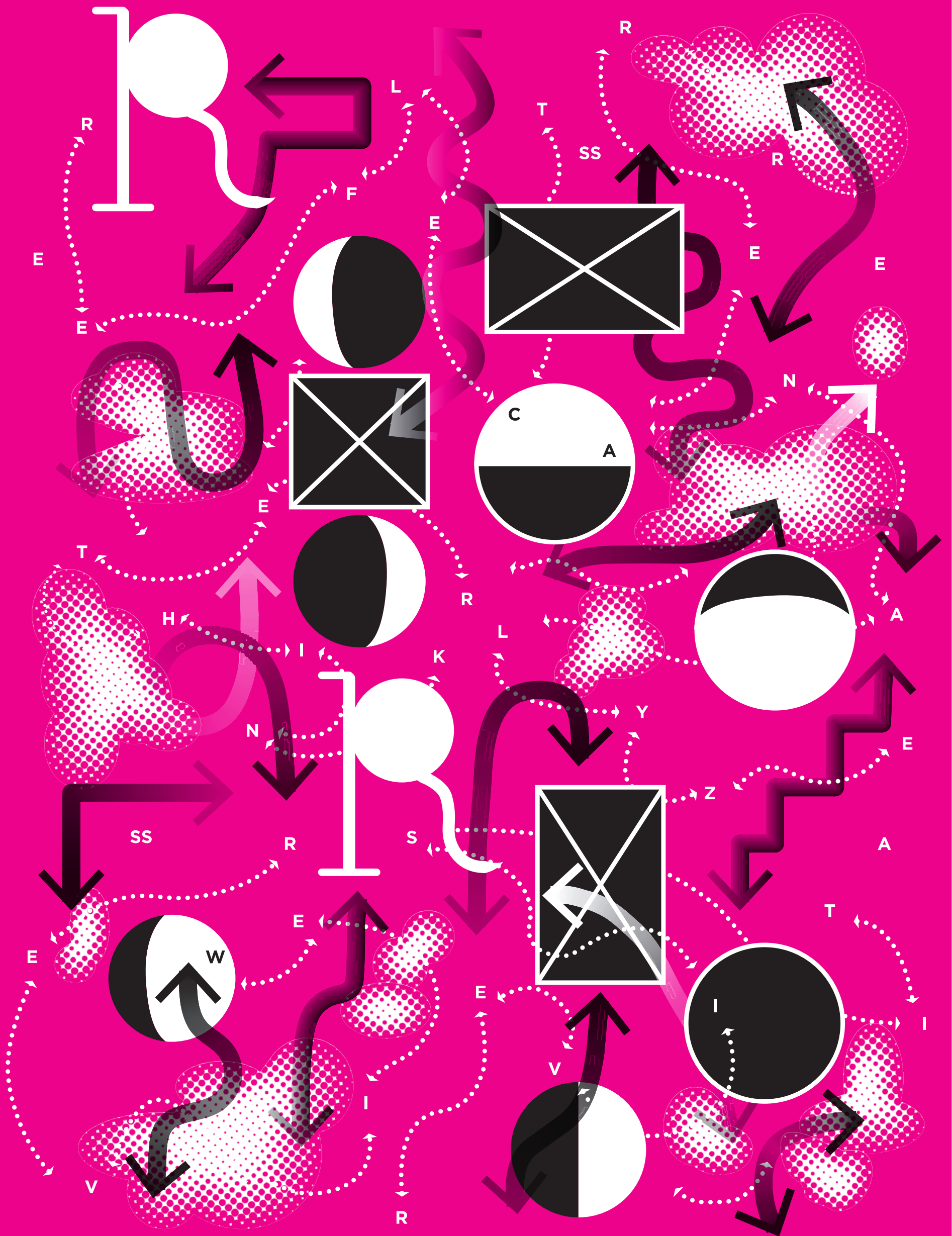


Arts, Culture and Politics | The School of the Art Institute of Chicago

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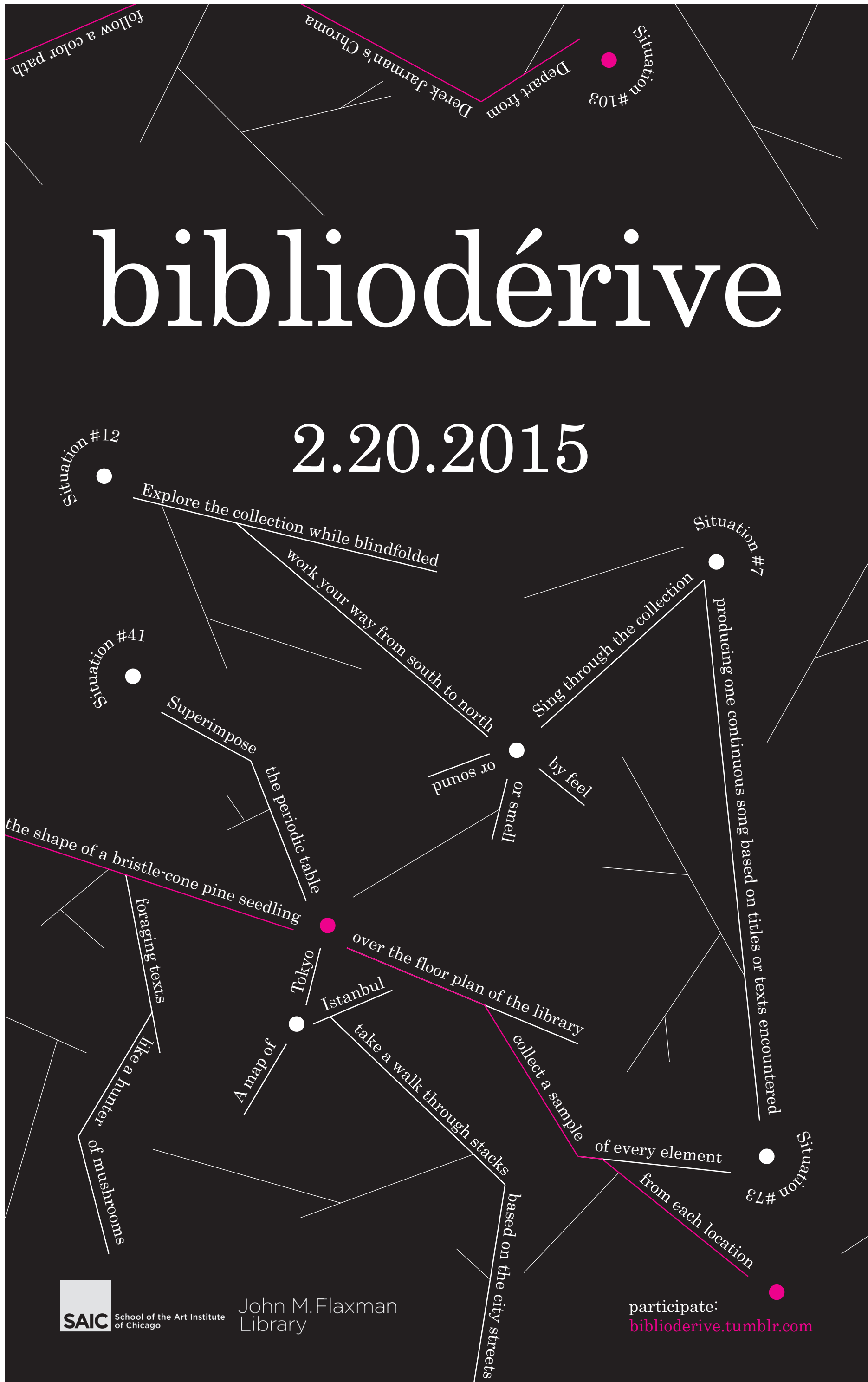
▶ Charlie Hebdo: Fallout ▶ Blame Mercury Retrograde ▶ Revisiting The New Art Examiner

► Revisiting The New Art Examiner



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“LETTER FROM THE EDITOR”

On January 21, Mercury appeared to slow down in its orbit and move backwards. This happens three or four times each year, when Earth's orbit brings us past the other planet in space, similar to driving on a highway and passing a moving train. In the practice of astrology, in which the planets in our solar system are believed to have effects on people and events, when Mercury is thus in retrograde it means, to put it simply, that things go wrong. Did your current romance abruptly end? Mercury is in retrograde. Missed your train because it caught on fire? Mercury is in retrograde. One doomsayer at the Huffington Post writes:

“When Mercury is retrograde, one's mental faculties and communication skills are not functioning well; in fact they seem to malfunction ... normal communication becomes unreliable, filled with misinformation where important data is missing or misunderstood ... [people]

become dull, careless, mistake-prone and forgetful.”

