

○ SAIC Gets a Tarot Reading

◐ Brunch: A History

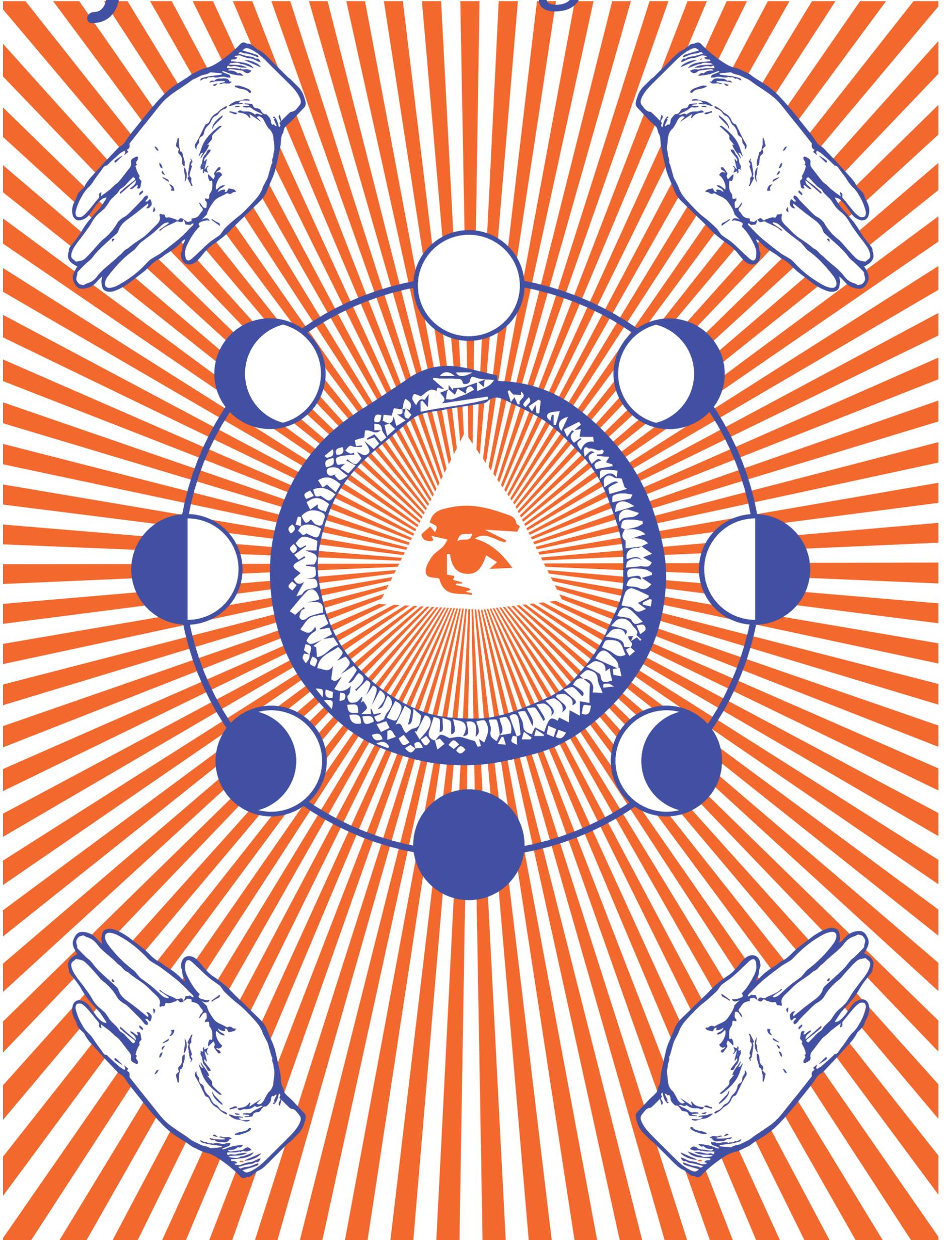
● Shepard Fairey Gets Down

Arts, Culture and Politics

09 /
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fnewsmagazine

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Institute of
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WEB EXCLUSIVES

September 2014

Byway

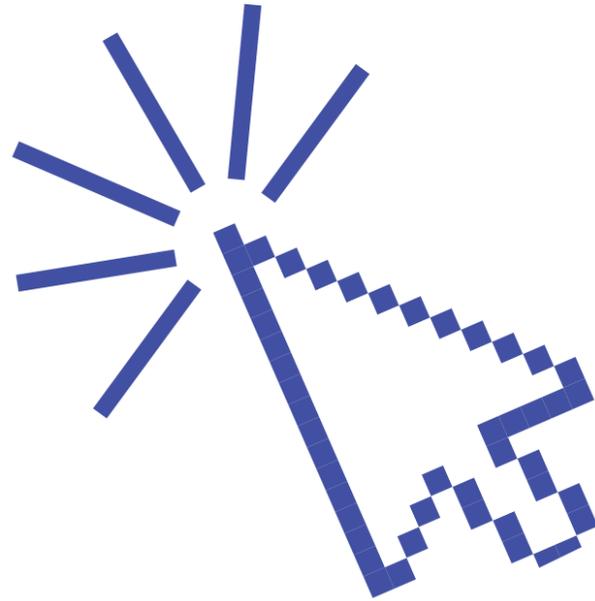
F News magazine's literary edition treads on well-worn ground with our senses enlivened. We drift, and we ramble on and through the alleys, streets, parks and monuments of Chicago. Look for your print copy around SAIC or visit the digital edition at byway.fnews magazine.com.

Deep Web

News Writer Bonnie Coyle dives into the far corners of the Internet in a report on the network of communities beyond the surface of the web.

Making of the Murals

Multimedia Editor Patrick Reynolds highlights the street art projects from Chris Silva and Edra Soto's SAIC Continuing Studies High School Summer Institute class in two exclusive videos.



A Northern Forest in Albania

Managing Editor Alyssa Moxley shares a multimedia excerpt from her travel journal of summer journeys in Eastern Europe, complete with sounds captured in the field.

Continuous Intermittents

Arts Editor Alexia Casanova reports on how French performing artists are gradually losing their unemployment benefits, and what it may predict for other creatives across the globe.

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STUDENT DISCOUNTS ROUNDUP

►Alexia Casanova

Full-time students are eligible for a host of different kinds of discounts around Chicago and beyond. We've compiled a list of venues, shops and events where you can put your student discount to use.

ENTERTAINMENT

AMC Theater: Discount Thursdays

Regal Cinema: Discounts on selected screenings

Chicago Lyric Opera: Register on their NEXt website and get tickets for \$20

Chicago Symphony Orchestra: \$10 student tickets

Court Theatre: 25% student discount on advance purchase, rush tickets for \$10 at box office an hour before each show

Goodman Theatre: The 10Tix program provides students mezzanine row seats for \$10. Discounted tickets start selling at 10:00 a.m. each performance day

Gene Siskel Film Center: Students \$7, SAIC students and staff \$5

Davis Theater: \$6 before 6:00 p.m.

Landmark Century Theater: \$10 student tickets

Logan Theater: \$6.75 for students

CLOTHING

In-store discounts with a valid school ID:

20% Club Monaco

15% Ann Taylor, Banana Republic, J. Crew, Juicy Couture, The Limited, Madewell, Ralph Lauren Rugby

10% Charlotte Russe, Target, Topshop

CHICAGO BLACKHAWKS

\$25 student tickets 90 minutes prior to select home games, on sale at the United Center ticket windows 6 and 7 outside of Gate 4.

TRAVEL

STA Travel offers discounts on major airlines for full-time students and anybody under 26. If you are flexible with your dates of travel, their calendar grid system allows you to compare and choose the cheapest inbound and outbound flights efficiently.

MEDIA

Many newspapers offer discounts to students. *The New York Times* gives 50% off subscriptions to full-time students, *The Guardian Weekly* 25% off.

FOOD

Burger King: 10% off with student ID

Chick-Fil-A and **Chipotle:** free soft drinks with purchase for students

Prêt à Manger: 10% discount on food and drinks for SAIC students

MORE

Studentrate.com is like Groupon but for students. It lists deals on clothes, furniture, electronics and travel, as well as giveaways.

And always ask, "Do you offer a Student Discount?" at every place you go!

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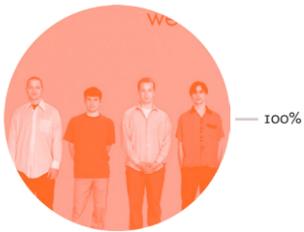
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Pat's Pix: Riot Fest Edition



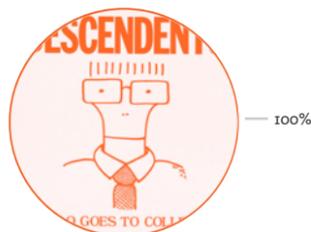
Patrick Reynolds

This year marks the tenth anniversary of Riot Fest, and to celebrate, the festival will be hosting ten special performances in which bands will play their “classic” albums from start to finish. Multimedia editor Patrick Reynolds shares his thoughts on the nine selected bands and albums (the tenth is still TBA), presented in order of how far he was able to make it through the album before turning it off.



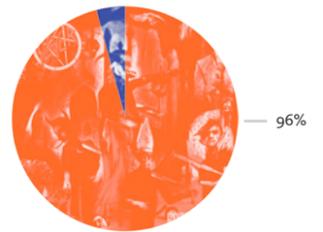
Weezer - *S/T (The Blue Album)*

Weezer's eponymous 1994 debut LP, known commonly by its nickname, *The Blue Album*, is probably the best album of the ten being presented at Riot Fest, and its 41-minute length ensures that Weezer should have just enough encore time to squeeze in a handful of additional fan favorites. The band's critical reception and commercial success have admittedly waned over the past several years, but luckily *The Blue Album* has retained its simple power as a mid-'90s power pop masterwork.



Descendents - *Milo Goes to College*

Aging punk guys can be kind of depressing (I'm looking at you, Black Flag), but given that the Descendents have always maintained fairly nerdy personas, this should be a fun set. *Milo Goes to College* also has the distinction of being the shortest album on the list, so what do you have to lose?



Slayer - *Reign in Blood*

It's difficult not to place Slayer's *Reign in Blood* at the top of this list, but the May 2013 death of original Slayer guitarist Jeff Hanneman (as well as the February 2013 firing of drummer Dave Lombardo) is likely to put a damper on an otherwise exciting performance. Slayer will also likely play some new material off of their upcoming 2015 album, which has the potential to be either great or disappointing.



The Get Up Kids - *Something to Write Home About*

I had managed to somehow never listen to the Get Up Kids, and I wasn't quite sure what to expect with this album. I have to admit, *Something* was much more enjoyable than I anticipated, and it manages to blend catchiness with emotion. Highly recommended for people wanting to see otherwise-well-adjusted twenty-somethings embarrass themselves in fits of nostalgia.



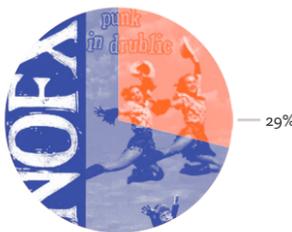
Naked Raygun - *Throb Throb*

Throb Throb is an interesting album and an enjoyable nugget of Chicago post-punk history. This is definitely recommended for fans of '80s punk (it was an early release on celebrated label Homestead Records), but it admittedly seems like it will only appeal to a relatively niche audience.



Samhain - *Initium*

Samhain was Glenn Danzig's short-lived death rock-inspired project that existed after his departure from the Misfits, which eventually became Danzig (the band). *Initium* isn't a bad album, but I stopped listening to it out of boredom and then forgot to go back to it. It would be fun to see Danzig, but this particular album will likely appeal primarily to fans (who would probably rather see a different Glenn Danzig project anyway).



NOFX - *Punk in Drublic*

NOFX has forged an entire career out of creating music designed to appeal to pubescent boys who are pissed at their moms, and the audience will probably be full of them during this set. I appreciate that NOFX at least managed to play pretty fast, but this is going to be embarrassing, and the album is a surprisingly difficult thing to endure.



Jane's Addiction - *Nothing's Shocking*

Jane's Addiction is a band featuring the guitar work of Dave Navarro, a reality television star famous for starring in a Gap commercial that was so annoying that it had to be pulled from TV. I wasn't able to make it this far into the album when I tried to listen to it in its entirety, but the audience head bobbing that's sure to accompany the bass line of *Mountain Song* is almost guaranteed to be the low point of Riot Fest.



The Offspring - *Smash*

Absolutely the most baffling inclusion on this list. I loved the Offspring when I was 11 years old, but now that I've “gotten a job” and I'm feeling “pretty fly,” I must say that I'm shocked to see them as a headliner at a concert that doesn't also have a demolition derby and petting zoo. And the band isn't even playing *Americana*, the only album that anyone has a sliver of nostalgia for! *Smash* is total generic 90s throwaway “punk,” a precursor to the Sum 41's to come. Highly recommended for people that hate money but want a particularly masochistic way to throw it away.

STUDY TRIPS SUMMER 2014

THANK YOU FACULTY AND STAFF LEADERS



Randy Vick, Jerry Stefl, Isak Applin, Michelle Grabner, Shane Campbell, Dan Eisenberg, Ellen Rothenberg, Lori Felker, Peter Power, Paola Cabal, Caroline Bellios, Bess Williamson, Irina Botea, Alan Rhodes, Norm Miller & Katherine Trimble

We thank you for your creativity, dedication, energy, and leadership. We are looking forward to continued collaborations this winter—bon voyage!

www.saic.edu/articard

SAIC Students, Faculty and Staff can pay with **ARTICash** at the following off-campus locations!

7-Eleven

29 E. Madison, 33 E. Monroe, 343 S. Dearborn

Artist & Craftsman Supply

828 S. Wabash

Barnes & Noble

1 E. Jackson

Bockwinkel's Food Market

corner of N. Stetson & E. South Water

Blick Art Material

42 S. State, Lincoln Park, Evanston, and Schaumburg

Chipotle

8 E. Madison

Cosi

116 S. Michigan

CVS/pharmacy

105 S. Wabash

Jimmy John's

6 E. Madison

Potbelly Sandwich Shop

190 N. State, 200 S. Michigan

Under 55 Café

55 E. Monroe

From all staff and faculty in the Office of Student Affairs—**WELCOME!**

Join us at the Neiman Center and around campus for fun back-to-school events! For details and other info about Campus Life events, check out: saic.edu/lifeatsaic/
To contact **your** Student Programming Board, email spb@saic.edu

September Events:

September 4: SPB and Sustainability

September 11: Student Group Fair & Ice Cream Social

September 17: Constitution Day

September 18: Korean Cultural Festival

WELCOME TO FALL SEMESTER!

