregnant and Noah must decide whether or not he wants to murder her babies to ensure that his mission is a success. The camera lingers for what seems like hours on a poorly-rendered shot of a knife blade dangling inches away from the babies' faces. At this point I almost completely lost it. Is he going to do it?

Obviously, he's not going to do it.

The textual limitations of a one-page review limit the number of plentiful examples that one can provide in illustrating the scale of terrible that is *Noah*. The subject of the film's animals, which are rendered using computer graphics that would have been yawn-worthy in 2002 and presented in a series of excruciating sequences during which the ark is filled with creatures, could take up an entire article on their own. Emma Watson's cringeworthy performance alongside her dull-as-dirt "love interest" Douglas Booth is especially gag-inducing. Noah descends into a depressive state after the flood, and becomes transformed into a vagrant alcoholic beach hobo.

There's too much to report. See *Noah* if you must, but don't say you weren't warned.



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the Office of Student Affairs—

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To contact your Student Programming Board, email spb@saic.edu

Upcoming events:

Picture Day hosted by Campus Life and Career + Coop: April 23 & 24, 12—3pm, Neiman Center

Movie Night—"Django Unchained" hosted by SPB: April 23, 4pm, Neiman Center

Drag & Burlesque Ball hosted by SPB: April 29, 4pm, MacLean Ballroom

End of the Year BBQ hosted by Campus Life: date to be announced

Commencement: May 12, 1pm, Auditorium Theatre, 50 E. Congress Parkway

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The Future, *Perfect*

AN ART SCHOOL ZODIAC

» jessica barrett sattell

Are you skeptical of those tried-and-true horoscope descriptions and predictions? Has your sign consistently let you down when you attempt to plan your path? Let these archaic, obsolete and forgotten constellations reveal what is written in the stars for your artistic life, love and luck.

NOCTUA

// THE OWL // May 21–June 20

Just like your watchful sign, you flourish after dark and are no stranger to late nights in the studio. While friends see you as a keeper-of-secrets and look to you for sage advice, you would rather spend your energy crafting meticulously-worded manifestos and playing elaborate pranks on unsuspecting visitors posing in front of the Art Institute lions.

LUCKY COLOR: Orchid

LUCKY ITEM: Glasses with no prescription in the lenses

CAREER SUGGESTIONS: Librarian, videographer

KINDRED CREATIVES: Louise Bourgeois, Nam June Paik

HOROLOGIUM

// The Clock // June 21–July 22

You are acutely aware of the effervescence of life and seek to make every moment count. You have a keen drive to make people stand up and notice the minute inconsistencies in what we know as “reality.” Be careful of impending lawsuits stemming from your lucrative invention of the first pocket teleportation device.

LUCKY COLOR: Silver

LUCKY ITEM: Modded iPad that looks like a 1980s desktop

CAREER SUGGESTIONS: Journalist, programmer

KINDRED CREATIVES: James Turrell, Ólafur Eliásson

MONOCEROS

// The Unicorn // July 23–August 22

You are a charismatic but sensitive soul. While you feel that many don’t understand your desire to style yourself in unique threads and baubles, the true tastemakers usually take notice and recognize your chameleon talents. Of all of the signs of the Zodiac, you are the most likely to end up in a profile in The New York Times.

LUCKY COLOR: Tangerine

LUCKY ITEM: Friendship bracelet from fourth grade

CAREER SUGGESTION: Advertising executive, exhibition designer

KINDRED CREATIVES: Cindy Sherman, William Wegman

PICTOR

// The Easel // August 23–September 22

You are supportive and flexible when it comes to embracing others’ ideas and also love expressing your own. A natural-born impresario, you easily gravitate towards opportunities for dissemination of your work but can be rather sensitive to critique. You’re the person that others turn to for collaboration on secret projects and plans.

LUCKY COLOR: Cerulean

LUCKY ITEM: Moleskine notebook covered in stickers

CAREER SUGGESTION: Director, gallery owner

KINDRED CREATIVES: Takashi Murakami, Jenny Holzer

FELIS

// The Cat // September 23–October 22

While you can be quick to anger, your heart is giving and you loyally fight for those you love. Because you are fiercely independent, you flourish with projects that showcase your leadership talents. You are good at hiding a sensitive streak behind your proud persona, but bring out the catnip and your true colors shine.

LUCKY COLOR: Emerald

LUCKY ITEM: Red Doc Martens

CAREER SUGGESTION: Blogger, art critic

KINDRED CREATIVES: Susan Sontag, Alex Katz

GLOBUS AEROSTATICUS

// The Hot Air Balloon // October 23–November 22

You have an insatiable wanderlust that manifests in spontaneous adventures near and far. A bit anachronistic, you prefer tried-and-true technologies to the latest fads. That being said, you work comfortably in avant-garde circles and are known as a historically informed visionary. No one would blink an eye if you were to sport a monocle or bustle.

LUCKY COLOR: Vermillion

LUCKY ITEM: Letterpress calendar

CAREER SUGGESTION: Stylist, art publicist

KINDRED CREATIVES: Diana Vreeland, Dale Chihuly

FORNAX

// The Furnace // November 23–December 21

Fiery like your namesake, you are a passionate lover and fighter. You revel in opportunities to co-opt established ideas and make them work in new ways. You will go far in pursuing your attempts to rile people up in clever and smoldering ways, such as publishing fake news stories or spearheading a subversive YouTube channel.

LUCKY COLOR: Aqua

LUCKY ITEM: Postcards from places you’ve never been

CAREER SUGGESTION: Curator, magazine designer

KINDRED CREATIVES: Barbara Kruger, Donald Judd

TRIANGULUM MINUS

The Drafting Triangle // December 22–January 19

There are times where you carefully play by the rules, and other times when you happily break them. You have a tendency to overthink and overplan, both of which can be detrimental to your psyche, but the key is to focus that energy into your projects and leave room for fun away from the drawing board. Your best work involves a social commentary and asks the tough questions about the purpose of art itself.