Until February 11, when Mercury falls out of retrograde. Loathe as we are at F Newsmagazine to believe everything we read, we let this celestial phenomenon dictate this month's theme, interpreting it instead as a time “for reflection and heightened inner awareness,” as wellness consultant Stephanie Gailing writes. In a look at Charlie Hebdo, Arts Editor Alexia Casanova rethinks the meaning of the the miscommunication, misconceptions, and mistakes taking place in its wake. News Editor Megan Byrne sheds light at the end of Congress' recent tunnel of retrogression. And Web Editor Jessica Barrett Sattell offers horoscopes alternative to the traditional Zodiac.

Clarendon, a typeface created in the 1920s for window advertisements, received retrospective use in

this issue from our design team, and Art Director Jordan Whitney Martin designed our cover, inspired by the technology failures, crossed communication lines, and blundering paths for which Mercury in retrograde is often maligned.

All in order to offer that it may be precisely when things seem most awry that the benefit is greatest in looking back at what went wrong.



WEB EXCLUSIVES

February 2015

Who Knew Contemporary Dance Could Be So Funny?

Arts Editor Alexia Casanova reviews Kelly Anderson's smile-inducing *Message Me If... The Journey of a Modern Day Bachelorette*.

F Newsmagazine on Ferguson

News Editor Megan Byrne outlines why police officers (almost) never get indicted, how Officer Wilson escaped an indictment and reasons to question how that decision was reached.

American Horror Story: Plot Holes and Pilfering

Staff writer Rosie Accola writes on how the incredibly entertaining television entity – frazzled plotlines and contradictions aside – can withstand script thievery.

Diamond Dogs and Digital Witnesses

Web Editor Jessica Barrett Sattell reports on St. Vincent's recent talk at the Museum of Contemporary Art, Chicago, to send off David Bowie Is.

SAIC Street Style: Playing It Cool

Natalie Miller's new column profiles five SAIC students' winter looks.



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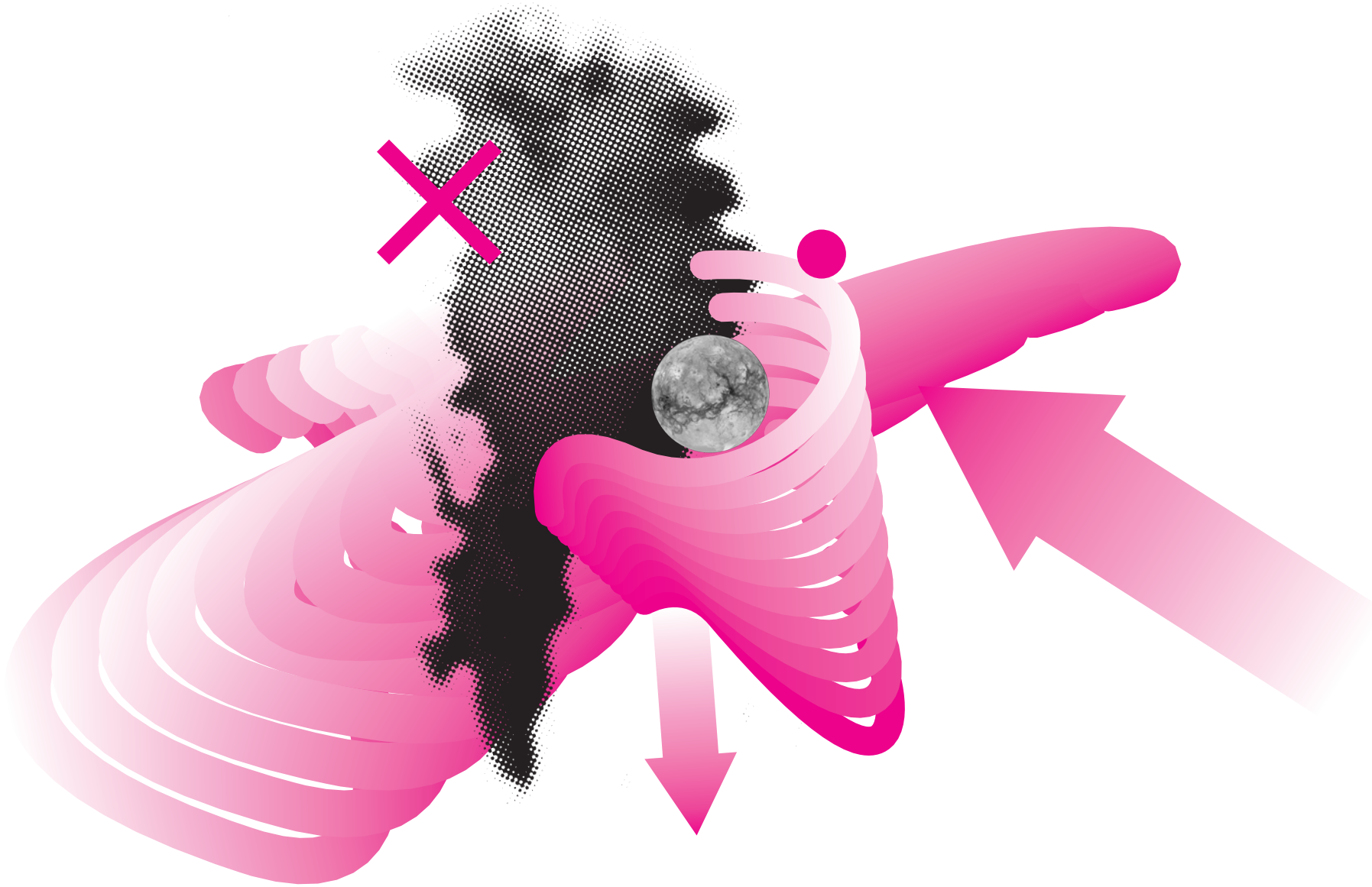
Brian Sikes, Amy Yoes, Tiffany Holmes, Rachel Weiss, Gibran Villalobos,
Susan Caraballo, Cathy Moon, Karen Morris, Michelle Grabner, David Getsy,
Terry Myers, Patrick "Q" Quilao, Jerry Catania, Joan Livingstone, Shaurya
Kumar, and Katherine Trimble

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



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Cover: *Re(fill in the blank)* by Jordan Whitney Martin

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in brief

► Megan Byrne

Germany and Islam

Patriotic Europeans against the Islamification of the West, or PEGIDA, has rallied in Germany over the past few weeks in marches, and some of Germany’s most prominent figures have opposed this hateful rejection of Islam. TIME reported that President Angela Merkel confirmed she repudiates anti-immigration protesters, commenting that “Islam belongs to Germany” at a press conference alongside Turkish Prime Minister Ahmet Davutoglu. As other politically prominent leaders in Germany reject this openly hateful group, Reuters reported the historic and beautiful Cologne Cathedral turned its lights off earlier in 2015 as a reaction to the marches.