Coming Soon:

October 20: Relaxation Event

October 23: International Trivia Night

October 31: SPB Presents Halloween Ball

In Brief



Marina Abramovic Accused of Exploiting Free Labor

Celebrated performance artist Marina Abramovic came under fire in July when her nonprofit Marina Abramovic Institute Foundation (MAI) posted an advertisement on the New York Foundation for the Arts (NYFA) jobs board seeking unpaid volunteers for full-time commitments. Abramovic's critics, including *Hyperallergic's* Jillian Steinhauer, pointed to the MAI's recent \$660,000 Kickstarter fundraising effort along with the artist's multi-million-dollar net worth to argue that the advertised positions deserve fair salaries. In a statement to the *Los Angeles Times*, MAI communications director Siena Oristaglio addressed the controversy, noting, "I began as a volunteer for MAI and found that my connection to this community of artists, scientists, and organizations provided profound transformational opportunities in my career and in my life. In my case, working as a volunteer developed into a full-time position at MAI, and we hope to provide similar opportunities for other volunteers as we expand our organizational capacities through fundraising endeavors."

Monkey's Selfie Creates Dispute Over Copyright

British photographer David Slater has been embroiled in a copyright battle with Wikipedia over the rights to a selfie that a wild black macaque took using the photographer's camera, according to a story from Public Radio International. The story originally dates to 2011, when the photograph was originally made in Indonesia. After years of successfully licensing the image to magazines and other publications, Slater found that the image had posted to Wikipedia as a public domain image. The copyright information on the Wikipedia image reads, "This file is in the public domain, because as the work of a non-human animal, it has no human author in whom copyright is vested." Slater argues that, despite not having physically pressed the camera's shutter, he still owns the rights to the photograph. Slater likens the ape's role to that of an assistant, explaining, "In legal terms, if I have an assistant who presses the shutter on my behalf, it's still copyrighted to myself." Wikipedia spokeswoman Katherine Maher rebuts Slater's claims, noting, "Because the monkey took the photo and the photographer — although it was his camera — didn't take that photo, there's nobody who copyright belongs to in this particular instance. It doesn't belong to the monkey, it doesn't belong to the photographer."

Cries of Censorship at University of Chicago

The University of Chicago has been accused of censorship following the whitewashing of a school-sponsored mural that had been erected in Washington Park. As *Chicago Magazine* reports, the mural, commissioned by the Theaster Gates-run Art and Public Life Initiative, was a collaborative piece between Canadian street art group En Masse, University of Chicago students, and several prominent local street artists. En Masse had been brought to the University of Chicago in the spring by lecturer Katherine Desjardins (who has also taught in SAIC's painting and drawing department, and who brought the En Masse group to SAIC for a similar project last fall). The controversy stemmed from a portion of the mural depicting a young man holding both a gun and a teddy bear. Local residents were allegedly complaining that the image was insensitive in light of the recent shooting death of an 18-year-old resident, which occurred in close proximity to the mural. A joint statement from Theaster Gates and alderman Pat Dowell reads in part, "Several complaints were made that the mural was offensive containing 'negative images and gang symbols.'"





Remembering Barbara DeGenevieve

► Henry Harris

Five months ago, an unusually large group of photo students squeezed into room 215, a small, windowless classroom in the Columbus Drive building. About forty undergrads and a handful of IRFM staff members surrounded a bank of Lista worktables that would later hold several steaming boxes of special-order thin crust pizza. This congregation of students had been a long time coming, with frequent emails and posters around the photo lab. These notifications for the student meeting entreated viewers through bold type words like “YOU NEED TO BE THERE” and “PIZZA” in all capital letters. The notifications would be sent out, each one calling attention to the even closer meeting date until finally, a bold-type “tomorrow” was in the first line of the message.

Sure enough, the day arrived and students who’d received the word gathered within 215. Barbara DeGenevieve waited within, the grand emcee and email writer. She managed a stack of papers and notebook while donning a turquoise-purple skirt and similarly colored wig. The attendance for the meeting was overwhelming, though of course, it was mandatory. Still, the undergrads turned out, condensing like water out of thin air, the way SAIC

students often do. They filed in gradually, all under the care of a great rainmaker who waited with glee for the flood.

Over the course of the next ninety minutes, Barbara worked through a short meeting agenda, bringing up topics of urgency and concern that she had caught wind of. She opened the matter at hand up to the students who would volley around the classroom while she nodded attentively and took notes. “Access.” “Authorizations.” “Sophomore seminar.” “Spine classes.” As it often does, the conversation grew tedious and sticky, yet Barbara asked more questions, pushed the topics further, delved into the nitty-gritty.

That was part of Barbara’s style – she was a stalwart when it came to the difficult and messy, unafraid of traversing the terra incognita of school policy and administration while also posing questions of authority, gender, and race through her practice as a teacher and artist. This was exemplary of her rare brand of commitment, evident in even the smallest ways. During her appointment as chair in the photo department, she put her office right in the thick of photo classrooms and studios in the Columbus building, making herself accessible and present.

Additionally, Barbara closely and tirelessly mentored many, many students

and faculty members. She attempted to break barriers while at the same time raising hoops for colleagues and protégés alike to jump through, often times jumping through them herself. Her incessant questioning of issues such as sexuality, power, and relationships found within her own oeuvre became useful fodder for students grappling with similar topics. Her influence and assistance was far reaching and felt by many.

Toward the meeting’s close, the pizza that had been so heavily prophesied in the emails was far from being finished. Plans for future meetings started circulating. Barbara looked around the room and asked, “Is this the best time?” Everyone nodded, of course knowing full well that for them, Tuesday at 4:30 p.m. was most convenient. It was at least, one of the best times.

Barbara DeGenevieve passed away on August 9, 2014, after a long battle with cancer, leaving behind an immense and vital body of work, a legacy of leadership, as well as a lasting impression on several generations of artists that had the privilege of working alongside her. It is through these imprints that Barbara’s spirit continues.

Brighter Digs & New Connections

Construction Projects Open Up SAIC



A rendering for the 12th floor of 36 S Wabash

► Kayla Lewis

“Every time I go in there, I don’t ever want to go back,” said MFA student Mike Hadley of the School of the Art Institute’s (SAIC) Financial Services. The drab, stale interior of the space complemented its subject matter well, which was unfortunate for most students who had to visit a few times each semester. In response to Financial Services’ and a few other spaces’ less-than-favorable atmospheres, SAIC’s Instructional Resources and Facilities Management (IRFM) began extensive renovations this summer.

IRFM plans and oversees architectural renovations within SAIC. Their projects cover a wide range but remain under the radar to most students, although a website is scheduled to launch in a year or so. Two major constructions are to be completed in the fall:

Sullivan’s 12th floor has new waiting areas for Financial Services, Academic Advising, Student Affairs and Admissions. “[The project] takes all of these departments that had essentially the same identity and gives them each a different identity and a heightened sense of visibility,” said Sarah Hicks, Executive Director of Facilities Services for IRFM.

“We more than doubled the size of this first experience for the Student

Financial Services area and added a bunch more seating,” said Ron Kirkpatrick, Executive Director of Design and Construction. Hicks noted an emphasis on “identity through color” and schemes for the spaces include different shades of blue to counter the stress that students can experience visiting Financial Services, Admissions and Advising, but fuchsia boldly announces the Student Affairs office. “We’re not really moving anybody, but we’re creating much more developed, much more people-friendly and inviting first experiences for these four parts of the school community,” said Kirkpatrick.

The Career + Co-op Center has relocated to the 14th floor of 116 South Michigan Avenue. Its new space is seeing the removal of the walls between the two buildings that once separated the 14th floors of the 112 and 116 South Michigan buildings. “Connecting to this part of the 112 building, which is a student life campus lounge, would put that part of Student Affairs’ services right up front, and it would be very visible,” said Kirkpatrick.

“Making that space available is really important because the Career + Co-op Center seems to be one of the things that isn’t easily understood by the SAIC community,” said Luis Enrique Mejico, a second year BFA student. “Since SAIC prides itself on producing successful artists, the

Career + Co-op Center is certainly part of that process.”

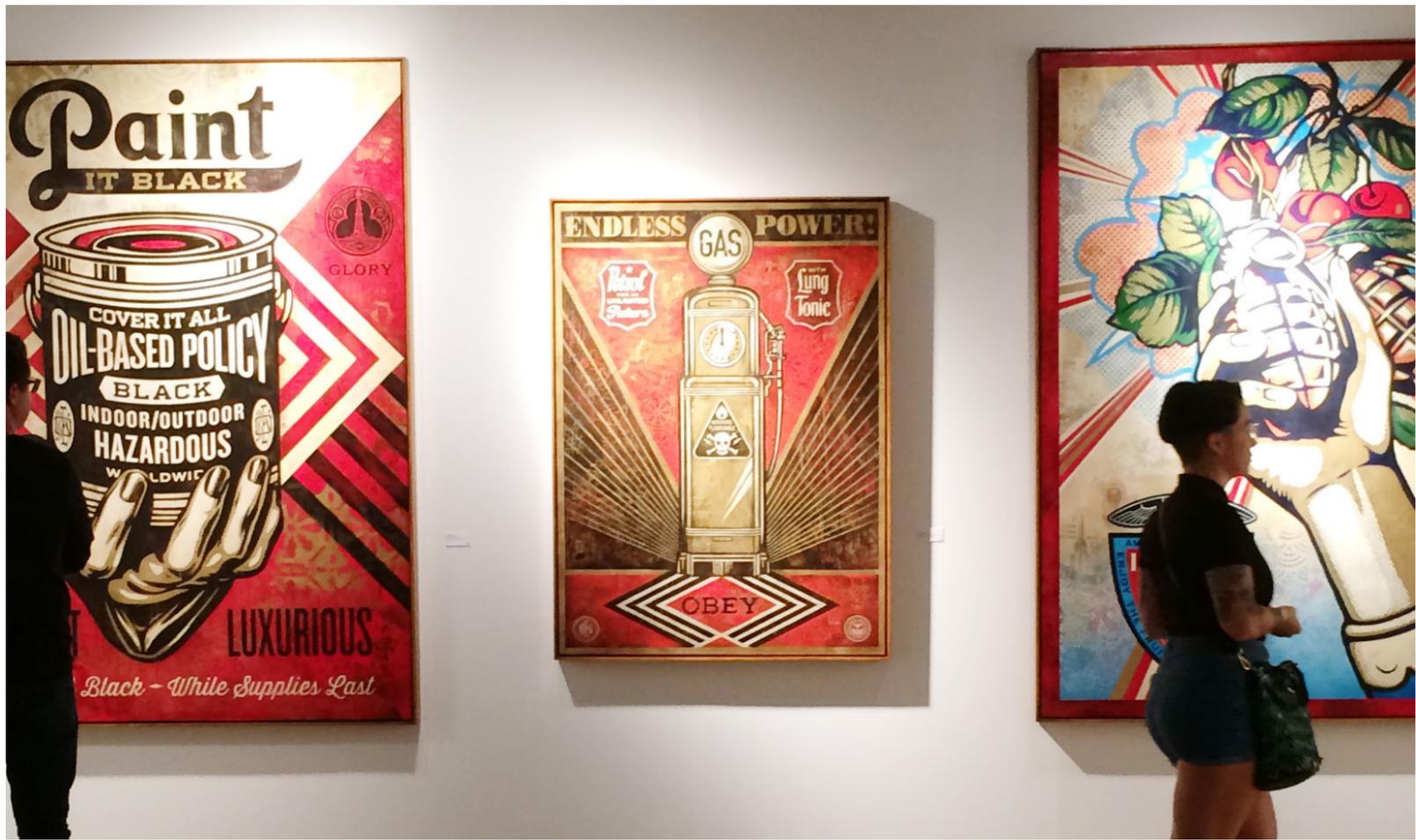
The space features earthy tones and a variety of benches and kiosks. While students lounge, bold text on the wall announces the Career + Co-op Center, inviting them to stop in.

Additional renovations include façade restoration to the Columbus Drive Building, along with window replacements and new Print Media Department studios for advanced undergraduates (a complete list of renovations can be found below).

Steve Lee, a second year BFA student, lives in Jones Hall, which is also undergoing renovations. When asked about the effect on his living experience, Lee said, “I see all of the renovations and construction work as part of progress to take the school to the next level. I’m just happy to see some changes are being made for the school and the community we’re in, sharing the space.”

New Campus Renovations in 2014

- › 12th floor Sullivan Center improvements
- › 14th floor 116 S. Michigan Ave MacLean Center joining Columbus Drive Building Print Media advanced undergraduate studios
- › 12th floor Sullivan Center improvements
- › New Computer Resources and Information Technology (CRIT) office, 14th floor of Sullivan Center
- › New Administration Services office 14th floor, Sullivan Center
- › Contemporary Practices fabrication facility build-out
- › Fiber and Material studies facilities
- › Restroom renovations to floors 1, 3, 4 and 13 of the MacLean Center
- › CRIT general access lab improvements in MacLean Center
- › Columbus Drive Building facade restoration and window replacement
- › Ceramics Department clay-mixing room improvements
- › Columbus Drive Building interior improvements
- › Entryway improvements to performance space
- › Painting and Drawing administration office improvements
- › Jones Hall and 162 N. State St. comprehensive facade restorations
- › Building Automation System Tridium/Niagara Energy Program to monitor buildings’ energy consumption
- › High-efficiency gas burners for the boiler room in MacLean
- › CNC plasma cutter addition
- › Air compressor and bike repair station in Columbus Drive Building bike area
- › RED camera for Film Video New Media Animation
- › Art and Technology immersive technology



Shepard Fairey's Fair

The Provocateurs Sells Out

► Jessica Barrett Sattell

The \$15 admission price to *The Provocateurs*, the group art show organized by the Art Alliance and curated by Shepard Fairey in conjunction with Lollapalooza, bought me unlimited beers, all the sliders I could eat, and access to art that ran a gauntlet from gorgeous to gregarious. More than a mere gallery setup, the five-day event was a combination of entertainment of all kinds. Blending music and artist discussions with a nod to what was heavily marketed as “community interests,” the show also donated a portion of ticket sales to an organization that fosters art education opportunities for underserved youth.

On opening night, the vibrant energy of the attendees was palpable, smacking of the frivolity that permeates every Lollapalooza weekend. Over the show's run, thousands made their way to the space at luxury mall Block 37 in downtown Chicago, and an invite-only special event featuring a performance from Nas (with a nod to a “celebration” of the launch of a limited edition Fairey-decorated Hennessy cognac bottle) provided an opportunity for the city's elite to hobnob with club kids. Guards carefully monitored the entrance and exit to the exhibit space to ensure that patrons would trek a predetermined path into and out of the mall, inadvertently directing them away from the adjacent Chicago Design Museum, which was open and awaiting the crowds in order to share a more permanent form of

local culture.