LUCKY COLOR: Ochre

LUCKY ITEM: Mechanical pencil with top gnawed off

CAREER SUGGESTION: Architect, photographer

KINDRED CREATIVES: Gerhard Richter, Hiroshi Sugimoto

OFFICINA TYPOGRAPHICA

The Printing Press // January 20–February 19

Patterns, be they visual, linguistic, or cultural, fascinate you. You are most likely to be found with your nose buried in an obscure zine or listening to an unheard-of band on vinyl while sketching ideas for their gig posters. You would do well in a professional position that lets you stay under-the-radar and unexpectedly blow minds with your proposals and pieces.

LUCKY COLOR: Chartreuse

LUCKY ITEM: Flash drive in the shape of a rocketship

CAREER SUGGESTION: Typographer, translator

KINDRED CREATIVES: Jasper Johns, Ray Eames

COMA BERENICES

The Lock of Hair // February 20–March 20

You have no shortage of fans, and have the SAIC Secret Admirers posts to prove it. You have your creature comforts but never let them get in the way of trying new things and meeting new people. A dreamer at heart, you will be recognized time and again for your thoughtful, if not sometimes naive, approaches to love and life.

LUCKY COLOR: Salmon

LUCKY ITEM: Japanese masking tape in various patterns

CAREER SUGGESTION: Textile designer, poet

KINDRED CREATIVES: Jeff Koons, Saul Bass

SCULPTOR

// The Sculpture // March 21–April 20

Of all of the signs of the Zodiac, you are most likely to find success in a field that you were not expecting to pursue. While flourishing by sticking to the tried-and-true of your practice, your greatest strengths come from poking into the unknown, uncharted and uncomfortable. Your best work involves a certain amount of shock value disguised as something innocent.

LUCKY COLOR: Umber

LUCKY ITEM: Decorative bookends

CAREER SUGGESTION: Publisher, jeweler

KINDRED CREATIVES: Wayne Thiebaud, Marjane Satrapi

MICROSCOPIUM

// The Microscope // April 21–May 20

If you are at a party and find the conversation dull, you have no qualms about standing in a corner and perusing a well-loved paperback. You are perpetually honing your careful eye and see no problem in voicing your frank opinions on others. A tendency to be self-deprecating can build some serious creative blocks, but surrounding yourself with supportive comrades will ensure that your work will skyrocket into the public view.

LUCKY COLOR: Eggshell

LUCKY ITEM: A hand-knit hat

CAREER SUGGESTION: Art historian, editor

KINDRED CREATIVES: Gertrude Stein, Kiki Smith

Greetings from PILSEN

This spring, Anne Calcagno's Travel Writing class collectively explored Chicago's Pilsen neighborhood. As Proust said, "The real voyage of discovery consists not in seeking new landscapes but in having new eyes." Welcome to a local journey.

1 Chicago Urban Art Society

600 W. Cermak Rd., chicagourbanartsociety.com

"Pilsen is a cool, trendy, sexy community. It has always had a leaning toward the avant-garde, bohemian, experimental and emerging." That explains why such an environment was ideal for Executive Director Lauren Pacheco and her business-savvy sibling Peter Kepha when they scouted Chicago to establish a new gallery and curatorial project. Pacheco proudly shares what kind of activities The Chicago Urban Arts Society (CUAS) hosts in its 2,000 square foot gallery space: "A safe environment that welcomes loud music, pounding folkloric dancers, spoken word sessions, break dancing displays, installation-based exhibitions, 30-piece orchestras and yoga classes." CUAS is currently preparing for their third annual Low-Rider Festival, a community favorite slated for August 2014, along with a slew of exhibitions and special events.

— Issa Eugenia S.



3 Comet Vintage

1320 W. 18th St., cometvintagechicago.com

Jen Thomas and Jamie Roelofs believe in romanticizing the past. The co-owners of Comet Vintage specialize in vintage clothing, housewares and cosmetics from the 1920s through 1970s. Although the selection at Comet appears smaller than many vintage stores, each piece is in excellent condition. "If something's not working, we change or reinvent it," states Roelofs. "That's our metaphor for the shop." Dressed in weathered white brick with large bay windows facing 18th Street, Comet's interior is a striking sky blue that pops against the array of neatly stacked clothing. Vintage stores continue to open in Pilsen. However, it looks like there's room for everyone. According to Thomas and Roelofs, "People will always be nostalgic."

— Charlie Ainslie

2 Kristoffer's Tres Leches

1733 S. Halsted St., kristofferscafe.com

Legendary Mexican Cuisine Chef Rick Bayless — owner of several successful restaurants in Chicago including Frontera Grill, Topolobampo, XOCO, Frontera Fresco and Tortas Frontera — named Kristoffer's tres leches cake the best he'd ever eaten. Besides traditional vanilla, four uncommon flavored tres leches cakes based on a family recipe reveal a surprisingly light and creamy texture and a burst of freshness and flavor that transport you back to authentic Mexico.

— Maya Devassy

4 Artesanias d'Mexico by Madeline Amelia

1644 W. 18th St.

An eight-minute walk from the National Museum of Mexican Art, this colorful shop brims with trinkets such as tin mirrors, hand-made paper flowers, miniature sombreros and Catrina skeletons imported directly from Mexico by owners Efrain and Eliamar Loza. The couple's love for Mexico and Chicago has motivated their business in Pilsen for 18 years.

— Madeline Amelia

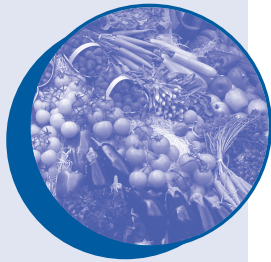


5 Dream Theatre Company

556 W. 18th St., dreamtheatrecompany.com

In the lobby of the Dream Theatre Company, everyone's conversation is a small performance, attempting to radically rethink the notion of audience participation. "It's like when you go to see Cirque de Soleil, and they come over and start messing with you, and you think, 'please no,'" says Artistic Director Jeremy Menekseoglu. "We want to be the opposite of that." But don't let this lull you into a false sense of security. The shows here are dark, intense, and deeply psychological. "But always safe," he adds with a mischievous grin. It's performer and audience, in dialogue, in the moment.

— Matt Test



6 Sweet Indulgences at Chocolat

1823 S. Halsted St., chocolatuzma.com

Uzma Sharif creates chocolate truffles with an East-meets-West sensibility. The head chocolatier and owner of Chocolat, she crafts truffle flavors such as Kashmir-chai and hazelnut-coriander-praline in a former art-gallery-turned chocolate shop. "Chocolates are little indulgences," Sharif states as she stands in front of the 'Chocolate Bar' display case where hand painted pastel pink and yellow butterfly truffles sparkle. At this cozy little shop, the mouthwatering smell of molten chocolate hangs in the air and it is too easy to indulge.