Don Lemon and Rupert Murdoch Should Go Bowling

Rupert Murdoch commented on the recent Charlie Hebdo tragedy in Paris earlier in 2015. Instead of using the simple and powerful hashtag #JeSuisCharlie, he tweeted that he agreed most Muslims are peaceful, but they must be held responsible for actions done in the name of Islam until they destroy their “Jihadist Cancer.” Popular author J.K. Rowling said in a tweet that she “was born Christian. If that makes Rupert Murdoch my responsibili-

ty, I’ll auto-excommunicate.” The author then defended the religion against invalid tweets directed at Islam, dismissing the conversation that Islam itself might be inherently violent.

Keystone XL and Nebraska

TransCanada has been struggling for six years to run an oil pipeline from Alberta to the Gulf of Texas. Nebraskan landowners who refuse to let the pipeline run through their land have so far blocked it. The Guardian explains that the Nebraska Supreme Court was recently faced by landowners throughout the state with the question whether a state’s governor can grant the right to a foreign, for-profit company to use its equipment on land owned by private citizens. Interestingly, four of the judges found the route unconstitutional, and three of those judges refused to answer the questions queried by lawyers representing the Nebraskan land owners.

Narwhals in New Jersey

New Jerseyan Andrew Zaraukas was convicted of smuggling narwhal tusks and skulls and money laundering. A federal judge in Maine sentenced him to a 33-month prison term for the possession of narwhal tusks and one narwhal

skull. According to Reuters, he was also fined \$7,500. The narwhal, considered a threatened species, is protected by the US and Canada.

Boko Haram Continues to Ravage Nigeria

African militant Islamist terrorist group Boko Haram continued its reign of destruction and violence in Nigeria in early January through a series of attacks that reportedly left as many as 2,000 people dead and many more homeless and displaced, according to reports by the BBC and other international news outlets. Satellite images released by Amnesty International on January 15 of Baga, a small town in northeastern Nigeria, reveal as many as 3,700 homes and buildings razed during the days-long siege. The true extent of the terrorist group’s destruction has been a point of contention, with the Nigerian government admitting to 150 deaths compared to significantly higher numbers being relayed by witnesses and victims. Boko Haram now controls 70 percent of the Nigerian state Borno, according to Maina Maaji Lawan, a member of the state’s Senate.



illustration by Berke Yazicioglu

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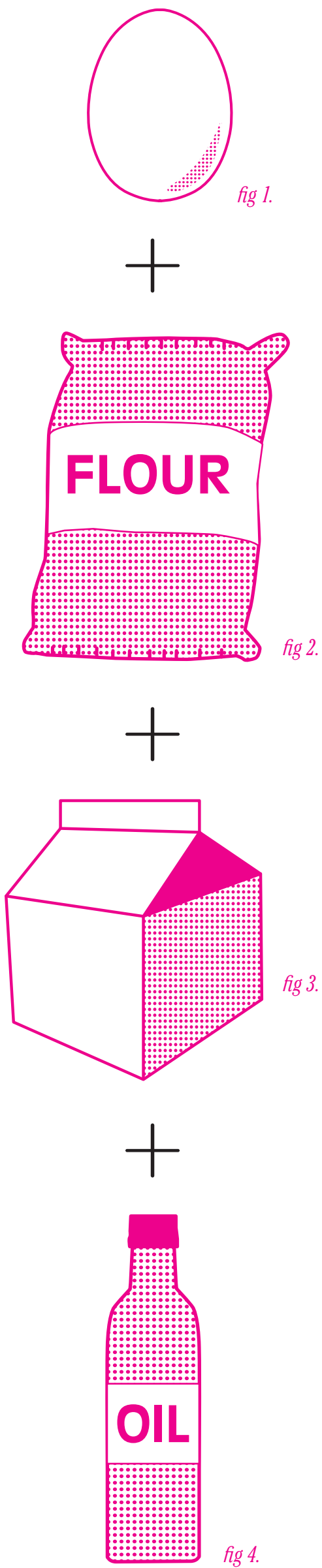
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Flip Me Over, Chéri: The Crêpe

► Alexia Casanova

Pagans have cool traditions. Besides abusing conifers in December, they also feast on crêpes in February. The Chandeleur (“candle” in Latin), a crêpe orgy of a feast, takes place every year on February 2nd. It is a celebration of light! What do you mean, you don’t see the connection? Crêpes are round and golden like the sun, and the sun is light... hello?!

Americans tried to replicate the art of crêpe-making and came up with a fatty and not-so delicate alternative: pancakes. People always ask me about the secret behind making crêpes ... but there is no secret. Any eight year old in France would know how to make crêpes, and so can you! Here is a recipe to use so you can invite all of your hipster artsy friends to your place and flip crêpes while talking bullshit about European finesse and the charm of pagan celebrations. In the European spirit (and to keep this authentic as possible), we’re keeping some of the measurements in metric:

Ingredients (for about 20 crêpes):

5 eggs

500g flour*

1 liter of half-skimmed milk**

3 tablespoons of oil

Place half of the flour in a mixing bowl. Create a little hole in the middle of the flour, then crack all of the eggs so they fall into that hole. Mix the eggs, grabbing the flour that’s in the bowl little by little so that you don’t make a huge lumpy mess. Then add some of the milk and stir. Add some more flour and keep stirring. Then add milk again, and repeat until you have used all of the milk and flour and your mixture is all nice and smooth. It is very likely that you will end up with a gross, lumpy muck because you are good for nothing, so just put whatever your best attempt at pâte à crêpe is in a mixer and press that goddamn “liquefy” button until smooth.

Now technically your pâte à crêpe should sit in the fridge for at least three hours. Most sluggish dolts like yourself will not plan accordingly. You can just use it straight away; most of the time it’s fine.

Heat a very flat and large pan and grease it with a little bit of butter. Pour about a ladle’s worth of pâte à crêpe onto it. Bubbles on the surface is your crêpe telling you that it is ready to be flipped over. In the pagan tradition, flipping a crêpe twice in the air brings good luck for the year ... but I don’t expect any of you slothful schmucks to pull this off, so just try and get your crêpe right without the theatrics.

Once your crêpes are ready, you can fill them with whatever you’d like, although I would appreciate if you did not murder this lovely pagan tradition by incorporating poor excuses for food such as ketchup or any deep fried crap. Personally, I enjoy creamy mushrooms for my savory choice and cane sugar with lemon juice for a sweet option.

You are welcome.

*about 17.6 oz, you lazy dumbass.
**that’s roughly 4 cups of milk, lethargic peabrain.



Buy Your Own Date Edition

► Patrick Reynolds

Valentine's Day is upon us, and for many people, the encroaching holiday brings nothing more than anxiety and depression. Finding the right partner with whom to share that special day can be a daunting task, and even in a city as bustling as Chicago, the world can seem like a lonely place.

For this month's edition of Pat's Pix™, I have assembled a list of five expertly crafted love dolls that can take the place of a real-life Valentine. Each of these potential sweethearts is poseable and fully equipped for whatever you need to make this Valentine's Day the most memorable one yet. And the best part: all you need is the Internet and a credit card.

Note: These dolls can be a bit pricey, so you might want to start saving for them now. Don't worry though – they're much less expensive to maintain than a human partner, so your investment will undoubtedly pay for itself with time.



Leyonce

Available on Amazon.com from Vip-eroticstore; \$3299 (on sale)

All you need in this life of sin is you and Leyonce. This girl's legs move side to side and can definitely smack it in the air. Leyonce is, for the most part, flawless, but it should also be known that she gets filthy when that liquor gets into her, so make sure you only use silicone-safe products. Nobody wants to wake up in the kitchen thinking, "How did this shit happen?"