As Fairey had explained in pre-show interviews, the point of showing in partnership with the festival was to reach beyond the art world and attract a democratic audience of cultural savants. Mimicking what he described as the commonality of all exhibiting artists in the show as having shared “DIY” roots, nearly every piece did feel extremely approachable. Despite the space having the feeling of a retail showroom with works grouped thematically, there were some true gems amidst the noise. D*FACE's



*F**K* (2013), a Lichtenstein-esque enamel and acrylic on canvas emulsion taking up a whole gallery wall, popped so loud amidst the drum-and-bass DJ set that more patrons were snapping selfies in front of the work than getting down on the dance floor. Fairey's section featured some of his newer stencil-on-canvas work inspired by product labels amidst some of his earlier prints, all arranged in a shrine-like enclave. The work was

strong and offered a solid, solemn lingering point amidst the show's jumble of voices.

The highlights were quietly clever, tricking viewers with brimming colors into coming closer to find unexpected humility. A wall of acid-trip neon abstract figure paintings by Rich Colman hypnotized with Rorschach test waves, while Clare Rojas' geometric oil paintings channeled Bauhaus-inspired order and comforting saturated primaries. Mark Mothersbaugh's installation of the large inkjet print *Pixilation and Teardrop* (2014) suspended over a record player and a set of original vinyl encouraged visitors to switch out each edition to hear an array of twangy, stream-of-thought musings on love.

Despite a sinking feeling of the sheer branded-ness of *The Provocateurs*, the sense of the show being helicoptered in and sealed away as a ticketed spectacle atop the tower of Lollapalooza pageantry, the heart of the more successful work on display was uniquely raw, unapologetic and optimistic.

As I left, weaving around Andre the Giant-stickered recycling bins, I saw Mr. Fairey himself. He was unabashedly dancing to the pounding decibels of the DJ, onlookers stepping in time with him in awe or gazing at him from their perches atop adjacent leather sofas. Three uncomfortable-looking men in expensive suits eyed me from a corner, then turned their attention back to Fairey, the impresario behind it all.

Despite a sinking feeling of the sheer branded-ness of *The Provocateurs* ... the heart of the more successful work on display was uniquely raw, unapologetic and optimistic.



For the People

Could Crowdfunding Replace Foundations?

► Troy Pieper

As public funding for the arts continued to wane and competition for foundation grants grew, the time was ripe in the mid-2000s for the advent of crowdfunding, raising money by soliciting many personal contributions for a project or venture, usually using the Internet. Two platforms, Indiegogo and Kickstarter, have since emerged as the major online sites used for crowdfunding by entrepreneurs, activists, and artists to fund everything from the making of potato salad to the foundation of a museum.

Though these platforms make possible artistic projects that might never have received funding elsewhere, many of them would traditionally be funded by foundations or private donors. When artists like Marina Abramovic and actors like Matthew Lillard, who might normally seek funding for projects from foundations, film studios or other organizations, use crowdfunding platforms to finance their projects, it calls into question the role of traditional organizations that fund the arts.

Kickstarter's Art Program Director, Stephanie Pereira, is a graduate of The School of the Art Institute of Chicago's (SAIC) arts administration program, has her own artistic practice, and sits on the board of the Brooklyn Artists Alliance. For most people, she says, the platform is a new channel for fundraising, an additional tool to the many ways artists fund their work, not a replacement for those traditional funding methods. "It's a way to engage people in our practices, around a project. If you have a really clear, specific idea, you might want other people to be a part of it."

20,000 art projects have been funded through Kickstarter, Pereira notes, the most successful of which are visual art, theater, and dance projects. The most common? "Fund my tour or fund PR for my album," she says. 44% of campaigns across the site are successful, reaching their funding goal in the allotted time. The average visual art-based project

nets around \$6K, but they range from less than \$100 raised to make a drawing to more than \$660,000. Abramovic, a world famous performance artist, used a Kickstarter campaign to raise the latter amount in order to bring a building up to code to house the Marina Abramovic Institute for, as its website states, "immaterial art and long durational works."

The recently established Chicago Design Museum was also founded, in part, through a \$50K-Kickstarter campaign. Co-founder Tanner Woodford said that his group had reached a point where they had a large audience and had raised money elsewhere, but needed more to get off the ground. Not having had a successful campaign, he says, "would have changed things dramatically." He echoes Pereira's point that crowdfunding also builds community and generates interest around a project. "We wanted donors to know it's as much theirs as it is ours."

Petra Bachmaier of artist duo Luftwerk says running a Kickstarter campaign is "all about finding the people who show interest and making connections." For INsite, which will "transform an icon of modern architecture, Mies van der Rohe's Farnsworth House, into a canvas of light and sound," according to the web page for their Kickstarter campaign, they raised \$25K. She and partner Sean Gallero also support other artists' campaigns now, and they have even found collaborators through the site.

But running the campaign was also exhausting, they say. Bachmaier calls it a "full-time job. You have to put the ask out a lot, and we're not used to that. We're used to applying for grants." Every day of the campaign, says Gallero, "was about spreading the word and looking for backers." Woodward also talks about the amount of work it took to make the campaign a success. "It was a lot of anxiety and a ton of reward, both monetarily and in terms of the support we received."

A majority of on-line crowdfunding projects that reach their fundraising goals do so in the final days or even hours of

their campaigns, says Pereira. The Chicago Design Museum received 49 percent of its goal on the last day of the campaign, which Woodward says was probably partly due to a Chicago Tribune article on the museum that was published that day. Promotion of a campaign may be needed, he says, but "at some point, you've reached out to all of your friends to support you, and the power of Kickstarter is being able to reach that next level of support." INsite was also not fully funded until the last day of Luftwerk's campaign, Bachmaier notes. "Friends of ours who have used Kickstarter told us 'hang in there, don't freak out, it will happen at the very end.'"

Bachmaier says she sees sites like Indiegogo and Kickstarter changing the funding landscape for the arts because they are being used more and more by artists. "I myself never would have considered it five years ago, but we are finding it's a good tool to make things happen. You just can't make it part of your general operations."

Pereira says an increasing number of artists are using Kickstarter more than once after learning how to optimize it. "It's not a place to become a used car salesman, it's not a one-shot deal to get some cash but a way to build a community around your work." And the artists using Kickstarter are becoming more ambitious, funding more long-term and art space-related projects. "Diversity has exploded," she says, especially in certain cities. "Chicago, Minneapolis, and St. Louis are some of my favorite Kickstarter cities. There are really great art schools there, and people tend to stick around for a few years taking advantage of the cheap rent."

Crowdfunding is still not guaranteed, Gallero points out. "It's a lot of work, and we prefer to exhaust our other options before we go there." There are also donors who would rather write a personal check to artists than have funds go through Amazon, which Kickstarter uses, or Paypal, used by Indiegogo. And with Kickstarter, if the fundraising goal is not reached, the

donations up to that point are refunded.

Perhaps more significantly, Gallero has also seen organizations looking for work from artists ask them, in lieu of funding the work through the organization, to do Kickstarter campaigns. "They're saying 'well, it worked before; let's do it again.'" Rae Whitlock, an MFA student at SAIC, used Indiegogo to raise funds for a tour with musician Dash Lewis. "It's awesome that we have things like Indiegogo and Kickstarter to make things possible that might not otherwise be, but I

Friends of ours who have used Kickstarter told us "hang in there, don't freak out, it will happen at the very end."

don't see them as a replacement for grant funding for the arts."

Foundations and public funding for the arts, she says, signify that the public values the arts, as things like public museums make it possible for everyone to experience art. Pereira mentions Kickstarter's partnership with the Knight foundation, which matches funding for some media-related projects that use Kickstarter. "These projects' campaigns show the Knight that there's support from their communities," Pereira notes.

With crowdfunding, there is no board of directors to make the decision about whether a project receives funding, Gallero points out. "It's a different beast. Crowdfunding is about the public and whether they want to see a project happen."

Resale Rights for Artists?

New Bill Would Catch America Up to Other Countries

► Heath Valentine

Democratic Congressman Jerrold Nadler of New York's 10th District introduced a bill in February that would give artists and their estates royalties when their work is resold at auction. The American Royalties Too Act, known as the ART Act, is designed to bring the U.S. up to speed with much of the rest of the world, where artists already receive a percentage of secondary sales. Every country in the European Union, for example, has such a law.

The ART act is concerned with resale royalty rights, known in legalese as "droit de suite." The French first passed such a law in 1920, and today more than 70 countries have resale rights laws.

While resale rights laws are common around the world, the US has been reluctant to follow suit. In 1992, the United States Copyright Office issued a report on resale rights laws suggesting that the U.S. abstain from enacting similar policies. Recently, however, the office changed its recommendation. The U.S. Copyright Office issued a new report, in 2013, in which it found "no clear impediment to implementation of a resale royalty right in the United States," and in which it supported that right, "as one alternative to address the disparity in treatment of artists under the copyright law."

Nadler's bill would give visual artists whose work sells at auction five percent of the resale price. Works that sell for less than \$5,000 would be exempt, while artists could receive no more than \$35,000 per sale. The bill defines a work of visual art as

"a painting, drawing, print, sculpture, or photograph, existing either in the original embodiment or in a limited edition of 200 copies or fewer that bear the signature or other identifying mark of the author and are consecutively numbered by the author, or, in the case of a sculpture, in multiple cast, carved, or fabricated sculptures of 200 or fewer that are consecutively numbered by the author and bear the signature or other identifying mark of the author."

Significant is the bill's definition of an auction as "a public sale at which a work of visual art is sold to the highest bidder and which is run by an entity that sold not less than \$1,000,000 of works of visual art during the previous year." This clause has attracted the attention of larger auction houses. Sotheby's and Christies have spent \$1,000,000 on legal teams and are lobbying congress in an effort to defeat the bill, which they believe unfairly targets them and ignores galleries and

private sales.

Sotheby's and Christies are not the only corporations involved in fighting the bill. eBay and the Internet Association have joined in as well. These companies are not taking any chances, even though, according to govtrack.us, the bill has only a three percent chance of being enacted.

The ART Act has yet to pass committee, and it is unlikely that a clear prognosis will present itself until the House of Representatives returns from its five-week summer recess after Labor Day. Until then, artists will have to muster their own lobbying power and decide if resale rights are something worth fighting for.

Nadler's bill would give visual artists whose work sells at auction five percent of the resale price.

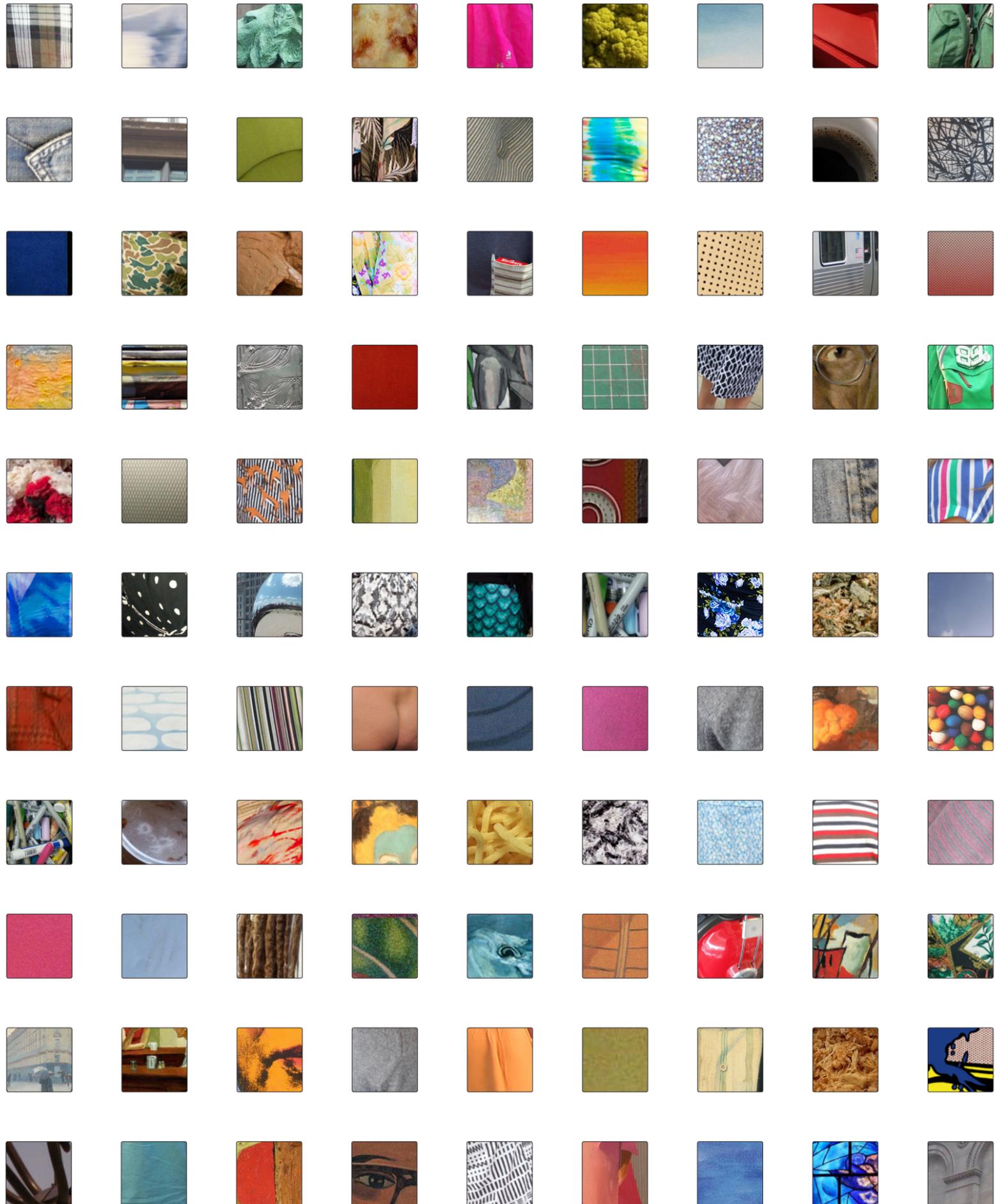


"..Think you'll sell this again? My rent is due."

Swatches

Half Inch Vignettes of the Fashion and Experiences at SAIC

These rectangular stories, or “swatches,” are a different take on the run-of-the-mill fashion photography blog. Each are a closer look at the everyday experiences that we take for granted as students of SAIC: iconic paintings at the Art Institute of Chicago, bold patterns on the clothing of our colleagues and textures of the school’s architectural touchstones.