— Julia Ruskin

7 Belli's

1219 W. 18th St., bellischicago.com

If you want a green grocer that offers yoga classes and chicken-raising workshops (on separate evenings), functions as an art gallery, community space, and film screening venue, serves up soups, tamales, homemade chocolates and provides English tutoring, then Belli's is your place. Conversations are silenced as the press roars into action for a fresh juice — it's loud but worth it! The locally grown, freshly harvested beet-kale-apple concoction with extra ginger lets you time travel from winter's arctic vortex to the next July heat wave and back in under a minute.

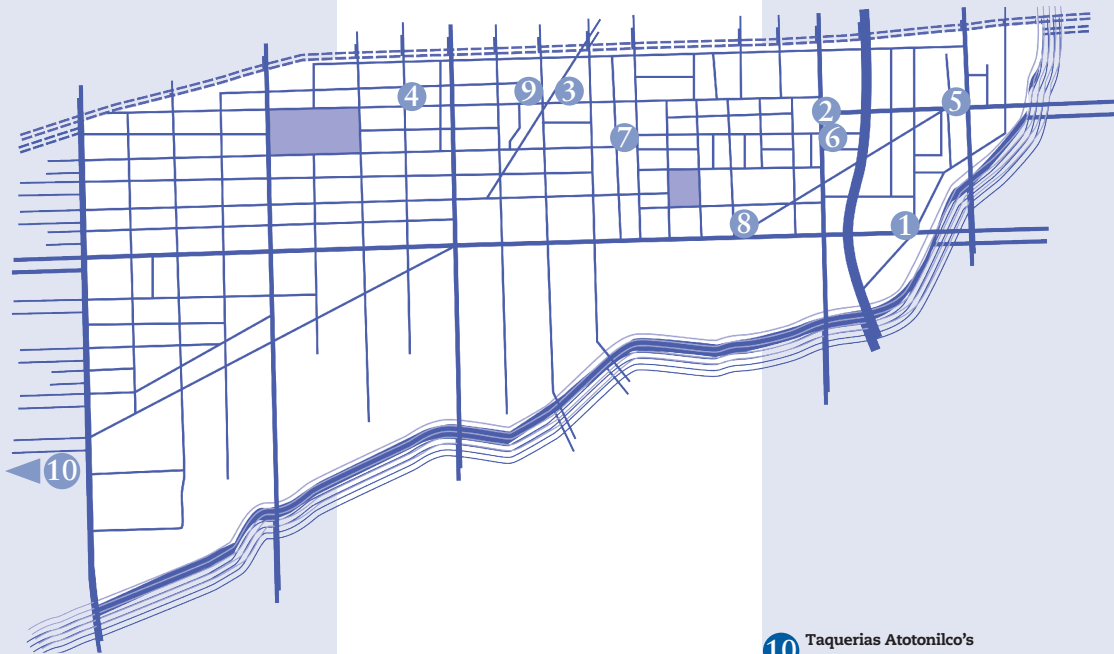
— Doro Boehme

8 Tandem Felix Letterpress

Lacuna Artist Lofts, 2150 S. Canalport Ave., Suite #3A-6, tandemfelixletterpress.com

Tandem Felix Letterpress is run by an energetic duo hell-bent on making the coolest art south of the Loop. The cozy studio evokes a bygone era. The walls feature 1960s-inspired posters and flyers, while the shop floor hosts two massive letterpresses, hundreds of wooden and lead typefaces, and the heady aroma of ink and paper is in the air. Tandem Felix focuses on collaboration with their clients, consulting for anything from wedding invitations to gig posters and coasters, while making letterpress arts generally more accessible through daily hands-on workshops.

— Kurt Heinrich



9 Pilsen Vintage and Thrift

1430 W. 18th St., [facebook.com/pilsenvintageandthrift](https://www.facebook.com/pilsenvintageandthrift)

"Second Fridays are a melting pot of art, culture and some of the coolest people in Pilsen," says owner Paul Guizar, curator of curios from trinkets to rarities. As you browse, you can take in the constantly-rotating local artwork, sift through plush wallaby fur coats and VHS tapes, edge around motorcycles and missiles-turned-sofa-tables and sniff Zorayda Ortiz's eccentric perfumes (tamale, café con leche, pan de muerte) to a soundtrack that alternates between traditional Mexican notes and indie tunes.

— Krissy Wilson



10 Taquerias Atotonilco's

3916 W. 26th St., taqueriasatotonilco.com

A cook shouts down the line as others expertly flip tortillas allowing the meats to sizzle on the grill. Another chops lettuce, tomatoes and dices avocados for the evening's guacamole rush as he listens to the waiter in front of him read off a table's orders. For over 40 years, Taquerias Atotonilco has established itself as a 26th Street staple, and this family-owned business has become the go-to place for Mexican cuisine in Pilsen. Known for its tacos al pastor and small intimate space, Taquerias Atotonilco continuously provides quality, delicious food, made just like grandma used to make.

— Monica Burciaga



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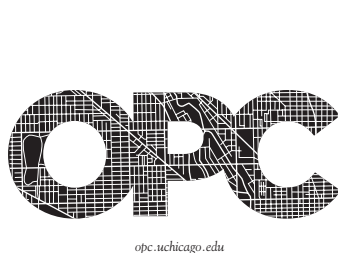
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AFTERALL ISSUE LAUNCH