Willow

By Synthetics; \$6055 as configured

Are you one of those people who experienced symptoms of depression after watching the film *Avatar* because you could not reconcile your intimate experiences with the film's fictional Na'vi characters with your boring real-life existence? Willow could be the date you've been looking for. The two of you can go off and explore the lush environment of Pandora together, or you can just hang out in your mystical tree home for a more intimate evening.



Nick

By RealDoll; \$6299 as configured

As his single exposed nipple demonstrates, Nick is a gentleman who knows how to make a statement without making a scene. He would love to read you his favorite passage from his favorite novel, but sadly he doesn't have working lips. Don't worry, though – they look and feel just like the real thing. If all goes well, the only thing more sensitive than Nick will be you, on the morning of February 15.



Gabriel

By Synthetics; \$7430 as configured

Gabriel loves to wear mesh tank tops and stare wistfully out the window while he sits with you in your bedroom. He is a mysterious, perceptive type with a variety of customizable skin tones, hair, eyes, and all sorts of other body parts. He's great for walks on the beach, romantic dinners, or just a quiet night at home. Although he is named after an angel, trust me – Gabriel is not afraid to break a few Commandments.



Koike

Available on Amazon.com from SexZie06; \$5458.18 (on sale)

Are you afraid that your insatiable desire for Asian women in nurses' outfits might constitute a postcolonial racist fetishization? Well then, Koike might be just the woman for you. She doesn't get hung up on things like Orientalism and she will happily sit and listen politely while you talk about your favorite anime or the fact that Japan has been pushing the boundaries of electronic music for years. It should be noted, however, that her medical attire is really just for show. If the two of you become entangled during any intimate moments, you should still call a real human doctor.



Imprudence

An SAIC Relationship Advice Column

Sex Columnist
Fanny Newsome
Makes the Mistakes So You
Don't Have To

This Month: Lost at Sea

Dear Fanny,

I'm a man in my mid-twenties, and I've been seeing this girl for about three months. Things are going really well, and we're super-compatible in bed. Except for one thing: she thinks sex while she's on her period is fine. Actually, that's an understatement; she's all but demanded it. I, on the other hand, am pretty freaked out by the mere thought. We've argued, but so far, neither one of us has been able to convince the other. Who's in the right? Should I stick to my guns, or try to go with the flow?

—All Flowed Out

Dear A.F.O.,

Wah wah wah; your girlfriend wants to fuck you on her period. Call the Obamas. Would you rather she seclude herself in a cave so your “freaked” penis doesn't touch her excess uterine lining? Do you want her to fly to Portland, Oregon, and compost her used tampons in a yurt outside of Starbucks? Do you want her to read you a bedtime story and check for monsters under her vagina? Your girlfriend thinks it's fine to fuck while she's on her period because it is fine.

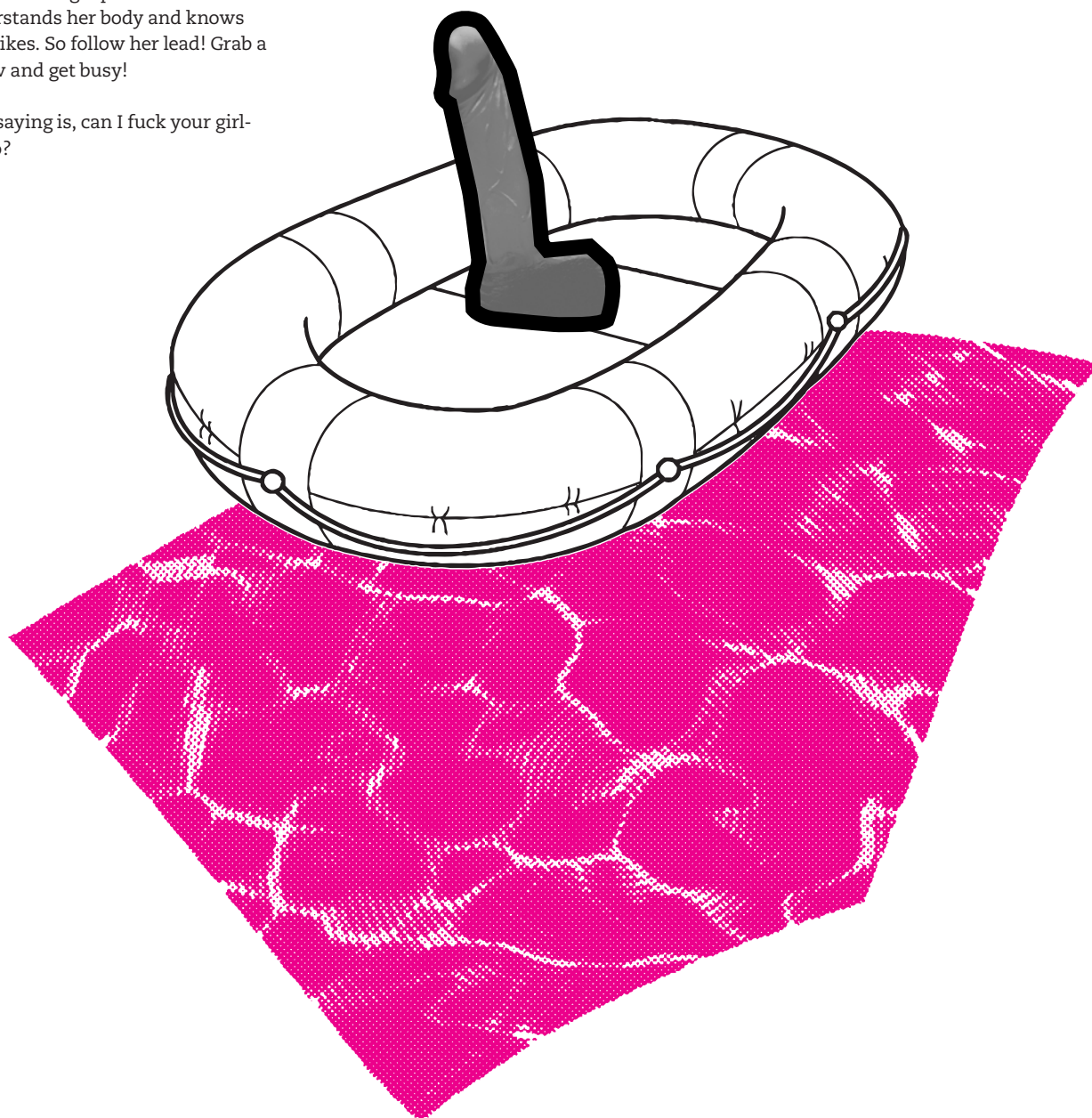
Many people of all genders find period blood unappealing. But it's not really “blood” in the standard sense. I can't go to a Red Cross blood drive during my menses, spread eagle over some syringes and get an “I Donated Blood” sticker. The substance of a woman's period comes from the shedding of her uterine lining; because it contains blood cells, as the lining sheds, so does blood. Whether it's the blood that freaks you out, the texture, or you find yourself unable to “go with the flow,” remember that the secretion of body fluids is two-sided in monogamous relationships. I bet your girlfriend doesn't get squeamish around your semen, and I bet you would think it childish if she did.

Periods can get rough for women. We have bloating and PMS and acute abdominal pain and ovarian cysts and blah-blah it's a shit show of estrogen, ice cream and suicidal tears. On top of these physicalities, women absorb the social biases of this biological process.

Once I dated a Hells Angel who loved Tom Petty. He took the lyric “won't back down” to a whole new level. We sexed on my period so much that my mattress looked like a Jackson Pollock drip painting. I had to spray hydrogen peroxide on the bed and hope for the best!

If your girlfriend enjoys having sex on her period, this tells me that she's open to sexual adventure, that she's turning an often awkward, internal and prejudiced experience into something that you can both get pleasure from. She also understands her body and knows what she likes. So follow her lead! Grab a ShamWow and get busy!