There are 99 swatches here, and we're looking for more! Tag your own swatches on Instagram or Twitter **#saicswatches** and give us a shout out **@fnewsmagazine**.

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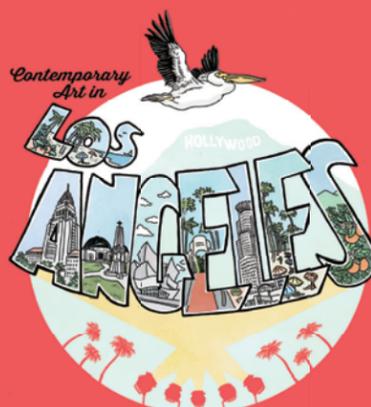
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What's in the Cards

SAIC Gets a
Tarot Reading

► **Daun Fields &
Meghan Ryan Morris**

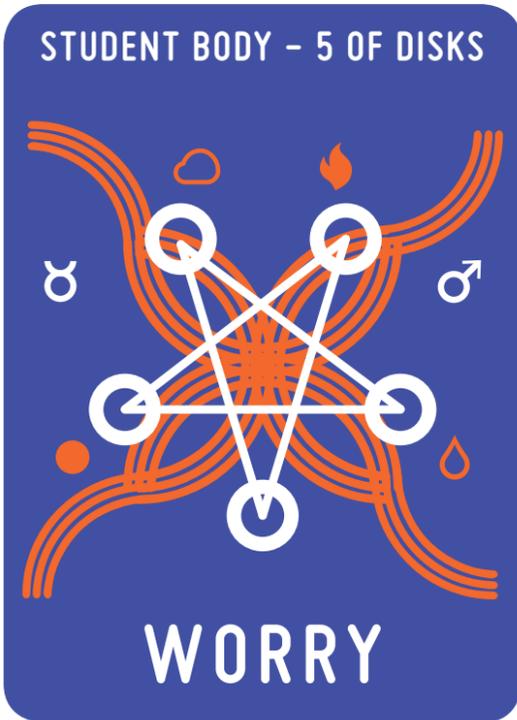
Sticking to this issue's theme of "prophecy," F Newsmagazine designer Meghan Morris sought out the prognostication talents of Daun Fields, a professional tarot reader and guest lecturer on tarot at Indiana University, to learn what's in store for the new school year at SAIC as well as offer some insight into the school community. Daun drew six cards: one describing the general characteristics of SAIC students this year, one for each season of the upcoming year, and one for life for students graduating in the spring.

Meghan Ryan Morris: (shuffling the tarot deck) I'd like for this reading to be about the school year, as general or as specific as that could be, and also think of the student body.

(Meghan hands the deck to Daun, who shuffles and then stops.)

Daun Fields: OK, let's pull a card for the student body and see what unifies everyone.

(Daun pulls a card and laughs.)

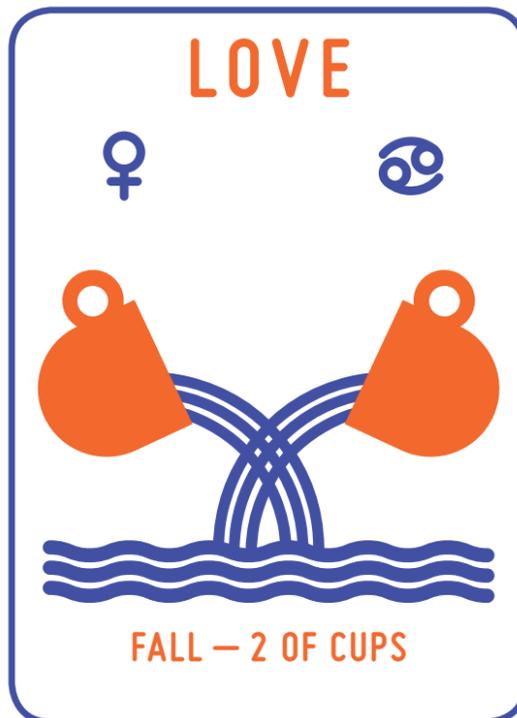


DF: Since we're talking about things that unify all of you students for this year, the Five of Disks is pretty awesome. It's called "worry," and you can connect with that, as art students! There's a certain amount of fear and worry that keeps you all going. On the card, there are these metal cogs, and they're all rotating on different symbols — earth, air, fire and water — all the different elements. In the middle is the pentacle, all of the elements unified and working together. But this card came up as inverted, meaning that as art students, there is always a pervasive fear for you. This is true especially for really progressive, and even subversive art students; this fear of just being a part of the machine, not having your own voice or technique or style.

I would say that the student body, this year in particular, is very much about trying to break out of this [machine]. There's a lot of energy being expended and also a lot of fear tied up in that, so this is different from other years. There's a bit more of a collective, unconscious push. There will be a few students who really excel, and their success instills fear in the others, who think, "I've gotta have my own thing, too!" That is, having a feeling that your world has been turned upside down, but using art to filter that emotion. One of the challenges that comes with that is utilizing these fears and worries to make really great art. Do you connect with that at all?

MM: Definitely. That's such a funny card to pull.

DF: Let's move on to the seasons of this year, and what that has in store for the students. (Pulls cards for fall, winter, spring and summer.)



DF: Fall is about getting into it because you love it. You're all coming into this new journey of a new year together, coming with much love, few expectations, a sense of trust and openness. You trust that your teachers and peers are going to be able to guide you, and you start with having an open, loving heart to start, because, well, it's going to get heavy this year. The first thing you can do is to remember why you're at SAIC in the first place, and just nurture yourself. Art isn't always a moneymaker, and not everyone is in it for financial gain. So immediately, in the very beginning, it's going to be meaningful for everyone at school to connect over why they are there to begin with.

With fall, it's about [the star and astrological signs] Venus and Cancer. Venus is about love, sex, compassion and earthly pleasures; Cancer is about nurturing, home life, structure and nesting. So together, the season is about settling in, but it's also about the "two" of a partnership. In terms of artists, that partnership is between you and yourself, the internal and external, which brings you to a third element of self-reflection and self-love. That's important, especially at the beginning of a new year, because it's the beginning of a new, complicated challenge.

MM: This is also a funny card to draw, because in our editorial meeting to talk about what we wanted to ask in this reading, the only real concrete questions that people suggested were about money and sex.

DF: This card is about money, too, and also health, creating things with your hands, and the body. This is also the only cups card — the only water-related card — to come up in the spread, so the key is to channel that initial love and allow that to flow throughout the year. All of the rest of the seasonal cards we pulled are swords, which are about the mind, visualization, dreams, the subconscious and logic. A lot of these airy subjects and symbols are coming up in winter, spring and summer.



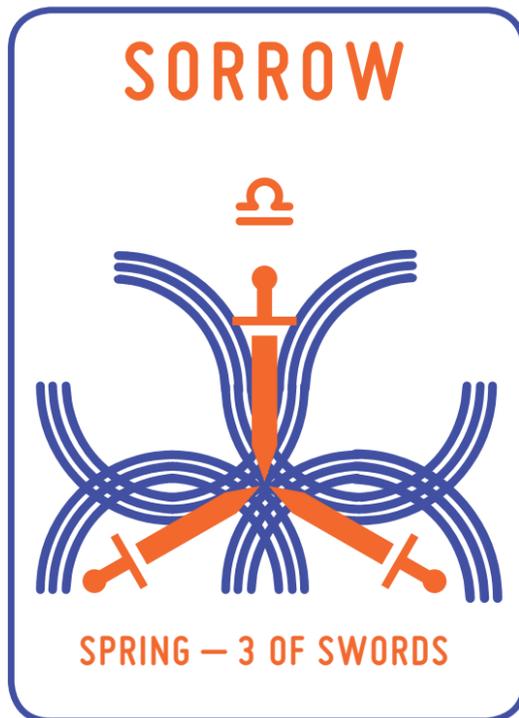
DF: The Knight of Swords is holding a big sword in his right hand and a little dagger in his left, riding a big, streamlined, and focused horse. He himself even has wings. This is the picture of someone idealistic, with a very strong mind, who can both visualize and seek their goals. Some people have very good ideas but they can never move forward with them; that's the challenge. The big sword represents the part of your mind in the alpha state, in the zone and connected, producing and creating. But that little dagger represents the lower mind that overthinks things and self-censors. Every time the Knight swings his big sword and makes something amazing, he doubts it, and cuts down his confidence with the dagger.

This card is about focusing on an effort to continue to strive to have a clear mind, so that you can continue to go forward and visualize and have amazing ideas. The challenge in it is not to overthink things and keep a flow going. All of the Knights in this tarot deck have horses; I think it's interesting that for the Knight of Swords, who is actually flying through the air with birds on his horse, is embodying both the heft of the four-legged creature but the airy-ness of the winged ones. It's that idea of remembering to stay grounded, get enough sleep, eat well — not just be in the studio for two days straight!

This is also about paying attention to your dreams, and the whole spread here, because it has so many swords in it, points to dream life as a big theme for this year. There's a mix of cards here talking about becoming rooted, fear, darkness, flow ... but overall there's this theme of visualizing and dreaming from the sub- and super-conscious areas of the mind.

MM: We're actually starting the year with the special Magritte exhibit at the Art Institute of Chicago, which has a lot of surreal imagery that is heady but also dreamy. The marketing slogan they're using for it is "UNTHINK."

DF: YES! That is totally what this is: dreaming and unthinking, the idea of thought flow, but not thought control.



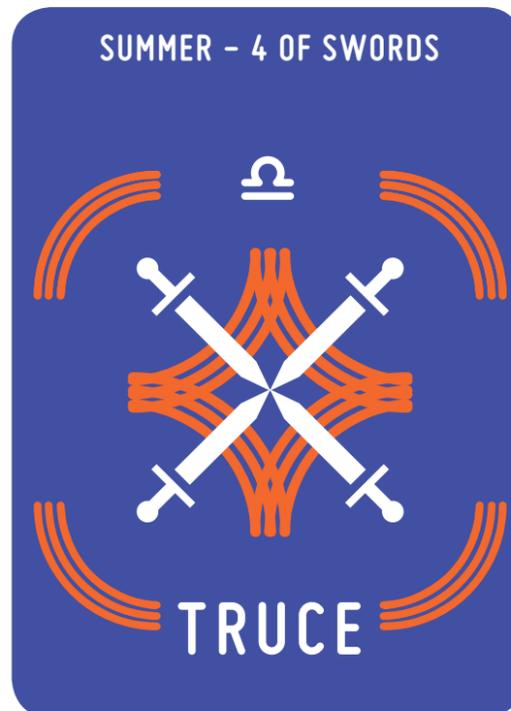
DF: Spring is going to be all about balance with the Three of Swords. It's associated with the astrological sign of Libra, the scales, and offers a challenge to regain balance and revisit fears and worries. With the new year of 2015 it's a good time to make plans and resolutions, but that leaves a lot of people who look back and think, "Oh shit, I didn't do anything!"

MM: For graduating students the spring semester has the BFA and MFA shows, the culmination of everything from your studies. You start preparing for that when you get back from winter break.

DF: The thing that's so beautiful about this card is that even though it looks really dark and it's called "sorrow," there's more to it. Aleister Crowley said that this isn't a tearful kind of sorrow, it's more of a trance, like the period the Buddha goes through before attaining enlightenment. It's this waiting, a dark, quiet period that asks you to let go of expectations and fears and just be in that abyss. No matter how much you struggle, you're not going to get out of it, so you may as well just be there and be present. Then, keep in mind that since all things must pass, it will change. That trance state is really beautiful to associate with the idea of sorrow.

MM: Would you say that this, for certain, denotes a difficult time?

DF: If you can't embrace it and can't work with that darkness, then yes, it will be a dark time. But if you work with it, then it will have rewards; that's what you students are all there to learn or to continue to work with. If you work with your emotions and filter them to make great art, that isn't always fluffy and happy... I think all of you already know that! It's about maintaining balance, regardless of what is going on.



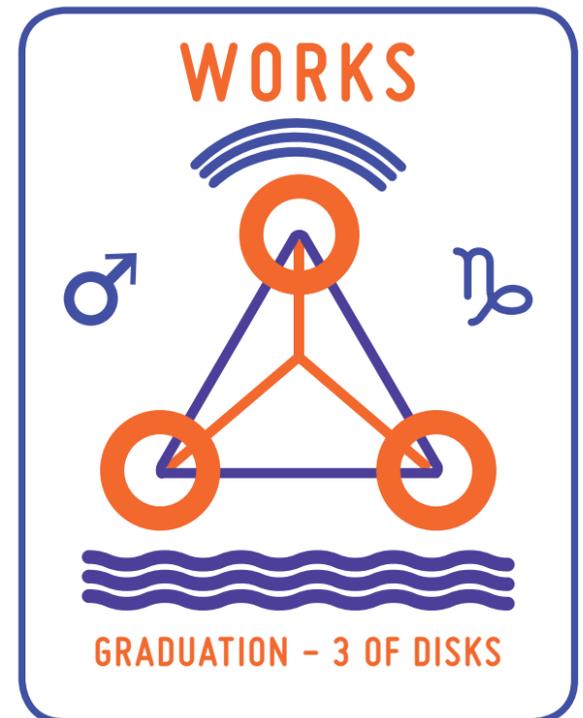
DF: This is the Four of Swords, a kind of ending. When we pull the next card I think we'll notice that it's not going to be a sword, because this here shows a coming to a truce with all of this very heady sword visualization. Even though this is a temporary truce, it gives a structure to end with to enable the beginning of something new.

MM: This looks balanced. It's the only symmetrical card here.

DF: Yes, and this is also Libra again. It's a crossroads (points to where the four swords meet). A lot of the people at the end of the spring semester and beginning of the summer will be at a crossroads. It's important to remember what you've accomplished in this realm (points to the other cards), although the world may seem very chaotic; remember how you worked through everything, how you learned to be a conduit for inspiration, how to allow all of your knowledge to come to a structured place.

(Daun pulls a final card.)

This is about saying, "OK, I learned how to do this, and now I can learn how to do something else. Now I can make it happen and make it work." And then you jump into the choppy water and work. (She points to the last card, "Works.")



MM: That seems like a really appropriate card, and like you thought, it's not a sword. Is that a water card?

DF: This is actually a disks card. We started here with disks (the "Worry" card for the SAIC student body), and then we end here with another disks card. That's very strong, because with this layout it's an upright triangle and each of the points has a wheel on it. It also features Mars and Capricorn. Mars is about willpower, strength and conflict; Capricorn is about just doing your work. So now, you have the tools, so do the work. You've already reflected on yourself and have gotten to know yourself a little better. You may have even found an artistic partner throughout this, and now this "three" is the enlightenment that comes. Remember how we were talking about that trance? Look at the Three of Swords and the Three of Disks; they're totally different.