ARTIST AS DOUBLE AGENT

PANEL DISCUSSION
Thursday, **05/08/2014**
5:00 PM
LOGAN 801



JOSEPHINE HALVORSON

TALK
Monday, **05/12/2014**
5:00 PM
LOGAN 901



RICHARD TUTTLE

TALK
Tuesday, **05/13/2014**
6:00 PM
LOGAN 901



CHRISTIAN SCHEIDEMANN

LECTURE
Monday, **05/19/2014**
5:00 PM
LOGAN 901



MATTHEW JESSE JACKSON

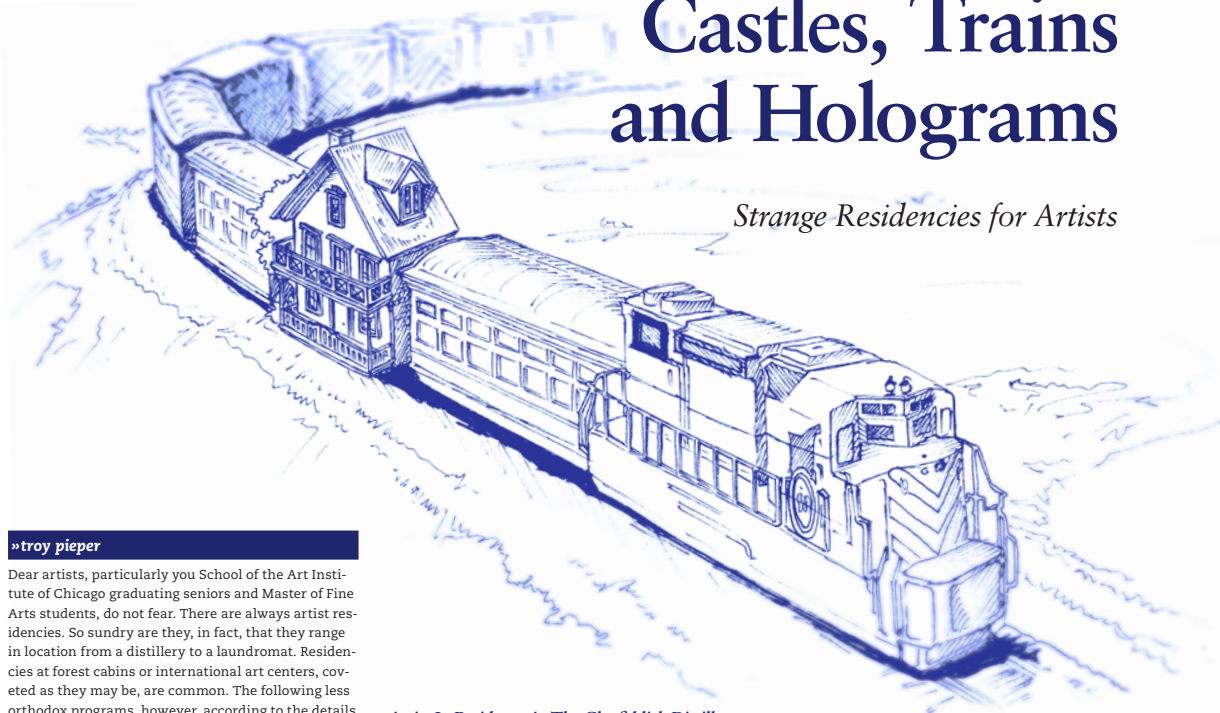
TALK
Monday, **06/02/2014**
5:00 PM
LOGAN 901



The Open Practice Committee in the Department of Visual Arts at the University of Chicago explores the atmospheres and attitudes that make art contemporary. The Open Practice Committee's programming fosters a genuinely experimental, yet conceptually rigorous environmental space in which strategies of production and description are challenged and renewed. From the conventional departmental presentation to the unconventional institutional event, the Open Practice Committee aims to advance our collective understanding of theory and practice within the visual arts.

Castles, Trains and Holograms

Strange Residencies for Artists



»troy pieper

Dear artists, particularly you School of the Art Institute of Chicago graduating seniors and Master of Fine Arts students, do not fear. There are always artist residencies. So sundry are they, in fact, that they range in location from a distillery to a laundromat. Residencies at forest cabins or international art centers, coveted as they may be, are common. The following less orthodox programs, however, according to the details on their websites, are not to be overlooked.

Artist-in-Residence Program at Badlands National Park

"Interpret the living landscape through motion and emotion using contemporary approaches and techniques." That is to say, live in the park's headquarters in South Dakota and channel this harsh, wind-swept environment through your practice.

For: all artists, from photographers to writers to composers
Length: 4-6 weeks
Benefits: an apartment, "a government vehicle" and bicycles
Stipend: reimbursement for food or materials up to \$300

Holocenter: Center for the Holographic Arts Artist in Residence Program

Use the Holocenter's pulse laser at its studio at Ohio State University in Columbus, Ohio, as part of two residencies for artists who want to incorporate holography into their practice. Past artists have created holographic photographs, video and sculptures at the center's facility. One residency is an introductory workshop, the other a longer program for experienced artists.

For: all artists
Length: 5 days for the introductory workshop, one week for the residency
Benefits: access to the facility, holographic film and chemistry for the workshop but, strangely, not for the residency
Stipend: none

Center for Contemporary Art Ujazdowski Castle

Make work in the comfort of a 17th-Century Polish castle in Warsaw. The residency, provided by the Centre for Contemporary Art, offers two summer residencies inside the castle walls and five others in the adjacent Laboratory building. The Centre encourages visiting artists to "realize their work in the public spaces of Warsaw or in one of numerous independent partner galleries."

For: all artists
Length: 2 or 3 months
Benefits: live/work space, connections to local arts organizations
Stipend: a grant of 3,000 zloty per month, a 1,600-zloty travel reimbursement and a project budget of 5,000 zloty (one Polish zloty=32 US cents)

Artist In Residence At The Glenfiddich Distillery

This boozy residency in the Scottish countryside is housed in renovated tax collector's housing that happened to sit on the distillery's estate. Artists' work is meant to be both influenced by Glenfiddich (its family history or processes at distillery, or even some of the same materials like copper) and to benefit the corporation by "enhancing the credibility of Glenfiddich amongst high-end art aficionados and drinkers of single-malt Scotch ... and create positive messages about Glenfiddich in its major markets."

For: all artists (although most residents have been successful mid-career artists)
Length: 3 months in summer
Benefits: an "all-inclusive" apartment with studio, access to distillery facilities and workshop, opportunity to exhibit in an on-site gallery and performance space.
Stipend: £4,200 stipend, reimbursement of travel costs, material allowance of up to £5,800 (1 British pound=\$1.68)

The Laundromat Project: Create Change Public Artist Residency

Designed to build "a corps of artists inspired and equipped to work alongside everyday folks in creative endeavors right where they live," this residency is as specific in its application requirements as the facility in which artists make their work is specialized. Introverts need not apply, as artists must be "comfortable engaging their neighbors."