What I'm saying is, can I fuck your girlfriend, too?



○
Stumped by sex? Frustrated by
fucking? Reeling from a relationship?
Fanny wants to hear all about it!
Write to
dearfanny@fnewsmagazine.com
with your questions.

5
QUESTIONS

Pablo Vindel

5 Questions profiles SAIC students and faculty at work, in the school and beyond. This month, Paula Calvo spoke with Pablo Vindel, a first-year Master of Fine Arts student in Fiber and Material Studies who works across fiber, fashion and performance.

What is your background?

I was born in Spain. I grew up in a little town with my parents — a pharmacist and a chemist — and with my younger sister, Ana. I mention them because their strong personalities and their careers had, and still have, a great influence on my artistic practice.

When I was 18, I started a BS in Human Psychology at the Universidad Autonoma de Madrid. Soon, my interests in identity and the inner world began to demand a new direction: a more personal, versatile and transformative perspective. Thus, in 2010 I moved to Valencia and began my BFA. A scholarship took me to France two years later, where I received a wonderful education in smithery and mosaic at the École Nationale Supérieure des Beaux-Arts de Paris.

From Paris, I went through an artist residency in Istanbul, and a summer program at the San Francisco Art Institute in 2013. I was soon captivated by the vitality and fearlessness of the artists I met in the United States, and I believe these characteristics are two key drivers for making things count, no matter what you devote your life to.

What themes do you explore in your work?

I am interested in the skin as a permeable concept. Skin behaves as border and as interface. It is an envelope but it also represents an integral part of our lives and, as I see it, of our relationship to others. Within my work, skin records not only cultural-external experiences, but also interior states and intimate spaces. This potential duality that skin gathers also serves as metaphor for the duplicity and the fragmentary impulse of the self, allowing a confrontation.

What are you working on right now?

Lately, my work has been mutating towards a performative territory. At the same time, I am more and more inclined to the Fashion Department. Performance and fashion, together, are entering my practice as a very refreshing and challenging intersection. I am currently building a garment; I call it “an alternate skin.” I am also engaging in new processes, such as wet sewing, and studying a variety of materials: hair, parchment, and vinyl. It is the strangeness and newness of it that seduces me more. Uncertainty makes it worthwhile.

What do you enjoy most — or least — about SAIC?

SAIC is a living organism, and a fascinating one. I couldn't be more pleased having crossed the ocean once more. The greatest reward for me is the opportunity to build and establish strong connections with very interesting and committed individuals.

The experience is extremely intense, but that is the challenge, right?

Where do you like to go in Chicago?

I would truly like to explore the city much more than I have done. Like a good Spaniard, I am a big wine and food lover. Trying new recipes in new places sounds like a very seductive plan for the coming months!

Visit Pablo's website at pablovindellartist.com to see more of his work.



Are you a current SAIC student or faculty member and want to share your work for a future 5 Questions?

Send a brief introduction and portfolio link to editors@fnewsmagazine.com.



Image courtesy of Memento Lux Visual Lab, Valencia (Spain)



Image courtesy of the artist



Image courtesy of Slobodan Dan Paich



Image courtesy of Elnaz Javani



High (School) Art

Chicago Public School Students Hold Downtown Exhibition

► Henry Harris

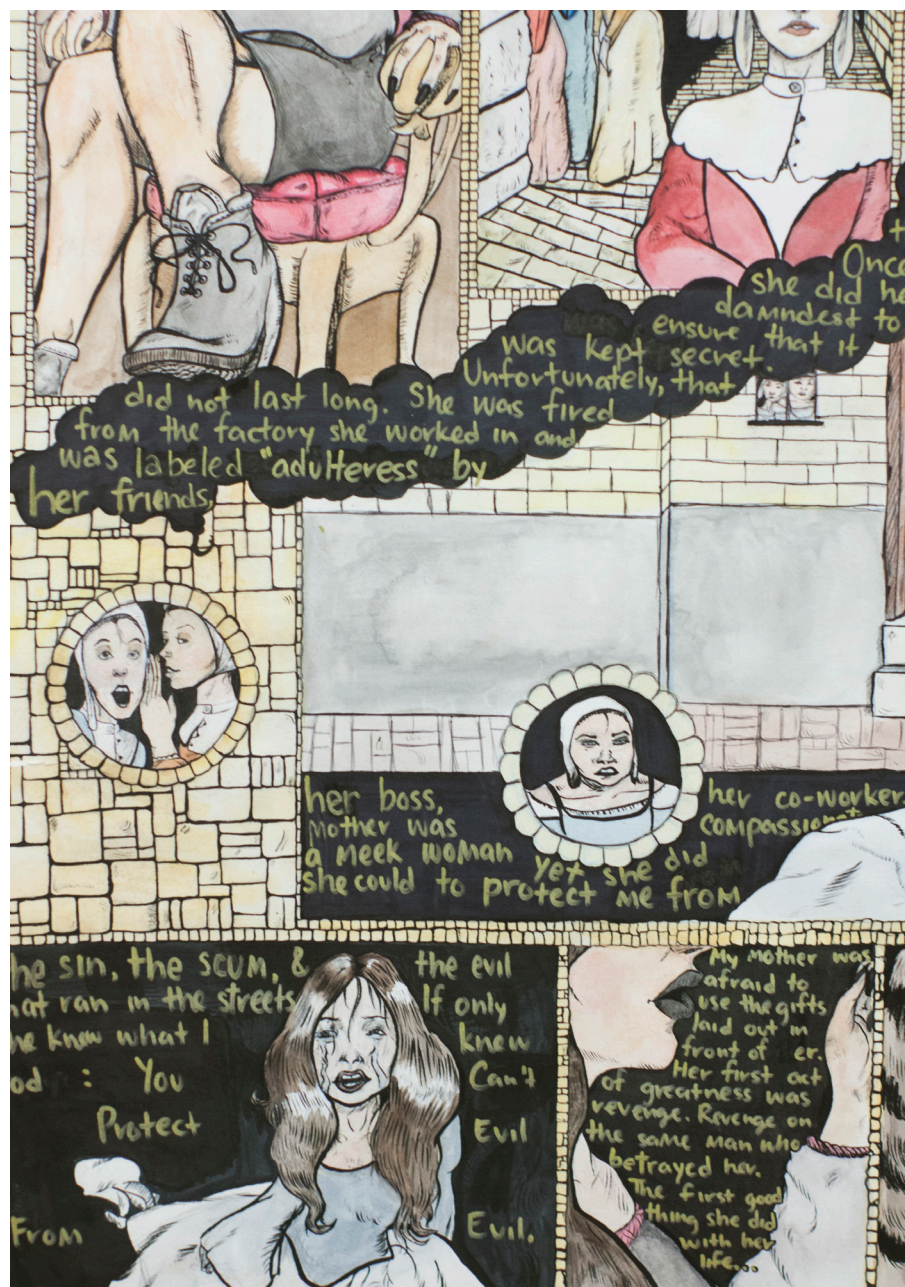
Chicago's quadrennial mayoral election will be held the last week of February. If it seems to you that Rahm Emanuel was just elected, you would be right. Emanuel has served just one term, but he has been featured so much in the news, it feels like he's been around much longer. It's strange to think that Chicago's leader could change in the not-too-distant future. Anticipation for this election seems quieter than the November elections for Illinois governor, even in local media. A number of School of the Art Institute of Chicago (SAIC) students have said they consider Chicago politics a somewhat taboo subject, a conversational hot potato for all seasons. Surely, some of this aversion can be attributed to the historically controversial nature of our local government, but there also seems more to it than that.