MM: (Points to Two of Cups.) And you were talking about this card at the beginning. So over the course of the year it was first about the two, and then you work to find that third, so at the end you get three!

DF: Yes, and that's where the real work starts. (Laughs.) The Three of Disks is about producing, even if you feel like you are alone in a stormy sea, and utilizing the structure you've created for yourself. You have control over which way to go, and because of that, it doesn't even matter what's going on around you. You just produce.

FOLLOW SUITS



MAJOR ARCANANA



THE EMPRESS

Relationship health, maternal presences, fertility, creativity



THE LOVERS

Relationship developments, conflicts, choices, decisions



DEATH

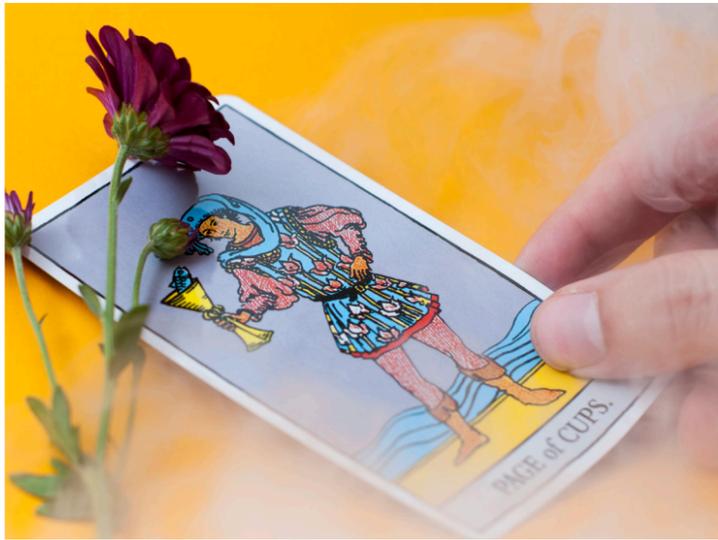
Changes, severing of ties, loss, new eras



THE DEVIL

Entanglement, traps, quagmires, warnings

MINOR ARCANNA

**PAGE OF CUPS**

Thoughtfulness, modesty, artistry, assistance

**QUEEN OF PENTACLES**

Practicality, nurturing, wealth management, financial assistance

**KING OF WANDS**

Financial developments, masculine authority figures, determination, pursuit of ideas

**KNIGHT OF SWORDS**

Absolute dedication, future conflicts, strength, bullishness

► Patrick Reynolds

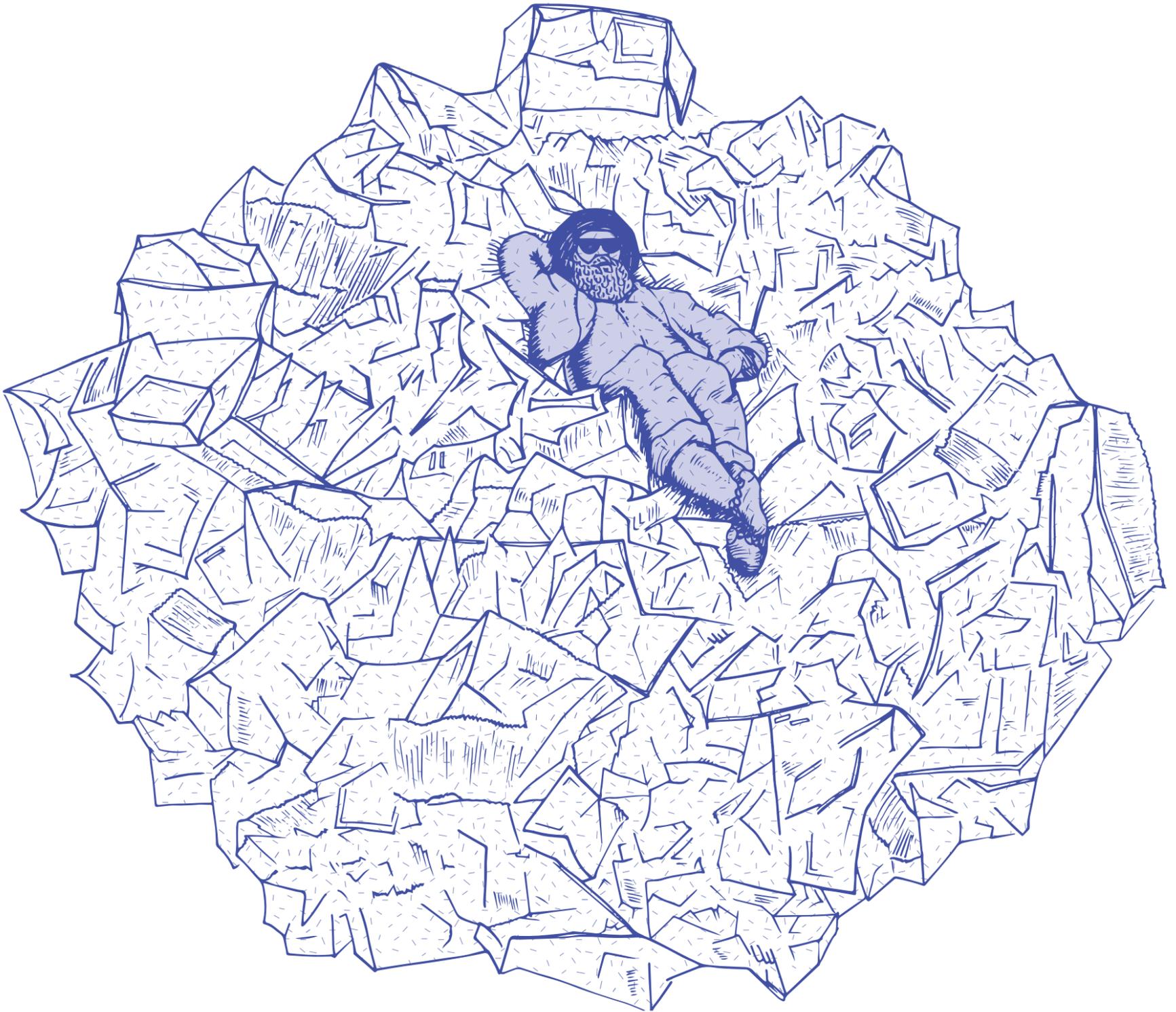
The Rider-Waite-Smith, one of the most commonly known tarot decks in the western world, is notable for both its deep connection to the historical symbols of tarot and a colorful history of its own. Commonly referred to as simply the Rider-Waite deck, historians and card enthusiasts have only recently attempted to introduce the recognition of illustrator Pamela Coleman Smith to the deck's name in an attempt to raise awareness of her significant contributions to the cards – specifically, that she was the one responsible for all of their artwork.

The deck was originally published in 1910 by William Rider & Son of London. A.E. Waite, a spiritual mystic and member of the Order of the Golden

Dawn, commission Smith (a fellow Golden Dawn member) to illustrate his deck, which he released alongside a book entitled *The Pictorial Key to Tarot*. The deck has achieved iconic status due in large part to Smith's illustrations, which drew influence from historical tarot decks (including cards archived in the British Museum).

While the Rider-Waite-Smith is readily available through U.S. Game Systems, Inc., that company's copyright on the deck only extends to the box design and the physical cards themselves; the images contained within the deck have been in the public domain since 2012.

The deck contains a total of 78 cards, with 22 Major Arcana (suit cards) and 56 Minor Arcana (trump cards).



Command + P

Kenneth Goldsmith Shapes the Internet Into Crowdsourced Poetics

► Jessica Barrett Sattell

In Düsseldorf, Germany, 250,000 pages of scientific treatises printed out from JSTOR, the paywall-blocked digital trove of academic journals, sat in teetering stacks that no one read. *JSTOR Pirate Headquarters*, housed in a makeshift library-meets-workshop complete with chrome reading lamps and desktop computers, was equal parts performance art and Internet activism and part of Kunsthalle Düsseldorf's *Smart New World* exhibition that ran through August 2014. American poet, writer and artist Kenneth Goldsmith worked with the institution for this show which explores the costs of individual freedom in an age where power and knowledge are ruled by access to data. He organized five art student volunteers to print out and arrange a cache of material that was an estimated 33 gigabytes and

would cost around \$353,229 to buy directly from the company's archives, according to Goldsmith.

The installation is a manifestation of a slippery truth: a fraction of a fraction of digitized knowledge, made material, not only takes up a lot of space but is also impossible to fully consume because of its sheer size. Even if no one were actually to take the time to sit and read through the thousands of pages of obsolete information, Goldsmith challenges why even the most "useless" of knowledge is shielded from the public and granted only to those who can afford to pay for its access.

JSTOR Pirate Headquarters emerged from Goldsmith's summer 2013 collaboration with LABOR Gallery in Mexico City entitled *Printing Out the Internet*, a crowdsourced project in which the artist encouraged anyone and everyone to print out whatever they wanted from the

Internet, as long as that content actually existed somewhere online, and mail it to the gallery to shape a large-scale poem. The results consisted of a one-room arrangement of dozens of Bankers Boxes piled high with printouts of memes, email chains, credit card files, source code for unknown computer programs and a large amount of pornography — a true cross section of the World Wide Web. Both projects are his tributes to programmer-activist Aaron Swartz, who fought for freedom to information and committed suicide in early 2013 after being accused by U.S. federal prosecutors of breaking several laws by hacking into JSTOR and downloading nearly 14 million scholarly articles to place them into the public realm. Swartz, like the artist, pushed for equal access to educational materials and performed actions that proclaimed the public's implicit rights to privatized resources.

Goldsmith, who was named MoMA's first-ever Poet Laureate in 2013 and has read his poetry at the White House, has shaped a career that has been marked by explorations around themes like quantity, quantification, re-contextualization and materialization. His work addresses the immensity of intangible resources, such as words within languages, which cannot be imagined nor controlled because of their sheer volume and permeation into social patterning. His books, among others, include *Soliloquy*, a transcription of every word he spoke over the course of a week in April 1996, *Day*, the entirety of the September 1, 2000, edition of *The New York Times* word-for-word, and *The Weather*, a year of typed-up unedited weather reports.

Even though Goldsmith has described himself as “the most boring writer that has ever lived,” his projects employ a highly intellectualized activist approach to the same basic process that marks Tumblr-ing, tweeting, or re-sharing found content in general: co-opting existing material and placing it into the contexts and confines of new mediums or different iterations of similar media. Goldsmith has placed printouts of his writing within the confines of galleries and museums as statements on the social worth and cultural capital afforded to such institutions, which, although they may be operating with an intent for public accessibility, often unconsciously employ jargon that obscures and excludes understanding and engagement with art. Ultimately, he seeks to hack the vehicles for words and ideas in order to liberate them into open forums.

The Data Divide

Goldsmith skyrocketed into the public eye and was met with a hotbed of criticism for *Printing Out the Internet* ahead of the show's opening in summer 2013. Aside from accusations of the frivolity or stupidity of the endeavor, both media voices and lay commentators pointed out environmental concerns for the amount of paper utilized for the project and the costs of fuel needed to courier the submissions from over 20,000 people from around the world. The resulting discourse engendered by the debates of the project's worth versus its buzzworthiness only generated more fuel

for the six-meter high pile of paper in the gallery installation: over a thousand more printed pages of all of the press coverage were added to the stack that weighed in at a grand total of about ten tons.

In a July 2013 interview with the Canadian Broadcasting Corporation's *As It Happens*, Goldsmith defended the impetus behind *Printing Out the Internet* as being another statement on accessibility and money, pointing out that the contemporary art world, because it is a product-driven enterprise, has hidden and rarely-discussed environmental costs: “This [project] is spectacle. All art is spectacle and all spectacle is material and all material carries an environmental cost,” he explained. “However, compared to all of the other spectacles for which one has to pay great amounts of money to see, or great spectacles of art in the contemporary art world, where one can purchase that spectacle for \$35 million dollars, as in the case of Jeff Koons' sculptures comprised of strip-mined aluminum, nobody ever talks about the cost of moving those enormous sculptures from a collector's warehouse to a museum, or the horrible environmental costs of private jets and private yachts that end up at the Venice Biennale. And yet, if someone sends in some paper, it's accused of being an arboreal holocaust.” He continued to elaborate that the project, because it is crowdsourced and open to all, is an inclusive enterprise that speaks against the art world as “an elitist, exclusive place that is increasingly becoming available only to wealthy people.”

Just like Goldsmith's interpretation of the contemporary art world, the digital divide is essentially split into those who can afford to pay for access to resources, knowledge and materials and those who cannot. Most people from all over the world fall into the latter category, and they often rely on free, open source or pirated materials to learn and better their socioeconomic standings. His project addresses an increasingly urgent issue in contemporary culture regarding the free flow and availability of information, but also speaks to the impossibility of understanding just how much data there is in the world. Even in the sense of digitalized resources as being inherently non-material, they are still seen as tangible capital that separates into haves and have-nots and accumulates in archives governed by monetary standards.

Through encouraging people to physically print off and translate the immateriality of the Internet into a material form, Goldsmith is provoking his audience to take charge of their own implicit rights to knowledge. As Goldsmith tweeted on August 27, 2013: “Secretly, what people hate most about *Printing Out the Internet* is its democracy; with a simple, command + p, anyone can be an artist.”

Artist as User, as Curator, as Hacker

The final wink that Goldsmith employed with *Printing Out the Internet* is that each of the thousands of worldwide contributors are readily acknowledged, but not within a gallery brochure or in any other printed, physical form: everyone's names are readily listed on a still-accessible public Tumblr page. With this action, the artist is again placing participation and information back into the public realm; if all of the collaborators' names were to be printed in vinyl on a gallery wall or included in a catalog, only those with means to access the physical gallery space in Mexico City or purchase that material would be able to view the long list. Instead, Goldsmith used a free social media platform to “liberate” these names for the world to readily access while also monumentalizing participatory efforts.

However, much like the printed content that these contributors sent in which no one would realistically ever look over in entirety, this Tumblr page is a collection of text that is difficult and impractical to actually read through. In this sense, Goldsmith has again co-opted existing material — in this case, the materiality of people's names — and placed it into a different context as a creative act. Ultimately, the crowdsourced nature of the project would have been impossible without the Internet itself, for the dissemination of ideas and news surrounding the project only fueled more participation.