For: artists of color with a demonstrated record of developing community-based public art projects, who are comfortable engaging their neighbors in participatory, socially-engaged work and who live in New York City's Bedford-Stuyvesant, Harlem, or Hunts Point/Longwood neighborhoods.
Length: 5 months in summer
Benefits: Access to a network of peers, activists, arts professionals, curators, funders and change agents and preference for ongoing professional opportunities, such as speaking engagements press coverage, commissions.
Stipend: \$5,000 honorarium and up to \$1,500 in production funds

Amtrak Residency Program

Take an overnight ride on an Amtrak train from one city to another writing whatever you like with little distraction. But there is a catch. Amtrak owns the rights to all work that writers produce during the residency.

For: residents of the contiguous U.S. with "strong writing skills and extensive social media connections. No professional writing experience is required."
Length: 2-5 days
Benefits: one round-trip of the writer's choice of up to \$900 in value.
Stipend: none

Trainwreck: A Red76 Residency and Book

This residency does not yet exist. Trainwreck started a Kickstarter campaign to raise money to found this residency in direct response to the terms of Amtrak's writer's residency. It reached its goal, but the residency is not yet available. Red76 creates "publics through the creation of ad-hoc educational structures and discursive media forms," and apparently, through writers residencies, as well. This residency would have "no strings attached," including where and when writers travel, anywhere in the country, and the residents retain all rights to the work produced during the residency. The program will allow for a group of up to eight writers traveling in renovated vintage sleeper cars and will begin "in early spring."

For: anyone
Length: open
Benefits: as yet unknown
Stipend: none

Meta Art Criticism

A Critique of Cotter's Carrie Mae Weems Review.

» **maggie carrigan**

Carrie Mae Weems: Three Decades of Photography and Video opened to the public at the Guggenheim Museum in New York City on January 24, 2014. Originating at the Frist Center for the Visual Arts in Nashville, Tenn., before traveling to the Portland Art Museum, the Cleveland Museum of Art and Stanford University's Cantor Center for Visual Arts, the Guggenheim served as the final stop on the exhibition's year-and-a-half-long tour. The show certainly garnered attention from media big dogs upon its opening at the Frist Center — as evidenced in a New York Times review by critic Hilary Sheets, a full-page précis in *Art in America*, features in the *Wall Street Journal* and on the *Huffington Post*, among many others — and continued to get good press as it traveled the country.

Rightfully so should this exhibition have gained as much media attention as it did: it is the first retrospective of the work of an artist considered by many to be one of the foremost interpreters of the African American experience in contemporary art today. Weems's photographs, which often address issues of race, gender and class, are conceptually and formally poignant. Her photographs are often concise in their illustration, yet remain nuanced in their interpretation.

In many ways, the exhibition's final stop at the Guggenheim and its subsequent critical review there is the most telling. Why, you ask? The answer may seem obvious given the institutional clout of the Guggenheim and, while that certainly factors into my response to the question at hand, it is only a small piece of the criticism quandary. The exhibition provided the first museum retrospective of Weems's work in New York and the first exhibition of an African American woman's work at the Guggenheim specifically, which is a significant event in and of itself. What adds a little drama to the matter — and brings it immediately back from the brink of insti-

tutional critique to the issue of art criticism — is that the exhibition was organized directly in response to a piece of art criticism by Holland Cotter of the New York Times.

In a review of Weems's work at Jack Shainman Gallery back in February 2008, Cotter initiated his assessment by saying, "I don't know why Carrie Mae Weems hasn't had a midcareer museum retrospective. No American photographer of the last quarter-century ... has turned out a more probing, varied and moving body of work." It is precisely this review that Frist Center curator of Carrie Mae Weems, Kathryn Delmez, read and responded to. "Susan [Edwards, CEO of the Frist Center] left the article on my desk one morning," said Delmez in an interview with *F News* magazine. "In many ways, Holland Cotter ignited this project." Indeed, Cotter is cited twice in Henry Louis Gates Jr.'s forward to the exhibition's catalogue as the genesis of its organization.

This is an important detail in the story, especially since Cotter had many forceful things to say about it after its opening at the Guggenheim. In his subsequent New York Times review of the retrospective on January 23, 2014, Cotter writes, "It's a ripe, questioning and beautiful show. All the more galling, then, that the Guggenheim has cut it down to nearly half the size it was when originally organized by the Frist Center for the Visual Arts in Nashville."

Nevertheless, when curating the current retrospective, Delmez recognized that it would undoubtedly have appeal to other institutions, since Weems was hot and happening on the gallery scene. For this reason, she organized it to be malleable to fit other institutions' available exhibition space. "I always envisioned the show as scalable," she noted. "Although I knew it would be difficult to decide what could be included in one venue and not in another, the task was made easier by the fact that Carrie works frequently in series."

Clearly this is a fact that Cotter didn't grasp since he explicitly questions why certain series were not shown in their entirety at the Guggenheim. "Why didn't it show, for example, the full 'Sea Islands Series' rather than just excerpts?" he rhetorically asks in his review. "The issue for me was never the quantity of work in the exhibition," Delmez explained. "My main concern was to illustrate the breadth and maintain the integrity of Carrie's work. I feel like we [Carrie and I] achieved that." It's true, the show was cut down from the original 200 plus works included in the Frist Center's exhibition of it to 120 for the Guggenheim. This is about a 40% decrease in the works on view, a sizeable reduction to be sure, but 120 is a fair number of objects to make an exhibition out of if you ask me.

But Cotter didn't ask me. He doesn't seem to have asked anybody. Not Delmez, not Guggenheim curators Jennifer Blessing and Susan Thompson, not Weems. For the intensity of the interrogative statement he iterated in his review, Cotter doesn't actually seem to be that interested in finding the answer. Instead he offers fatuous speculation, "Maybe there were problems with loans, with schedules. Whatever. Where there's a will there's a way. It is a shame."

It is a shame, indeed — a shame that art criticism has come to sheer speculation. As James Elkins, professor of Art History, Theory and Criticism at the SAIC observes in his book *What Happened to Art Criticism?*, "As recently as the first half of the twentieth century, art criticism was very different... Contemporary critics tend not to think outside the box of the exhibition or particular work at hand, or rather they write as if they weren't thinking outside the box" (10–11).