A factor more specific to the collegiate environment is that many SAIC students do not call Chicago home and don't plan to stay in Chicago after graduation. Still, SAIC has engaged Chicago politically and socially with efforts that include courses on gentrification and the urban environment, Contemporary Practices department instructors who educate students on the ins and outs of the city, and studio classes that bring students outside the Loop, not to mention the school's Department of Multicultural Affairs' serious efforts to reach out to communities on Chicago's south side

through SAIC-sponsored arts programming. Most recently, the Student Union Galleries at SAIC turned over their Neiman Center Gallery on campus to Chicago Public School (CPS) high school students. They mounted an exhibition that included media of all kinds, both in the gallery and overflowing into the rest of the first floor.

There was something refreshing about the work, perhaps due in part to its origination from Chicago natives. Illustrations and paintings abounded, with a number of comics and sequential art works. Drawings by Wayne Tate of Lincoln Park High School constructed a bilingual narrative in Spanish and English, with words and images that told *Penelope's Story: Birth and Adultery*. Tate's attention to detail in line and color was acute, and his dual use of language brought about racial tensions that are very much present in Chicago.

Other types of works included in the show were documentation of a performance, 3D works, and wearable sculpture. One work on paper was a collage of Emojis. A large color photograph by Aidan Piper of Lane Tech High School, *Mulligan*, is a portrait of Chicago fire fighters before the ice-covered, partially burned Mulligan School, after after it caught fire this past November. The dramatic image resonates strongly, with critical looks at recent CPS closings and significant shifts in education at the national level (i.e., Common



One dramatic image resonates strongly, with critical looks at recent CPS closings and significant shifts in education at the national level.

Core State Standards), allocation of public resources, etc. The light from the day's sun shows beautifully on the ice formations from the firefighters' work.

The exhibition is full of budding, talented makers. It is an opportunity for high school students to both show their work and get exposure on a heavily trafficked street corner and for SAIC students, staff and faculty to see their future colleagues and students, whether they become SAIC students or practicing artists elsewhere.

○

Henry Harris is a chronic bus-chaser and subsequent Blue Line napper.

Congressional

Understanding the New Comittee Chairs

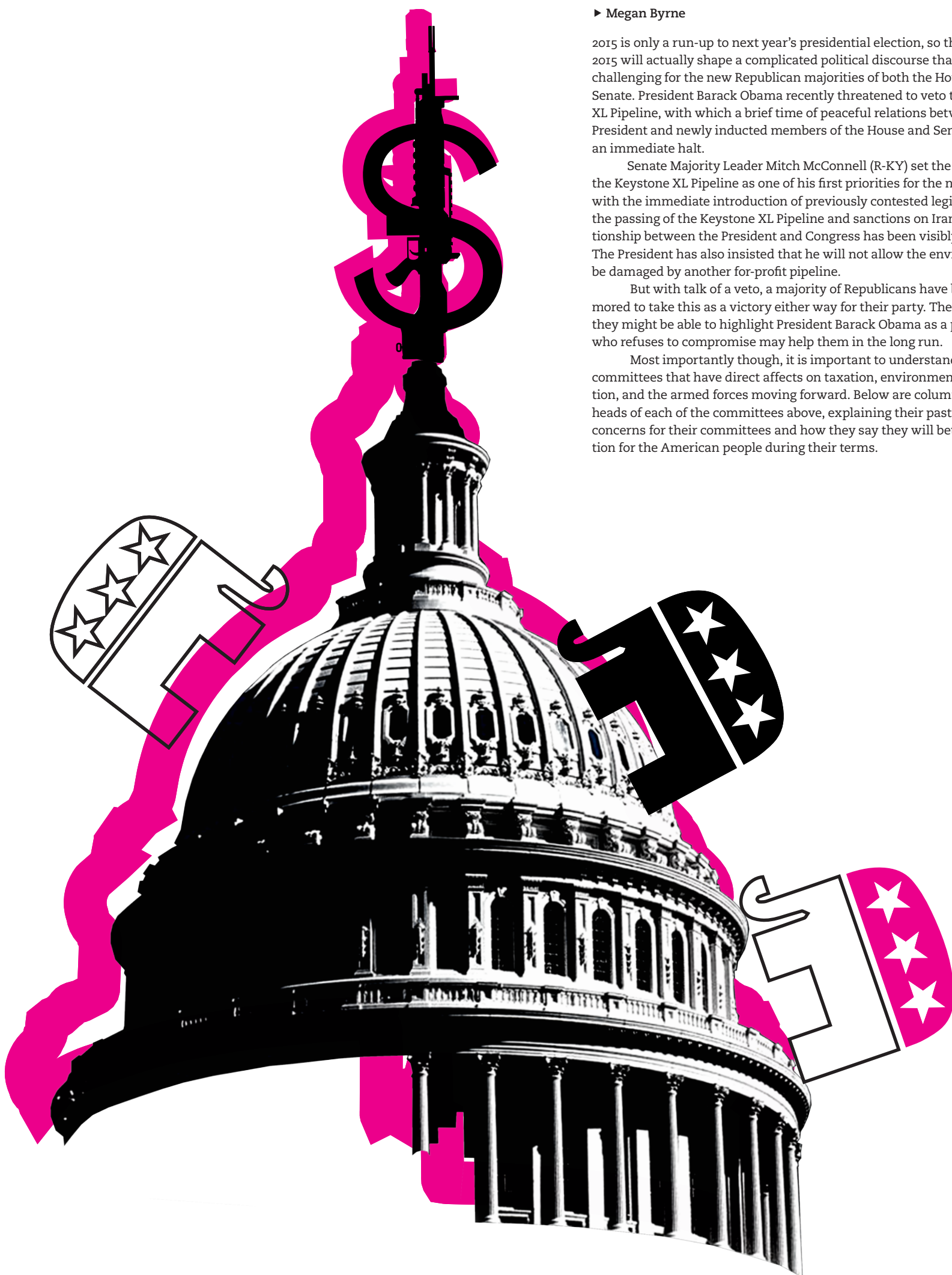
► Megan Byrne

2015 is only a run-up to next year's presidential election, so they say. But 2015 will actually shape a complicated political discourse that looks to be challenging for the new Republican majorities of both the House and the Senate. President Barack Obama recently threatened to veto the Keystone XL Pipeline, with which a brief time of peaceful relations between the President and newly inducted members of the House and Senate came to an immediate halt.

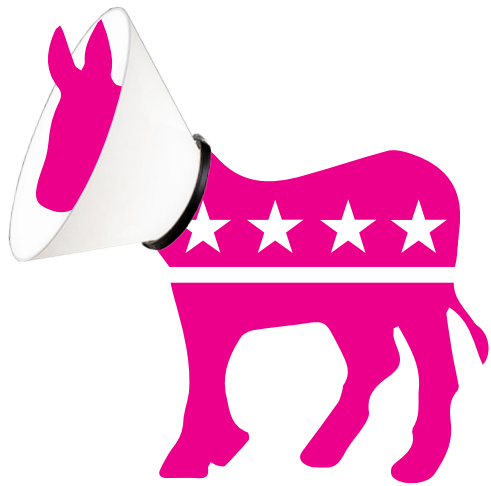
Senate Majority Leader Mitch McConnell (R-KY) set the passing of the Keystone XL Pipeline as one of his first priorities for the new term. But with the immediate introduction of previously contested legislation like the passing of the Keystone XL Pipeline and sanctions on Iran, the relationship between the President and Congress has been visibly damaged. The President has also insisted that he will not allow the environment to be damaged by another for-profit pipeline.

But with talk of a veto, a majority of Republicans have been rumored to take this as a victory either way for their party. The idea that they might be able to highlight President Barack Obama as a president who refuses to compromise may help them in the long run.

Most importantly though, it is important to understand different committees that have direct affects on taxation, environmental legislation, and the armed forces moving forward. Below are columns listing the heads of each of the committees above, explaining their past action and concerns for their committees and how they say they will better legisla-tion for the American people during their terms.