Goldsmith's Internet printing projects position him as an artist-hacker; he co-opts existing and open-source information into questions about the shapes of art's contexts and the meanings of authorship. The heart of the criticism that surrounds his work is the ongoing debate regarding the guise of art in an age of digital accumulation: are the acts of “posting” or “printing” considered creative statements? If one is to change the context of an object or an idea, tangible or intangible, into another form, or to place an object or an idea within a sphere that it was not originally intended to be encountered within, does that constitute an artistic statement?

The process of “sharing” that is embedded in Tumblr and other social media platforms could suggest a roundabout approach to creative discourse, or that those mediums' processes of recontextualization could just be another form of tastemaking rather than artmaking. However, as Goldsmith has shown, the Internet, be it in its physical or its immaterial form, enables artists to play multiple roles and redefine the labels of their actions. The artist becomes a “user,” but also a “blogger,” “writer,” “curator,” “critic” and “hacker.”

Goldsmith's internet printing projects position him as an artist-hacker; he co-opts existing and open-source information into questions about the shapes of art's contexts and the meanings of authorship.





Attention Crash

The Barbican's Digital Revolution is Innovative and Tedious

► Alyssa Moxley

The Barbican Centre's *Digital Revolution* exemplifies the most frustrating aspects of a life fully infiltrated by technology. Distraction reigns as flashing projections of video games and CGI films, along with incessantly alternating clips of digitally produced music, compete with the games and programs available on the computers dispersed throughout the venue.

The exhibition begins with a *Speak and Spell*, a *Pac-Man* game, and some examples of early personal computers and digital music interfaces. Headphones hung on didactics allow visitors to listen to popular songs created by the music interfaces. Stacked behind glass within industrially-styled archive shelves is the first computer for music, the Atari ST (1985), the Fairlight CMI 1979 synth, and the Linn LM-1 drum machine (1980). Other early works in this "Digital Archaeology" section of the exhibit allowed visitors to interact, like *Lorna* (1979), an interactive laserdisc choose-your-own-adventure sto-

ry by artist Lynn Hershmann that takes place in a hotel. Lorna can be told to eat, take a bath or make a call, all the while dealing with the anxieties of living. A set of pre-filmed scenarios are then played out based on the option chosen and Lorna enacts the resulting emotions, such as "fear of aging." The arrangement of fine art, popular culture, and technological advances was less like insightful juxtaposition and more like cramming. The shelf beyond Lorna held a computer loaded with a copy of *The Project* (1991), the first Internet browser for the World Wide Web created for CERN-based scientists by Tim Berners-Lee and Robert Cailliau. Next to this were large screens depicting pivotal moments in the development of CGI: clips from *Terminator 2* (1991), *The Lawnmower Man* (1992), *Jurassic Park* (1993), and *The Matrix* (1999).

The vague sense of chronological progression was frequently disrupted by anachronistic throwbacks, leaving the viewer to wonder what the curatorial narrative might be.

Opposite the CGI section were early digital drawing tools, the hardware interface Quantel Paintbox (1981), and early examples of algorithmic drawing games, such as *Mutator* (1990), which was created by William Latham and Stephen Todd and slightly mutated images with each click of a button. This amusing section also included an early online marketing campaign for Burger King: *Subservient Chicken* (2004) by Crispin Porter, Bogusky, and the Parbarian Group displayed a video of a man dressed in a chicken suit who the player could direct, to fly, rollover, kick, and so on, all through typed instructions. *Form Art* (1997) by Alexei Shulgin was less amusing, consisting of faces made out of the visual boxes that make up database forms. *Sodaconstructor* (2008), a java-based program by Ed Burton and Soda Creative, allowed users to adjust aspects of speed, friction, stiffness and gravity to make kinesthetically accurate creatures that obeyed the laws of physics in different worlds.

More programmed art was jammed into a corner next to the *Minecraft* (2009) station. *We Feel Fine* (2006) by Jonathan Harris and Sep Kanvar sources the phrase "I feel" from social networking sites, making a worldwide map of emotions; visitors could use the computer to focus on a particular location. Adam Ben Dror and Shansan Zhou's *Pinokio* (2012) was a physical model of the Pixar logo, a lamp that followed faces with its light-bulb gaze. *Escape III* (2014), a clunky sculpture of birds made out of mobile phones, perched on a branch and tweeted when rung through using an old rotary phone. *The Deleted City* (2012) by Richard Vijgen mapped data salvaged from deleted Geocities community web forums. Another mapping project, James Bridle's *Dronestagram* (2012) displayed a familiar Instagram-like consumer format of images of military drones.

Amongst these data-filled works, some more successful than others, I watched the same father who had shooed his fascinated son away from *The Lawnmower Man* attempt to pry him from the addictive lure of *Minecraft*. A number of bleary-eyed children stood locked in a scene reminiscent of Cronenberg's *eXistenZ*, the game feeding off their young life-energy. Luckily, an interactive model of the 3D effects world of the film *Inception* (2010) immediately followed to catch the attention of children at a loose end. Bjork's *Biophilia* app for the iPad was lodged into another tiny corner right before exiting into the next section of the exhibit. Passing through a curtain, singer and producer will.i.am's face, projection mapped into a concave hole and wearing an ancient Egyptian crown, followed people with its gaze as shiny automaton instruments in glass octahedrons played along to his relentless pop singing.

The following rooms were some of the least crowded of the whole exhibition. A series of Kinect-centric installa-

tions re-projected users within painterly worlds or as animated creatures with smoke coming out of their eyes. I heard one visitor describe this area as "selfie-central." The most interesting work here was Chris Milk's *The Treachery of Sanctuary* (2012). Inspired by the caves of Lascaux, users were projected shadowlike onto the wall opposite. A flock of birds first landed on them, and then ate their shadows piece by piece. The last screen allowed the user to flap their arms and fly their shadow to the top of the room.

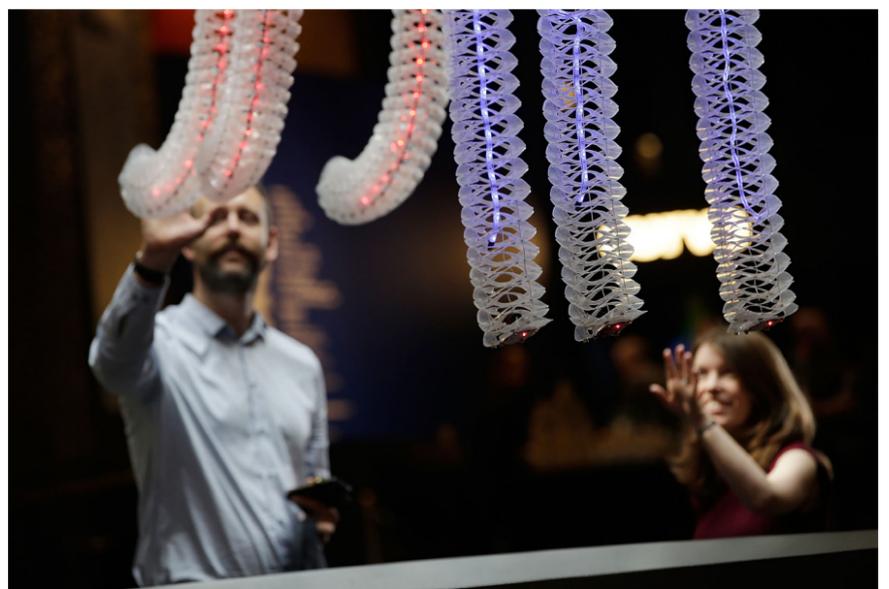
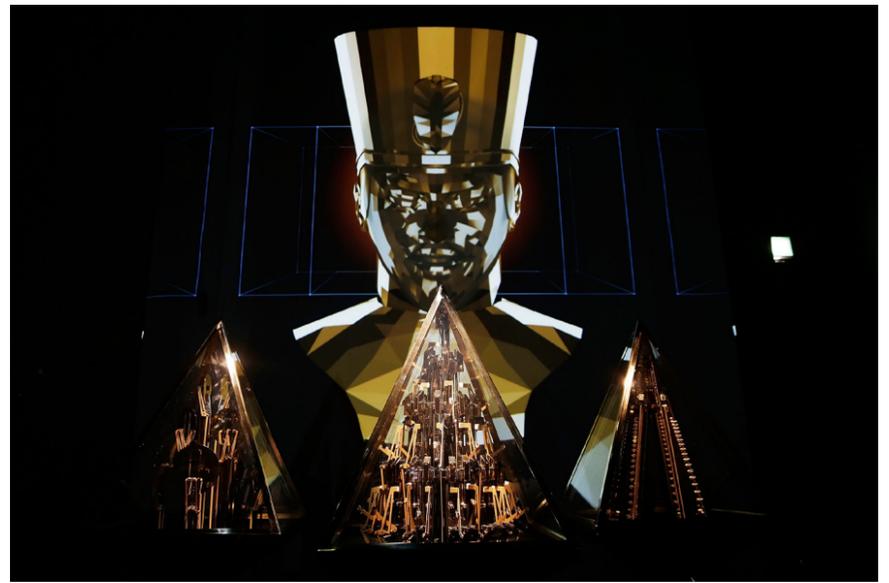
In the final space of this floor of the exhibition, Devart had commissioned a number of artists to create original works. Karsten Schmidt's *Code Factory* (2014), an open-source 3D printer, would live print works that had been chosen from an open call submitted online. Zach Lieberman's *Play the World* (2014) hooked up Internet radio stations from around the world to the keys of a midi-piano.

Outside, there was yet more: an independently-designed games area and a row of random works that included interactive fashion, and an art piece about drones by John Cale. At this point I was exhausted and overwhelmed. The crowds, despite the timed entry, meant that much of the work in the exhibition was left unexamined. I dragged myself down to the Pit, the final part of the show, to experience an immersive interactive installation, *Assemblance* (2014) by The Umbrellium arts collective. A line formed in a dark hallway. We could see through a window into the space we were about to enter: a smoke-filled room where green, red and blue lasers projected shiny rainbow shapes onto the floor. Light could be dragged and thrown by hand gestures. The participants all looked like acid-casualties in the limbo of a late-'90s rave.

The digital sculptures and screens scattered through the halls of the early 1980s Brutalist building seemed more satisfying than the works within the overcrowded exhibition halls, mostly because there was both physical and mental space to consider them. Also they were free to view and did not require queuing for 45 minutes and paying £12.50 (\$25). Despite containing groundbreaking technologies, artworks, and cinema, *Digital Revolution* creates a meaningless void, a flat plane of innovations. Either less works or more space — and well-placed benches — would have allowed for consideration instead of tedium.

Digital Revolution runs through September 14 at The Barbican Centre, London

Amongst these data-filled works some more successful than others, I watched the same father who had shooed his fascinated son away from *The Lawnmower Man* attempt to pry him from the addictive lure of *Minecraft*.



all images from the *Digital Revolution* installation 3 July–14 September 2014 #digitalrevolution
left page image: *Digital Archaeology* section
right page images listed top to bottom and left to right: will.i.am's artwork *Pyramidi in the Sound & Vision* section; *The Treachery of Sanctuary* in the *State of Play* section; *Minimaforms' Petting Zoo* section; *Creative Spaces* section; *Umbrellium's Assemblance* section; *Our digital Futures* section

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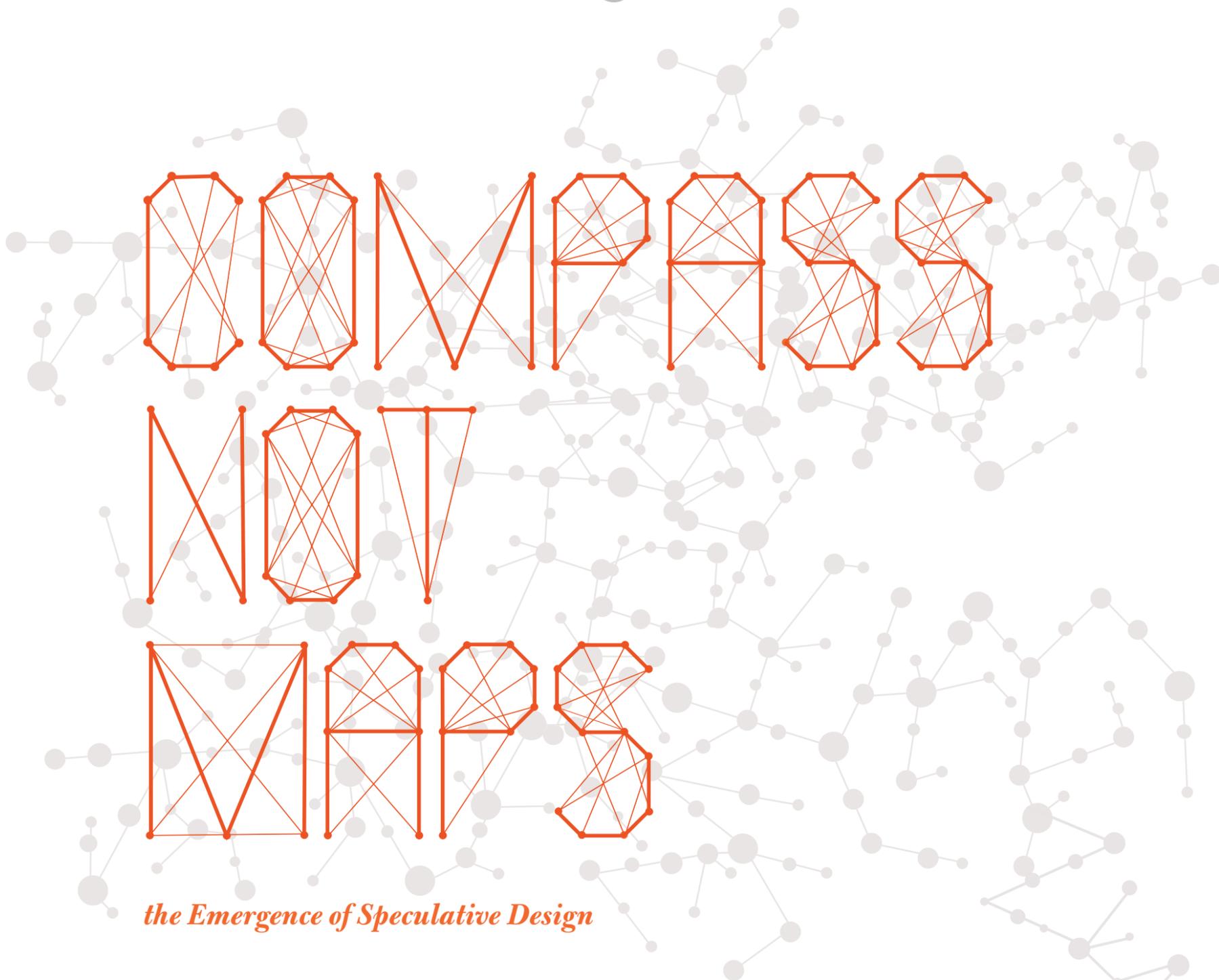
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the Emergence of Speculative Design

► Kayla Lewis

"I've never thought of myself as a problem solver," Jessica Charlesworth said at a recent Core 77 conference, a sort of TED event just for designers, in reference to her career as a designer. Her work takes forms like toy models of dopamine neurotransmitters and survival kits that come in plastic bags with giant smiley faces on them.