In his review of the Weems retrospective at the Guggenheim, Cotter certainly doesn't write as if he's thinking out of the box since he takes the exhibition

only he sees it in one of its five manifestations. Having seen it at both the Frist Center and the Guggenheim, I can say with conviction that I thought the Guggenheim maintained the overall narrative of the original exhibition. Perhaps it was a bit more of a sampling than the Frist's presentation as Cotter describes elsewhere in his review, but the end result remained the same — visitors left knowing quite a bit about Weems and the trajectory of her work. That's the point of a mid-career retrospective, right?

Even more egregiously, Cotter can't seem to put the exhibition into the context of his own previous judgments: first and foremost, that he called for the retrospective (and got it), and secondly that the originating institution of the show has exemplified yet another one of his claims that "smaller museums often take up the globalist challenge." Let me qualify the second part of this statement by referencing a recently published article by Cotter entitled "Museum Doors Barely Ajar to Much of World's Art," run on March 20, 2014 in the New York Times. Much of this article focused on non-Western art, its representation in globalizing art institutions (like the Guggenheim and its numerous corporatized international incarnations), and the role of smaller institutions in New York City and abroad (namely in China and Africa).

But there's an even bigger parallel I want to draw between Cotter's exposé on museum exhibition practice and his Weems review. While he says that larger institutions fall short of being "a forum of equal Others" in the Museum article, he notes that smaller, more globalist art organizations are more flexible in their exhibitions and resourceful in their networking. Moreover, they often lack one key component compared to large institutions that allows them this flexibility — a permanent collection of their own. Cotter only cites a few organizations in Africa as examples of what he's describing. However, what he just articulated was the Frist Center for the Visual Arts, a non-collecting art institution with a small operating budget and a hell of a lot of gusto, right here in the U.S. of A.

Cotter is a demanding dude if I'm summing up his desires correctly. Presumably, he wants smaller museums with more institutional flexibility to pick up the slack in larger museums' inclusion of marginalized arts and artists as part of some kind of utopian globalist initiative. Yet, despite the size of his demands, they have in many ways been delivered upon by the Frist Center's Weems retrospective. In his persistent zeal to critique large modern and contemporary Western art institutions for their inability to embrace globalism, Cotter has overlooked the fact that globality functions on the local level as well.

Searching for answers to Western art world corruption abroad in the alternative art exhibition venues of Dakar, Ethiopia and Senegal that he references with such alacrity in his Museum article, I'd go so far as to say that Cotter employs a colonialist rhetoric of the Western doctrine of discovery. His eastward gaze, spurred in this case by his frustration with the modern megamuseum, in turn serves to marginalize those domestic institutions that are already answering his call. In the case of the Weems retrospective, the answer to his call was quite explicit — he was cited directly as its impetus. If he can't pick up on that, I'm wary of his ability to draw critical connections at all. His review of the exhibition at the Guggenheim exhibits his own slack as a critic within this new global artscape given his failure to recognize that he's gotten exactly what he wanted, just not where he's looking.



A Critic Among Critics

Roberta Smith Tills the Expanded Field

» anjulia rao and jen mosier

Roberta Smith, one of the only full-time art critics left in publications and one of the most powerful, stopped at the Art Institute of Chicago on a lecture tour. She gave a version, she said, of the talk she has been giving for 20 years. Even so, its relevance and urgency about the arts seemed fresh and inspiring, as was her time with the School of the Art Institute of Chicago's (SAIC) Masters of Arts in New Art Journalism students the next day. The following are two of those students' reflections on Smith's visit.

Anjulia Rao

Listening to Roberta Smith talk about her job during her lecture (yes, art criticism is her job — nothing more, nothing less) is similar to how she argues viewing art should be: it requires intuitive reaction, close inspection and zero pretensions. She emphasized primarily that she is a busy individual. She gets in there, does her thing and gets out. And yes, that is what she said.

At times she may have sounded aloof or harsh. "I don't even know how to answer that," she said in response to one audience member's question. She revealed that she dispenses her time carefully, absorbed in the work of seeing and writing. "Deadlines, deadlines, deadlines!" we heard her say frequently. Translation: dedication, completion, and move on. Roberta Smith does not dwell. She does not philosophize. And she does not give a shit if that bothers you.

That sternness comes through in her criticism and in her writing; rarely in her work does she meander in opinion or theory. She remarked that she often takes notes during her trips to galleries, but she rarely looks at those notes again. That kind of trust in her own guttural reaction is what makes her work so powerful to readers and makes them put their trust in her.

"Readers," in this case, does not include those who pick up Artforum or any other PhD-required, art-speak-saturated, full-gloss periodical. She is writing for the public, which brought her to the Village Voice and later to The New York Times. She values public readership, probably one of the reasons why art criticism still lingers on the bottom of page C12 in a few newspapers.

Public readership, however, cannot be created or preserved unless there is public education in the arts. Ms. Smith made clear to New Arts Journalism students her dedication to arts education, which she is using her valuable and limited time to speak about to various groups. It is an impressive endeavor. It is a component of her general pragmatism, a rare thing in the esoteric art world. Sharing her time in this way is a bit of an undertaking, but if there is one benefit to her well-developed public readership that exists outside of the realms of art criticism, it is that her readers turn to her writing religiously. If Roberta Smith believes arts education is a valuable part of humanity, then Kansas Governor Sam Brownback and his cuts to arts funding be damned, and may the readers be called to action.

There were, however, gaps in understanding between arts journalism students of today and the world in which Ms. Smith came to write: she peaked as a journalist during a time when writers were paid and artists flocked to street corners at midnight, when newspapers' first editions were distributed. But she did still provide

Roberta Smith does not dwell. She does not philosophize. And she does not give a shit if that bothers you.

universal wisdom to emerging writers: never to write for free unless the publication's prestige offered incentive — a lot of incentive. Writers can actually contribute to a demand for powerful words. She told us to develop a relationship with New York City, whether it is a permanent move, a selfless pilgrimage or a seasonal fling.