Combover



Sen. Mitch McConnell: Majority Leader

Although Senator Mitch McConnell (R-KY) is not the head of a committee, he is the Senate majority leader, and therefore is one of the most notable changes in Congress this term. McConnell, who advertises himself as a friend of coal has unsurprisingly been a controversial figure in the House for years.

In 2012, the debt ceiling was being used as an argumentative point between each party, and instead of compromising Sen. McConnell proposed a bill that President Barack Obama would be able to unilaterally raise the debt ceiling. After McConnell proposed the bill, majority leader at the time Senator Harry Reid (D-NV) unexpectedly called for a vote on the proposed bill. Sen. McConnell then called for sixty votes on the bill. The amount of votes required to pass a bill is usually fifty-one, and rarely is raised to sixty, unless there is a filibuster. It became clear at that point, Sen. McConnell had filibustered his own bill. He had been counting on the chance that Senator Reid would refuse to grant President Barack Obama power to raise the ceiling without the Senate vote.

As a direct consequence of discussions on the debt ceiling, there were proposals to close tax- loopholes and tax higher salaries. The Republican party has historically opposed Social Security. McConnell was quoted as saying by Associated Press, “We just think we shouldn’t be punishing job creators to pay for it.” McConnell said this as a response to a proposal to raise taxes on higher-earners to finance the payroll tax cut. McConnell, who represents the interest of the Republican party, commented that he was interested in privatizing Social Security during his re-election campaign.

None of this information is to suggest that McConnell is an incompetent leader, he has accomplished a great deal in his nearly thirty year term in the Senate. He plans to oversee the establishment of the Keystone XL Pipeline, which will create countless temporary construction jobs. CNN’s Van Jones however, estimated that the pipeline will only create around 35 full time jobs. McConnell also negotiated a federal buyout of tobacco quotas to aid agricultural growth in the United States. The Senator made sure during these negotiations the buyout did not come out of the taxpayer’s pocket, but rather Tobacco companies have them pay for this quota buyout. These kinds of actions help the economy by creating jobs and observing that large companies should be responsible for those who facilitate their profit. The question of how sustainable these job creation methods are will be in question during his time as the Senate Majority leader.

Sen. James Inhofe: Environmental Protection Agency Committee

One of the biggest changes will be the replacement of Barbara Boxer (D-Calif.) by James Inhofe (R-Okla.) The Senator has repeatedly denied that climate change even exists, and has written a book titled *The Greatest Hoax: How the Global Warming Conspiracy Threatens Your Future*. The Senator is fond of phrases like “Global warming alarmists” and genuinely believes that this “myth” will destroy jobs, homes, families, and eventually, the American economy. Inhofe’s control over the EPA, the very committee that is devoted to protecting the environment for the interest of the general American public will place all former safety regulations in high water. Kathryn Schaffer, professor at SAIC and researcher in physics, has her own thoughts on Inhofe’s control over the EPA, and more broadly, his understanding of scientific language and data.

She told F Newsmagazine, “Inhofe has an interesting talent for speaking confidently about science as if he has the authority to say what science is, what it’s capable of doing, and whether specific scientific claims are well supported or not. His arguments depend, though, on distorting and misrepresenting how science works...” Here, Schaeffer is referring to a floor statement Inhofe made in 2003, and since, his statements have not changed too drastically. She then goes on to explain that in the statement Inhofe over-simplifies the language of scientific claims. “Scientific claims also need to go through rigorous debate that evaluates different interpretations of that evidence. Uncertainty and self-correction are core aspects of good, high-quality science. Climate science is no different, but we’re faced with the challenges of making collective policy decisions in the midst of our evolving knowledge. Because so few people understand how science works, folks like Inhofe can develop some pretty powerful rhetoric that uses the uncertainty and self-correction intrinsic to the process of science to apparently call climate science into question.”

Sen. John McCain Armed Services Committee

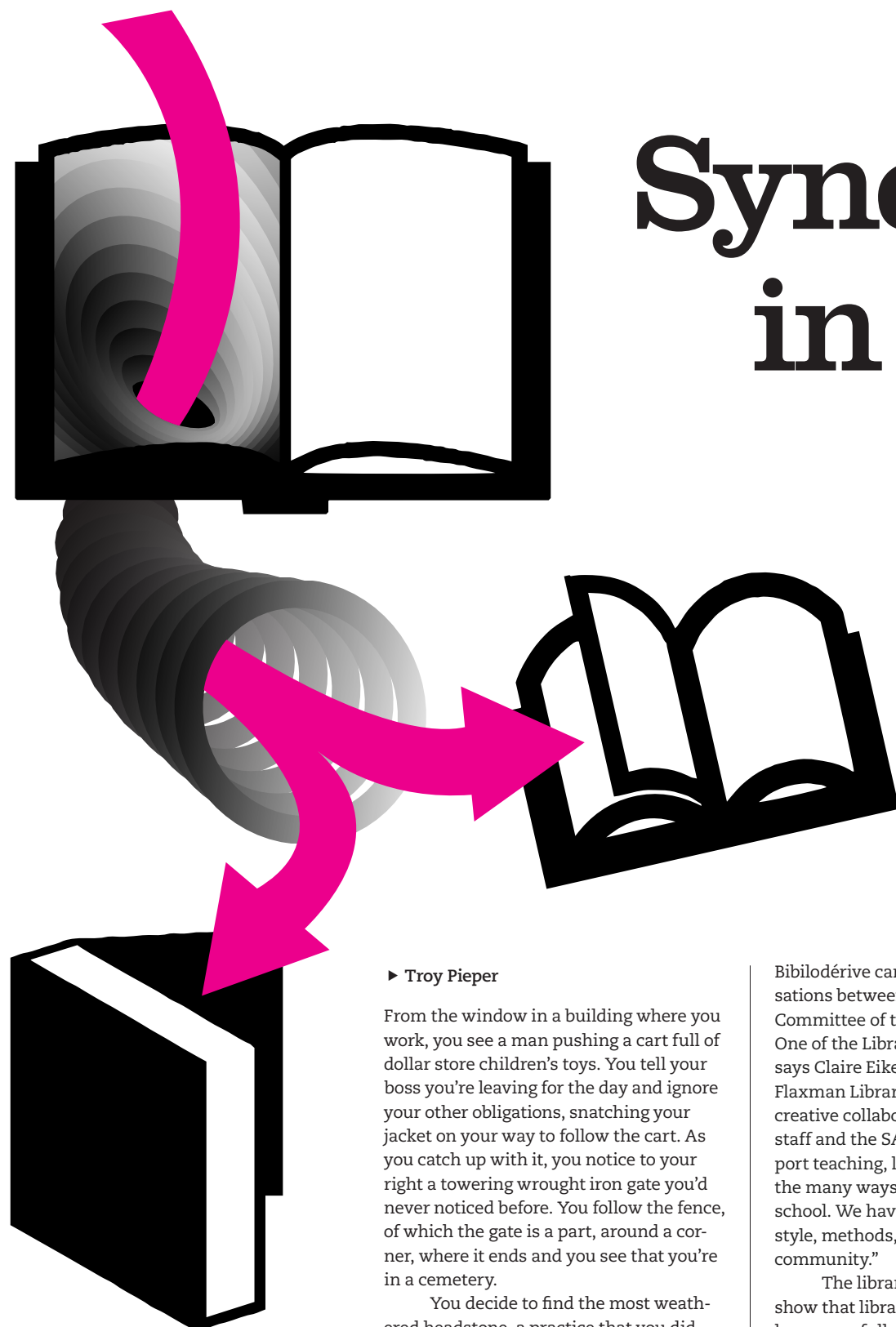
Some good news for a committee is that Sen. John McCain (R- Ariz.) will be chairing the Armed Services Committee. The Senator openly opposed the Central Intelligence Agency’s torture of prisoners at Guantanamo Bay, which came out in a report in late 2014. The Senator himself as a prisoner of war condemned the act of torturing prisoners into giving leading information that he claimed could often be false. The Senator has also been known to openly oppose programs that abuse spending budgets for unnecessary updates, most recently the F-35 program. Senator McCain compared to previous chairs did not receive impressive PAC donations to start his takeover of the committee. The donations for McCain came in at a jaw-dropping low of \$39,000, likely because of his stance on cutting unnecessary spending. Private defense companies who donate have typically contributed three figure PAC package that Armed Service chairs in the past. There is no word on a recommended budget for the Defense Department yet. The senator has come out and supported the Iraq and Afghanistan wars, as well as the Patriot act, so while there is hope for cutting flashy upgrades from the Defense Department, the Senator’s control over the Armed Services chair will be one to watch closely.