"We are interested in how objects can be designed with a level of awareness of their position in the culture that allows those objects to provoke ... and to reveal new possibilities," Charlesworth's husband, Tim Parsons, said at the conference.

Anthony Dunne and Fiona Raby pioneered speculative design in the '90s. It challenges design's "inherent optimism" and the idea that huge challenges "can be broken down, quantified, and solved," explains *Speculative Everything*, Dunne and Raby's 2013 publication. Instead, speculative design can "create space for discussion and debate about alternative ways of being ... [by acting] as a catalyst for collectively redefining our relationship to reality."

Speculative Everything holds a remarkable collection of works that challenge design's conventional methods. *Victimless Leather* (2004-13) by Oron Catts and Ionat Zurr featured lab-grown tissue in the shape of a jacket that had to be kept alive during a MOMA exhibition and eventually euthanized when it grew out of control. *Carnivorous Domestic Entertainment Robots* (2009) by James Auger and Jimmy Loizeau look like furniture and "convert organic matter [around the house] like insects into energy."

This method of design shies away from design for mass consumption, which

relies on generalizing about groups of people to create one profitable solution. Charlesworth explained her past jobs in design consulting and service design as something she found "ethically difficult."

Dunne and Raby addressed a similar concern ten years ago when they structured a program at Royal College of Art that considered the implications of design itself (Charlesworth and Parsons were their students). Italian Radical Design of the 1970s influenced Dunne and Raby, and shows like *The New Domestic Landscape* at MOMA in 1972 featured bathtubs made of plastic and aluminum houses that could easily be resized, all of which were questioning the role of "the object." The Graham Foundation in Chicago recreated the show last year in recognition of Italian Radical Design's emerging influence.

More than forty years later, displaying works of the speculative realm raises nearly as many questions as the works themselves. "We are interested in multiple platforms," said Charlesworth in reference to her and Parsons' projects. Their survival kit project will take place at the 2014 Istanbul Design Biennial. The series of "alternative survival kits for short-term evacuation after a disaster," is comprised of sets of objects meant to act as comfort blankets, according to Charlesworth's website, "for our uncertain future, revealing our deepest hopes, fears and convictions at the most critical moment. This project ... asks 'what alternative scenarios of survival are there that avoid the bunker mentality and respond to currently emerging research into technological change, environmental conditions and belief systems?'"

The recent CHGO DSGN show at the Chicago Cultural Center housed Charlesworth's *MeMo Organization project*

(2013), which focused on "dying and mourning and new rituals of thinking about loss and commitment." The exhibit included works like the mold of a face meant to leave an imprint in the pillow where a loved one once slept.

Short stories written through the views of fictional characters that used the devices accompanied each piece in *the MeMo project*. Charlesworth attributed the individual perspectives in the stories to her time in design research, which required pulling themes from groups of people and considering the types of individuals that would be using the product.

Speculative Everything emphasizes fiction's role in contextualizing speculative objects. It explains writing as a way for the object "to tell worlds rather than stories," as Bruce Sterling so aptly puts it.

The bizarre nature of many speculative objects benefits from the use of text to add thematic and emotional components that build connections with viewers. However, the text isn't meant to give the entire concept away. "It's not like an introduction to the object, it's more like you're halfway through the story. ... I want [these objects] to be in another time or another place that isn't related to you or me," said Charlesworth.

There's a section titled "Compasses Not Maps" in *Speculative Everything*. The simple phrase provides a strong visual for design's potential to help us envision the future not as a continuation of the present but as something that doesn't need to be based off what we know at all. Can this method gain precedence in a world geared toward mass consumption?

"[In the United States] imaginative and speculative approaches to design are too-often dismissed, either as art, or as decadent and irrelevant, when

We are interested in how objects can be designed to provoke and reveal new possibilities.

in fact, history shows they can be the seeds to whole new behaviors, policies, or product lines," said Parsons during Core 77.

Synthetic biology, for instance, often employs speculative design to evoke dialogue around ethical issues. Christina Agapakis recently made headlines with cheese made by human bacteria, entitled *Selfmade* (2013). It has been exhibited in various settings, and viewers are cautioned that it is not for consumption. Food not meant to be eaten will almost always spark questions. "These cheeses are scientific as well as artistic objects, challenging us to rethink our relationship with our bacteria and with our biotechnology," says Agapakis on her website.

Works like *Selfmade* give some perspective, but the role of speculative design in fields like science and technology still remains cryptic. "I don't know what the future of this particular approach to working is," said Charlesworth. "I just want people to think differently about their role as a designer or practitioner."

Speculative design's future is speculative, which may not be a bad thing. After all, adopting a comfortable position in society would defy everything it stands for.

Screaming in Metalanguage

An Interview With David Michael Ramirez II, Translator of Avant-Garde Japanese Poetry



► Jessica Barrett Sattell

David Michael Ramirez II is a Seattle-based Japanese-English translator with a PhD in Japan Studies from Osaka University. His first published work, *Lizard Telepathy*, Fox Telepathy, a collection of surrealist poems by Osaka avant-garde poet, photographer, gallery owner and musician Yoshinori Henguchi, came out this summer. For Ramirez, translating these poems concerning the fluidity of Japanese language became a rediscovery of what it is about art that “makes his heart to begin anew.”

Jessica Barrett Sattell: You grew up in California. What about Japan piqued your interest and inspired you to live, study and work there?

David Michael Ramirez II: I think my dad had a secret agenda to get me interested in Japan. We watched shows together like *Shogun* and he took me to see movies like *Ran*. We also had a Japanese student stay with us for a year when I was five. She smoked and wore a wig, and gave me a broken lighter to play with, which I thought was amazing.

I eventually got into Japanese video games, comics and classic anime, and my focus sharpened. I was encountering art, before I even knew to call it “art,” that had so much passion and action. Learning Japanese felt exotic and empowering. There’s still something about Japan that’s “wild” to me, even if it’s often played out in stereotypes

like samurai, ninjas or Hello Kitty. There’s an aesthetic that keeps building up and out, whether it’s through the work of Takashi Murakami or icons like [pop singer] Kyary Pamyu Pamyu. Every step I took closer to Japan, I was rewarded with more knowledge about art, conceptual thought, history, philosophy and politics. That kept me going deeper.

JBS: When you first encountered Yoshinori Henguchi’s photographs and his meta-poem “Nihongo” (“Japanese Language”) at a club in Osaka, the artist was there. You two immediately hit it off because he felt you were able to see to the core of his work despite you not being Japanese. What urged you to translate *Lizard Telepathy*, *Fox Telepathy* (LTFT) into English?

DMR: Every once in a while you find art that strikes a chord. There’s a lot of art that exists only for the artist or for fans [of that artist], and even if it’s excellent, it doesn’t get big press. For many wild and well-known artists, their art is already translated or captured by a group of people or publishing houses. Instead of looking to translate something that had already been done, my challenge was to find something new. This was on my mind when I met Henguchi.

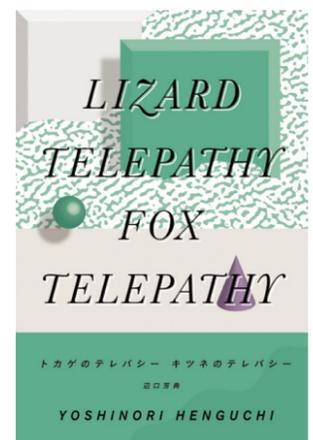
There had been plenty of times when someone staked a claim

somewhere I wanted to be working, but [LTFT] was going to be my project, the one I could fight for, stand up for, and bring a perspective that I saw emerging; something for my generation that didn’t disregard or unnecessarily worship the art of the past. I wanted to translate something new that was untouched, that had that strange ring of contemporary truth to it.

JBS: Why is Henguchi’s use of language different from that of other contemporary Japanese poets?

DMR: The screaming, true-to-life part of Japan is hard to translate with the serious or abstract parts intact. Henguchi’s work gave me courage because his language seems to slice through both ignorance and sophistication at once. Any reader is dealing with life, so art either “hits” them in an instant, or it doesn’t. I imagine this is especially so if you “like” art, and I’m so glad that his “hit” me. Also, there’s a kind of “fuck you, fuck me, fuck it, let’s make lunch” attitude to his poems and photographs. It’s not nihilistic or droopy like a lot of Japanese art can be, or aspire to be. It’s exciting and pulsing. Maybe life is like that. That’s why I wanted in.

JBS: You’ve also described him as the “love child” of Barbara Kruger and Gertrude Stein.



“The initial challenge was also my first reward: meeting Henguchi, the person whose work I wanted to translate. That was my favorite, to go to bed knowing, at least in some realm, you’re fighting the good fight to be yourself.”



A Secret Yellow-Green

The secret yellow-green
secret trumpet or flute
echoes out toward a secret place
secret people stand up
secret people take back
secret eyes and noses and mouths
unfurl secret hands
secretly boisterous
secretly standing out
the broken scrap of a secret flower
secretly sharp
sleeping secretly
secret boisterousness
waking a secret flower
the secret yellow-green
secret trumpet or flute
secretly standing out
secretly boisterous

— Yoshinori Henguchi, as translated by David Michael Ramirez II. Excerpted from *Lizard Telepathy*, Fox Telepathy (Chin Music Press)

DMR: I'd include Jenny Holzer, too, another metalanguage artist. They all turn language on its head, at will. They discovered its raw potency by dislocating it, or re-contextualizing it, so they're ripping through either trite expressions that can deaden the mind, or truisms that destroy the soul, giving back an inkling of what it's like to be alive or creatively free. I'm not sure if Henguchi is actively looking to accomplish any of those tasks, but that's what I saw in "Nihongo." That especially rang true for me when he talked about "burning Nihongo and turning it into smoke."

JBS: Reading through his poems and gazing at his photographs, I feel that in addition to being an artist and a poet, Henguchi could be described as an editor. He has this well-honed eye for both visual and verbal languages, creating containers for ideas that are inherently uncontainable.

DMR: Absolutely. That's what I like about this. Sometimes it feels like his is the language of dreams. Maybe it's his sense of timing; stylistically, he's able to do this without a lot of weight or verbosity. That's hard to do in Japanese, a language full of poetics, pregnant silences, and florid speech. I have no idea how he does it. He takes out the dead weight and leaves not much behind but these ideas. The poems

really do live for me. They're not necessarily explicit, or as you said, "inherently uncontainable," but they are alive throughout the work.

JBS: As a translator, you're also an editor in that same sense of carefully thinking about the words that best express ideas that are often inefable. Henguchi's poetry, and your bringing of his words into new light, questions and bursts through the core confines of language.

DMR: That was the goal, and there's no way I could have made a translation this graceful alone. Heather Kirkorowicz is also the translator of this work, although she's credited as an editor out of my respect for what editors and translators do. Regardless, she's both a conceptual translator and an English-English translator.

JBS: By "English-English translator," you mean that Heather doesn't speak Japanese?

DMR: She doesn't, but she looks at all language abstractly. In a sense, she's versed in the language of abstract thought. Some of the mirroring we achieved came from her exactness in translating commas, periods and repeated word usage. She takes a very strict approach to language, which was a great addition to my "monster-truck-rally-free-for-all-shoot-from-the-hip-

if-it-feels-good-do-it" approach to translation. We worked together night after night to solidly depict the concepts in the original Japanese and bring them into English.

Other editors included Bruce Rutledge, the publisher who gave the book life, and friends who became collaborators gracious enough to donate their time. There would have been too much of myself in this to do it alone. I needed more pairs of eyes to bring out Henguchi's voice into the shape of English.

JBS: What were some of the challenges, and rewards, of translating *LTFT*?

DMR: The biggest challenges were time and the need for repetitive review. Luckily, the right people came along at the right time and helped to refresh the whole text, letting me see it in a new light and allowing me to correct my old errors. Getting through that was like getting over being the kind of person who is afraid of his own shadow. But, you have to get over that or you'll regret it later.

The initial challenge was also my first reward: meeting Henguchi, the person whose work I wanted to translate. That was my favorite; to go to bed knowing, at least in some realm, you're fighting the good fight to be yourself.

JBS: That reminds me of a line from your afterword: "Why should anybody care when somebody chooses creativity as the means to stand up and fight?" That's the best definition of "art" if I've ever heard one. Is there a point to art, even if we're fighting and nobody cares?

DMR: Yes! That line specifically references an editor who read *LTFT* and said it reminded him of Allen Ginsberg, but asked, "what's the point? Who cares?" I loved that critique because it allowed me to explain why I feel so strongly about Henguchi's art. There are plenty of sophisticated and sour-faced attitudes proclaiming that there's no point to art, or to life. There's a point where life has no point, but there's also a point where you can take some credit for just being alive in this crazy time.

If there's any point about art, it's about choices; what you want out of your art. At a certain point, you make the choice for what you want your art to be. Don't give it away or let it slip by because you think you have to, or because somebody else wants you to. Taking responsibility for your own joy leads to so much more than just doing what's working for other people.

Brunch Beasts

A Brief History of the Past (and Future) of Chicago's Beloved Culinary Trend



“It seems fitting that in the hometown of the Bears, Cubs and Bulls, the people here emulate their favorite mascots during their brunching hours.”

► **Julia Ruskin**

To most chefs, brunch elicits simultaneous emotions of horror and happiness thanks to the masses of people who patronize their restaurants for the meal. To a group of twenty-something women, brunch means gossip and mimosas. And to Guy Beringer, the nineteenth century English author who invented the word, brunch meant a cure to hangovers and a lighter Sunday meal. Brunching — yes, it can be used as a verb, too — describes that one meal that straddles breakfast and lunch. It has become such an ingrained part of weekend traditions in Chicago that it is a wonder that not every restaurant features it prominently.

It seems unspeakable now that this oh-so-popular pastime was almost first dubbed “blunch.” The term “brunch” was coined by Beringer in 1895, when he published his aptly-named article “Brunch: A Plea” in the now-defunct *Hunter's Weekly* magazine. There, he advocated for a lighter meal to be served earlier in the day on Sundays, replacing the heavier traditional Sunday evening meal that was common at that time in the United Kingdom. This lighter meal was also a great way to cure a nasty hangover from the previous night's festivities. Beringer explained that should this lighter meal be consumed closer to traditional breakfast hours, it was to be called “brunch.” He advocated that should people partake in this meal around lunchtime or in late afternoon; however, the meal should be called “blunch.” Luckily for us, that latter term never caught on, but the concept of brunch has never been more popular.