Most significantly, writing is a collaborative activity, she noted, one that demands the attentions and affections of many individuals. As some New Arts Journalism students finish their tenure at SAIC, it is important they not go out on their own. The wilderness can be harsh when the winter comes, and it is indeed the winter for arts criticism.

A fine end.

Jen Mosier

Legendary New York Times art critic Roberta Smith gives, and is sometimes required to give, her expert opinion on all kinds of art, even on amateur portraits by President George W. Bush.

Smith is one of few remaining full-time art critics in the country. At a lecture at the Art Institute of Chicago in April, she explained that all of us, even those who aren't artists, practice criticism all the time. She says criticality is at the core of everything we do. Whether it's deciding on what to wear or how we feel about an art exhibition, we are all always discerning if something is toxic or righteous. Standing before a piece of art, even the passive observer can see that the best art was not made as recreation. For the love of creative acumen, take some advice from the doyenne of visual literacy.

1. Find self-doubt: it is distracting, but it can be a driving force.
2. Find pleasure: realize that the pursuit of pleasure motivates almost all of our actions.
3. Train your eye: one should be visually aware of everything around one's self.
4. Remember that viewing art is a full-body experience: it activates all senses.
5. Know what's happening: visit galleries to see art in person.
6. Be assertive and selfless: these are qualities of any great writer or artist.
7. Practice articulating a judicious opinion: it helps to set standards and maintain integrity.
8. Castaway all preconceptions: allow yourself to have an authentic experience with any work of art.
9. Awaken your consciousness: critical capacity depends on it.
10. Get quiet and listen: criticism requires writers and artists to pay attention to their own reactions with art.





Patterns of the Readymade

Negotiating Histories in Contemporary Practice

» henry harris

In critique or discourse, conversations on an artwork often include some type of brief origin story. The hope is to reveal a little bit of the maker's intentions. These dialogues will, more often than not, include the phrase: "I found _____/ I saw _____ and really liked how it _____." What is of note here is the mention of discovery, the mining of a special material or process, and the genius to be found in the small gesture of placing it in the context of a piece and possibly exhibiting it later on. This is quietly heroic.

The same is true in the usage of "the readymade" in contemporary artworks. It seems to be as prevalent as ever in both image- and object-making practices. But, it also seems that contemporary usage of the readymade, and the object or image's inherent histories, can easily fall into discernable patterns.

Readymade objects appear in works by divergent artists such as Amanda Ross-Ho, Brad Troemel, Martin Creed, Christopher Meerdo, and even Paul Cowan, to name a few. Art historian David Joselit writes that the readymade is "ubiquitous" in contemporary works, citing it as one of three common forms (the other two being the "proposition" and "document") in what is often referred to as the standard "international style" of contemporary art. Joselit sees the gap between the readymade's literal implications and that of its new use as being relatively unimportant. The idea of the readymade is less groundbreaking, whereas its specific meaning continues to play out even if it is changed by a new context. This means that the "labor, use-value, and desire" usually shine through the readymade. Moreover, he says that those elements are often solidified and become part of a larger group of readymades "saturated with meaning[s]."

Joselit appears confident here, but I hesitate a bit. The appropriation of an object and its histories of "labor, use-value, and desire" translate into artworks, yes, but they often come at a price. Appropriating an object that presents these or other traits immediately might be read as too political, too Marxist, too sentimental, or so on. The artist using a readymade does not always attempt to purge it of these inherent characteristics. Instead, they tend to use objects/materials/processes in which its history is latent, becoming a part of the piece itself. In this relationship, history must be mined. At face value, the "ripe" readymade is one that is innocently unaware of itself. A screenshot of the "Printer" icon in the Microsoft Word interface may serve as a good potential readymade — it is contemporary, utilitarian, and not very significant. Yet, it is fraught with a history not readily apparent. If it were anyone's job to elucidate the so-called "desire" or "use-value" of a readymade object, it would fall upon the one who selects the readymade and discerns its viability.

The user of the readymade frequently takes on the task of finding objects with muted, yet appropriately complex, histories. The aforementioned "ripe" quality is no joke either. Speaking of fashion, author and historian James Laver postulated: "The Same Costume will be indecent 10 years before its time, shameless 5 years before its time, outré (daring) 1 year before its time, smart, dowdy 1 year after its time, hideous 10 years after its time, ridiculous 20 years after its time, amusing 30 years after its time, quaint 50 years after its time, charming 70 years after its time, romantic 100 years after its time, beautiful 150 years after its time."

While fashion trends do not neatly line up with those in the art world, a generalized equation of the readymade object's own lifespan could be made just as easily, and with some accuracy, too. Yet this is not to trivialize or discourage the choice to use the readymade, only to illuminate part of a larger, collective pattern of thought process.

The photographs by Taj Bourgeois, one of the image-makers featured on the popular Tumblr *The Jogging*, often feature prime examples of readymades that follow this loose set of criteria. Bourgeois tends to use found objects such as tropical fruit, pool toys, and folding chairs, often serialized into a particular arrangement. The arrangement is thematically central; objects only serve as material supports for the larger construction. In order to do this, found items must easily fit into a larger matrix and not dominate the rest of the content. If there is any treatment of the object's history, it appears to be minimal.

In contrast, a recent exhibition by Park McArthur (Essex Street, NY) filled the gallery space with wheelchair ramps from around the city, objects regularly utilized by McArthur herself and many others. The ramps varied in size and quality, and some were improvised when other means were not available. Each ramp was taken out of its utilitarian framework and arranged with others inside of the gallery. Most were unusable since they were arranged so tightly and variously. In the exhibition, themes of accessibility carried over, emphasized by the ADA-specific blue parking space signs on the far wall. Still, the context had shifted, or rather, had suffered somewhat. These ramps had been removed from their normal locations and signs left to notify that the absence would be remedied after the exhibition. While many issues, such as institutional responsibility, were raised by this move, the fact remains that the use

"The user of the readymade frequently takes on the task of finding objects with muted, yet appropriately complex, histories."

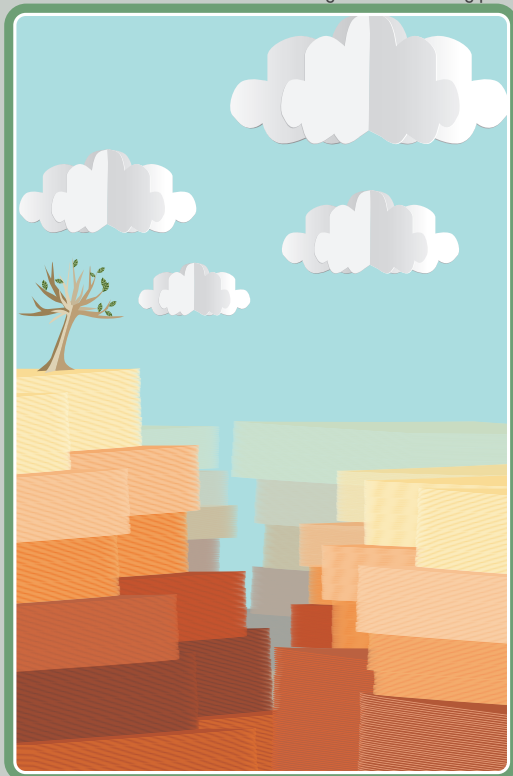
of the readymade in this way created physical obstacles for the public. Simply, the ramps were crucial tools. In choosing to use this specially discovered object, one stakes their claim on it in some ways, too.

To use a heavy-handed metaphor, it is not unlike having a colonial mentality toward the object or process. Artists establish themselves onto it like a territory, or better yet, act like a protectorate. The "protectorate" implies a limited hold over the place, a relationship of limited responsibilities and external controls. There is distance, but at the same time, direct influence. The discovered object operates beyond a superficial level but its history is vulnerable to being cast aside. In other cases, a compromised understanding of context is used to supplant larger and less convenient narratives. The selector and user of the object must think through these considerations. During a time in which readymades are incorporated more and more into artworks, the decision to do so becomes less radicalized. As we anticipate this, it is also wise to be wary of it. To seek out an object that is easily adaptable and has a quieter contextual backdrop also means to take on the task of responding, whether it be unfaithful or faithful, to that object's history.

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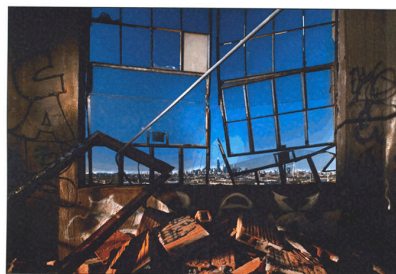


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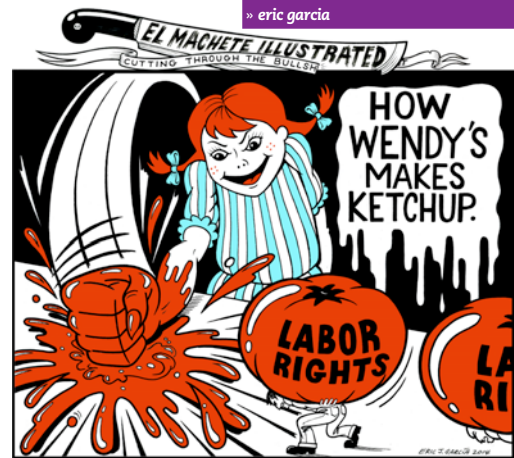
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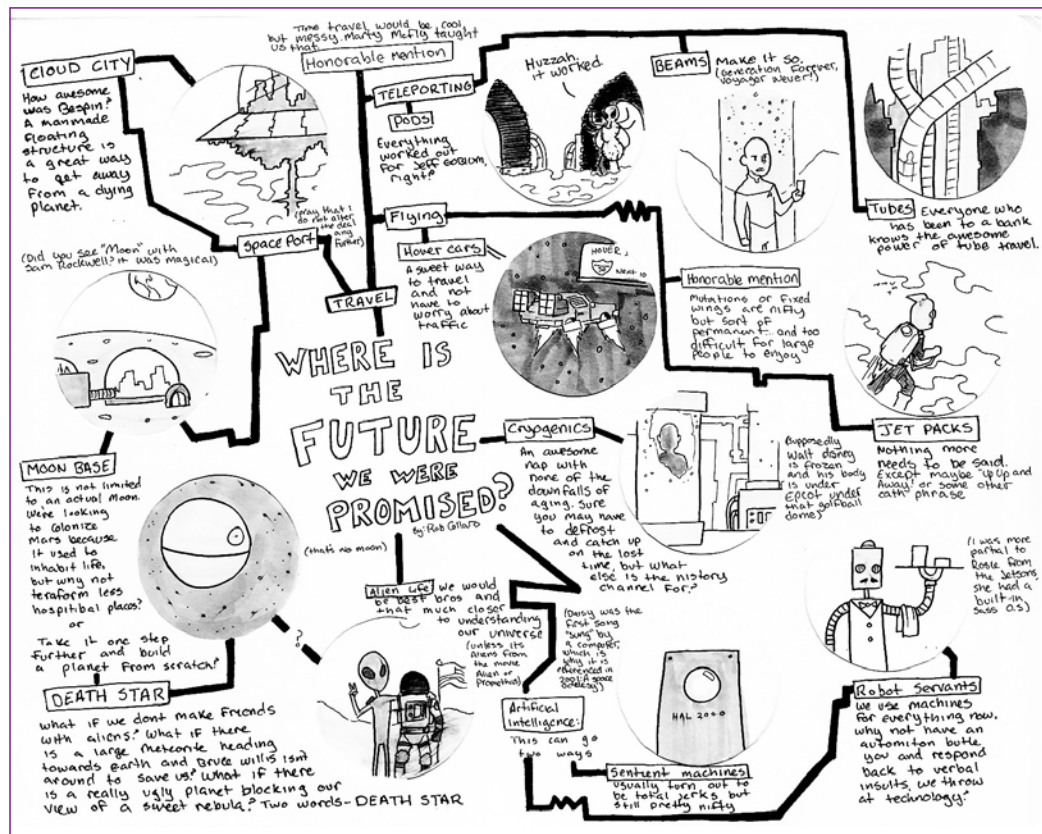
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Isa Genzken *Schauspieler (Actors)* (detail), 2013. Mannequin, fabric, plastic, metal, wood, and lacquer. Courtesy of Galerie Buchholz, Cologne/Berlin. Photo: Jens Ziehe, Berlin.
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