Brunch in the city of Chicago is a big deal, possibly taken even more seriously than football season. Having visited, lived and worked in restaurants and kitchens in other metropolises around the world and across the United States, I can confidently proclaim Chicago to be the most enthusiastic brunch city in this country, and possibly even in the world. Many Chicagoans brunch every weekend, and sometimes more than once a weekend. In the city known for deep dish pizza, hot dogs and Italian beef sandwiches, it seems a little odd that breakfast items and lighter lunch fare are the mealtime items of choice, but that's not stopping these enthusiastic brunchers.

Perhaps Chicagoans' love for brunch is due to our pioneering roots with the meal. According to Evan Jones, author of *American Food: The Gastronomic Story*, brunch became a widely popularized meal in the United States during the 1930s when movie stars, Hollywood royalty, celebrities and the wealthy travelled across the US by train and would deliberately stop in Chicago mid-journey to take a late morning or midday meal. Those cross-country journeys shaped Chicago to become the original brunch city. Finally, we have a food tradition that Chicago can claim as its own without the incessant comparisons to those of New York. No thin crust versus deep dish talk here — we claim brunch for Chicago!

Staying true to Chicagoan and Midwestern roots, brunch is no longer a meal just for the rich and famous. Here, it seems to be for everyone. It seems that no one eats just breakfast or just lunch at

home now; they all go out for brunch on the weekends. Popular spots such as the Bongo Room in Wicker Park, Lula Café in Logan Square, Southport Grocery and Café in Lakeview, The Publican in the West Loop and Big Jones in Andersonville all have lines and crowds that wind through their foyers, out the doors and, if the weather is nice, sometimes up their respective streets every weekend. Throngs of people wait at these restaurants, standing queued up and salivating for their next breakfast burrito and corn cake waffle fix.

The hosts and hostesses at such establishments have become akin to club bouncers, but instead of sporting a getup of black tees, tattoos, muscled-crossed arms and menacing furrowed brows, these young women — and at times, young men — are dressed in upscale hipster high-waisted shorts with floral cropped tops and loose knit sweaters, or more traditional business casual attire of skinny jeans or khakis topped with a colorful blazer and tank-top combo (depending on the neighborhood, of course). They try desperately to keep those Barbie-esque smiles pasted on their faces as person after person approaches and demands that their names and phone numbers be added to the iPad and iPhone waitlists.

Having been one of these naive-turned-cynical hostesses, I can tell you that brunch in this town makes beasts out of these typically sweet and charming Midwesterners. Women become wild and demanding and will pester you until you want to poke your own eyes out. Men become bears, growling at you until they get their chorizo-and-eggs

(with a bread pudding pancake on the side, of course). It seems fitting that in the hometown of the Bears, Cubs and Bulls, the people here emulate their favorite mascots during their brunching hours. Beringer may have been on to something all of those years ago when he published his brunch manifesto, except that now the doe-eyed hostess is the one whose head diners want to spear and stuff with an apple of the Steve Jobs variety, instead of a Red Delicious. Brunch can be an intense meal and that wait is vicious when you're the one at the back of that line, stomach growling and hangover raging.

Is this aggressive attitude towards a beloved mealtime tradition the future of brunch? Or, is it simply another culinary craze like the cupcake or the cronut, here today but gone tomorrow?

Having been around since the 1930s, brunch is likely not going anywhere. As long as people are still scarfing down pancakes, gluten free or otherwise, and as long as they can appreciate a good Bloody Mary or tasty Mimosa, brunch in this town is going to be a tradition that is as lasting as the Cubs' World Series curse — eternal.

Animated Allure

*Globalization, Cuteness, and the
Aesthetic Politics of Purikura*

► Alexander Wolff

Amid unbearable humidity and masses of trendy youths in the Japanese consumer fashion mecca that is Tokyo's Harajuku neighborhood, my significant other lead me down a narrow staircase near a Wolfgang Puck Café and a crêpe stand. The stairs lead to a basement filled with tidy rows of photo booths, each emblazoned with the blanched faces and oversized eyes of fashion models. Along with many other isolated couples and clusters of young women, we had arrived at a parlor for Purikura, Japanese photo-stickers.

Since the mid 1990s, Purikura (contracted from "print club," the trademarked name of Sega's first models) has become increasingly popular among couples, teenage girls, and to a lesser extent single men, as they are often rightly banned from parlors to stop frequent incidences of theft and sexual harassment.

For about \$5 users get a series of photos taken against a green screen. Then at touch-screen terminals they can choose backdrops and add decorative graphics consisting of edgy or romantic catchphrases and cutesy clip art. One of my favorite photos came from a booth called Dear Studio and involved a gradient pattern of hearts, diamonds, panda heads, and a cursive neon sentence reading, "We love each other so that we can not separate."

At a more profound level, all contemporary Purikura booths allow users to idealize their photographic representations, by making cosmetic alterations, akin to those a plastic surgeon or someone skilled at Photoshop might complete. Users can dramatically enlarge their eyes, thin their faces, alter the length of their legs, narrow their chins and noses and even manipulate the "whiteness" of their skin. In Purikura parlors people use these features as an opportunity to bond with friends, get a (sometimes botched) virtual facelift, or make grotesque faces at the camera.

Online commentators frequently roll the cosmetic aspects of Purikura into brief editorials that over-emphasize their "disturbing," "Japanese," and *kawaii* ("cute" or "adorable") qualities. In the popular imagination, the booths are too comfortably nestled into the legacy of *kawaii* culture, with commentators acting as if both *kawaii* aesthetics and Purikura

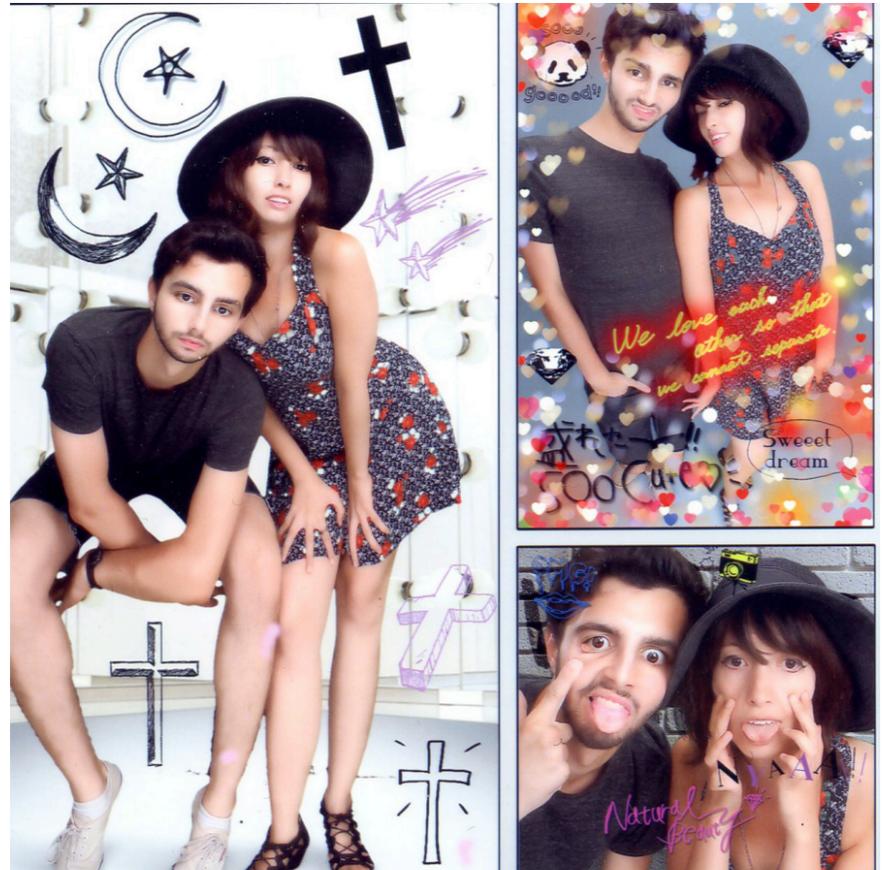


Purikura booths allow users to make alterations, akin to those a plastic surgeon or someone skilled at Photoshop might, to their photographic representations.

are inherently "Japanese," untouched by cross-cultural influences.

In reality, each are historically constructed amalgams that exist due to cultural appropriation and the forces of economic globalization. Both *kawaii* aesthetics and Purikura are complex interplays between biological, regional and globalizing discourses of gender, beauty and cuteness, that can provide critical insights into the malleability and hybridity of Japanese culture.

At a deeply biological and sometimes unconscious level, many people respond emotionally to large eyes, prominent foreheads and receding chins, whether on



a child, animal, or inanimate object. Part of the *longue durée* of "cuteness" comes from biologist Konrad Lorenz who in 1948 suggested that there might exist for humans, *Kinderschema*, a set "cute" aesthetic including small jawlines, big heads, stocky appendages, pudgy cheeks and inordinately large eyes. These could, he argued, trigger deep-seated nurturing "registers" buried in adult human beings' brains, regardless of socially constructed categories like race or gender.

In this theory, the human propensity towards cuteness could be seen evolutionarily as an adaptive advantage, a survival of the cutest, where human adults are biologically predisposed to devote the tender love and care necessary for human development to "cute" babies. Scientists like Melanie L. Glocker et. al, have tested these hypotheses and found that when shown photos of infants manipulated to look stereotypically cuter, U.S. college students were more motivated to take care of them over non-cute infants. Studies in Japan have also determined that office workers performed administrative tasks better after observing undeniably cute images.

In 1980, Biologist Steven Jay Gould applied Lorenz's hypotheses to the evolution of Mickey Mouse. Since the character's first appearance in 1928, animators progressively drew him with increasingly juvenile characteristics, making his eyes bigger, nose shorter, and so on. Gould states that Mickey underwent a dramatic form of neoteny, the process whereby humans evolved "by retaining to adulthood the originally juvenile features of our ancestors," such as the smaller jaw size and enlarged brains typically associated with juvenile primates, instead of the sloping heads and stunted brain growth of our adult australopithecine relatives. Gould speculates that Disney's animators stumbled upon the commodity aesthetic of cuteness, which made their characters loved and consumed by millions of unassuming people.

Though scholar Sharon Kinsella claims *kawaii* culture took off in the 1970s with the popularity of cute handwriting script and childish fashion, the neotenous recipe for cute style was already brewing with the pioneering animations of Disney enthusiast and Astroboy creator Osamu Tezuka in the early '60s. Manga scholar

Ryan Holmberg observes that American comics and Disney animations available as a result of economic policies between occupied Japan and the US had an indelible effect on Tezuka's illustration style.

Comic historian Fred Patton suggests that these texts inspired Tezuka to create "cute" anime characters with large bulbous eyes, pronounced foreheads, and tiny noses, in a similar fashion to Disney's Bambi and Mickey Mouse. As older Japanese graphic traditions, like *Ukiyo-e* woodblock prints, oft depicted people with elongated faces and tiny upturned eyes, Tezuka's extremely influential style virtually altered the way people thought about cuteness. It inspired each generation of artists after him, thus embedding these these neotenous motifs in Japanese popular culture.

Though these may be the origins of Purikura machines' popular cosmetic abilities, it would be a misgiving to understand each of its beautifying options as only "cute." They reflect current trends in the plastic surgery industry globally, and much academic literature misguidedly frames the popularity of these cosmetic trends as a purely "feminine" problem, or as an issue of "cultural imperialism," blaming beauty standards supposedly imposed by an imagined idea of "the West."

In actuality, a growing number of men in Korea and Japan receive cosmetic surgery such as nose jobs, cheek scrapings, eye widenings, and jaw reshaping. Their reasons are not solely related to a desire to appear "Western." Many of my significant other's Japanese friends say that in her Purikura sticker-pictures, her eyes look too large, because the effects were apparently intended to make Japanese eyes look slightly larger. Many Purikura-goers enjoy the resulting looks, such as obtaining paler skin or larger eyes, not as a matter of "Westernization," or as one of "Japaneseness."

With their ability to alter appearances, Purikura reflect the deeply-held values underpinning biological cuteness, and beauty standards informed by plastic surgery techniques popular in Japan, the North Atlantic, and South Korea. Though they may seem like an innocuous pleasure, and for many this is all they represent, Purikura's cosmetic effects reify, and in some ways exaggerate, globalizing notions on what it means to embody attractiveness itself.

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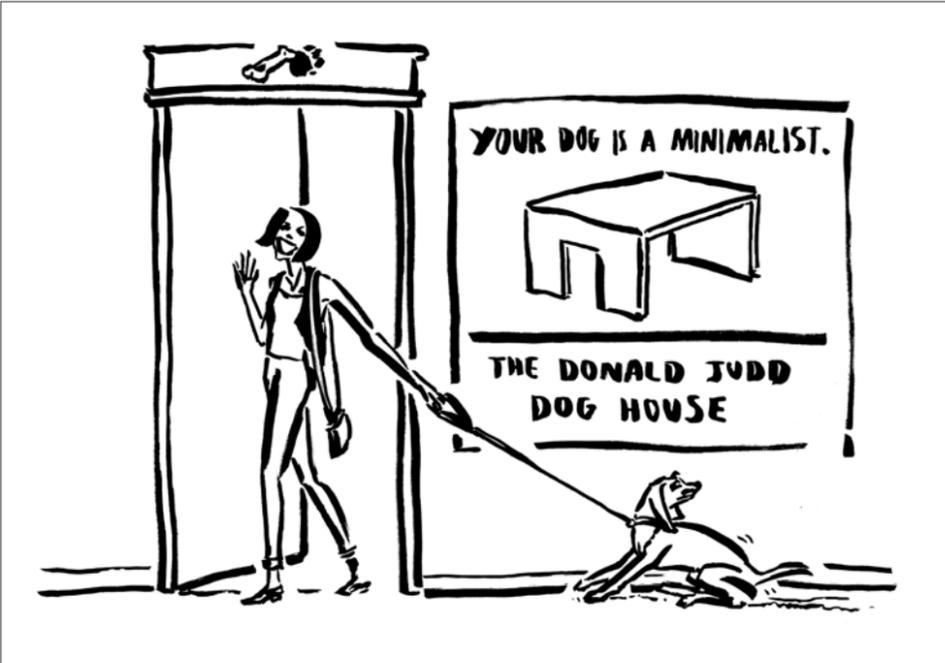
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