Sen. Paul Ryan Ways and Means Committee

Senator Paul Ryan (R-Wis.) was appointed to chair the Ways and Means Committee. Essentially, the committee oversees all things taxed including, healthcare, trade and tariffs Social Security, as well as welfare. Sen. Ryan has faced criticism in the past as well as recently, specifically over his plan for “Expanding Opportunity in America.” The plan appears to try to balance the budget through block grants, which make distribution of funds less beneficial for low-income homes by giving a lump-sum grant to the state, and having the state distribute that money accordingly. Ryan’s plan has been criticized for attempting to balance the budget by slashing assistance for lower-income homes. His plan would also convert food stamps into block grants and expand earned-income tax for childless workers.

Another goal for Ryan is to modify the Affordable Care Act. Although Sen. Ryan said on January 7 that the Affordable Care Act was taking its toll on small businesses, not big businesses in order to appeal to the American public, this was fundamentally untrue. IBM (International Business Machines company) has cut its guaranteed health insurance for retirees, who have now been forced into Medicare. Sen. Ryan also raised the required amount of hours to be covered under The Affordable Care Act to forty instead of thirty, which will cut the number of people who qualify for the act drastically. Approximately 1 million people would lose coverage according to the Congressional Budget Office (CBO). These changes may certainly hurt handfuls of Americans in the long run and push health care reform further back. However, a number of congressmen have signed on to vote on various excise taxes for medical equipment, hoping that the larger discussion happening on The Affordable Care Act will give senators a chance to tighten the language of the bill, and not give companies a way to cut employee benefits simply because the Act, without the revisions, will allow them

Megan Byrne is a Bachelor of Fine Arts in Writing. She is from New York. Everytime she comes back to Chicago, she thinks that the color of Lake Michigan is enhanced in some way.



Synchronicity in Research

Bibilodérive Brings Situationist Philosophy Into the Library

“We don’t often see synchronicity, chance, intuition, and gut feeling discussed or legitimated.”

► Troy Pieper

From the window in a building where you work, you see a man pushing a cart full of dollar store children’s toys. You tell your boss you’re leaving for the day and ignore your other obligations, snatching your jacket on your way to follow the cart. As you catch up with it, you notice to your right a towering wrought iron gate you’d never noticed before. You follow the fence, of which the gate is a part, around a corner, where it ends and you see that you’re in a cemetery.

You decide to find the most weathered headstone, a practice that you did out of boredom as a child when your family would visit relatives’ graves. You find the marker of a child who lived to age six, and you can only just make out her name: Nevelka Debeljek. A great uncle on your mother’s side kept a book where he was compiling your family history, and you remember seeing the name Debeljek in it when you were young, so you proceed to a municipal library a bus ride away. You search for the name and find that Nevelka’s parents were on the same steamship your great uncle’s parents took upon emigrating from Zagreb.

This is what members of Situationist International, a Paris-based group of radical avant-garde artists and political theorists in the 1950s, called a “dérive,” or “drift.” They used these unplanned urban journeys to let the contours of the built environment subconsciously direct them with the goal of having an authentic experience.

On February 20 at the School of the Art Institute of Chicago (SAIC), a day-long event built on this concept will begin, rather than end, in the library. Bibilodérive, or “library drift,” is based on the idea, says Graduate Dean Rebecca Duclos, that in the majority of academic settings, there are certain allowable research methods – the interview method, the participant observer method, data analysis, and so on. “We don’t often see synchronicity, chance, intuition, and gut feeling discussed or legitimated.”

Bibilodérive came about through conversations between Duclos and the Library Committee of the school’s Faculty Senate. One of the Library Committee’s aims, says Claire Eike, who directs the school’s Flaxman Library, is to “explore in-depth, creative collaborations between library staff and the SAIC community that support teaching, learning, and research in the many ways they are practiced at the school. We have such diversity of thought, style, methods, and practices in the SAIC community.”

The library, says Duclos, wants to show that libraries don’t have to be “overly purposefully useful.” They can be places where a sort of recreational research can be practiced, as well. “Really profound ideas can come out of that purposeless research that then you can research in the ‘proper’ way.”

The roots of Duclos’ interest in drifting go back ten years. While working toward her PhD, she did an artist residency in Banff, Alberta, Canada, when she experienced a kind of writer’s block while working on her thesis, which was about the Situationist’s practice of dérive. Gathering other residents, she suggested dérive-ing the library in Banff, starting at the wall plaque that described why the library was named after its founder.

Duclos searched the library’s collection for one of the names on the plaque and went to the first book that came up. She took the book next to that and read through some footnotes, following one to a 1963 journal that the library also had. It mentioned a taped interview with Marcel Duchamp which the library also had in its collection. In it, Duchamp talks about his wife Teeny. “I never knew he had a wife,” says Duclos. That led her to a book on Duchamp, in the last section of which she found a description of the Duchamps’ New York apartment two doors away from where Duclos’ grandmother lived.

Three hours later Duclos and the other residents reconvened. “It seemed a number of us had had this strange synchronous feeling,” she says. Her writer’s block soon after lifted. “I some-

how needed to be given permission to not search for the end of something.” Later, while teaching in Montreal, Duclos helped organize a city-wide Bibilodérive.

The Library Committee’s goal, says Flaxman librarian Holly Dankert, is to enhance the research experience at the school by creating “a more playful interaction with our books, videos, sound, and archival collections, so that the SAIC community will discover new ways to engage with library collections and enrich their own research and studio practice.” More so than academia’s traditional goal-oriented practices, this kind of research can be “joyful and exploratory and still yield serious results,” says Eike. After all, artists tend to be “experts in the field of curiosity, as well as in profiting from unexpected results.”

Dankert and other museum staff have created “situations” to prompt students and faculty to explore the Flaxman’s collections in less traditional ways, but they have also invited SAIC students, faculty and staff to propose their own situations until February 10 on biblodérive.tumblr.com. Bibilodérive will take place for one day across the SAIC campus, opening any and all resources to drifting, including the school’s Video Data Bank, the Fashion Resource Center, the Joan Flasch Artists’ Book Collection, and more.

Duclos believes art and design schools can be better at recognizing other ways of coming to knowledge. “The more we can own those methods in conjunction with traditional methods, the better off we’ll be as a research society.” Plus, she remarks, “you find some really good stuff when you’re not looking.”



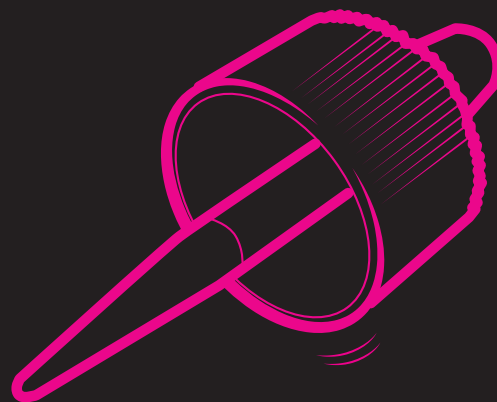
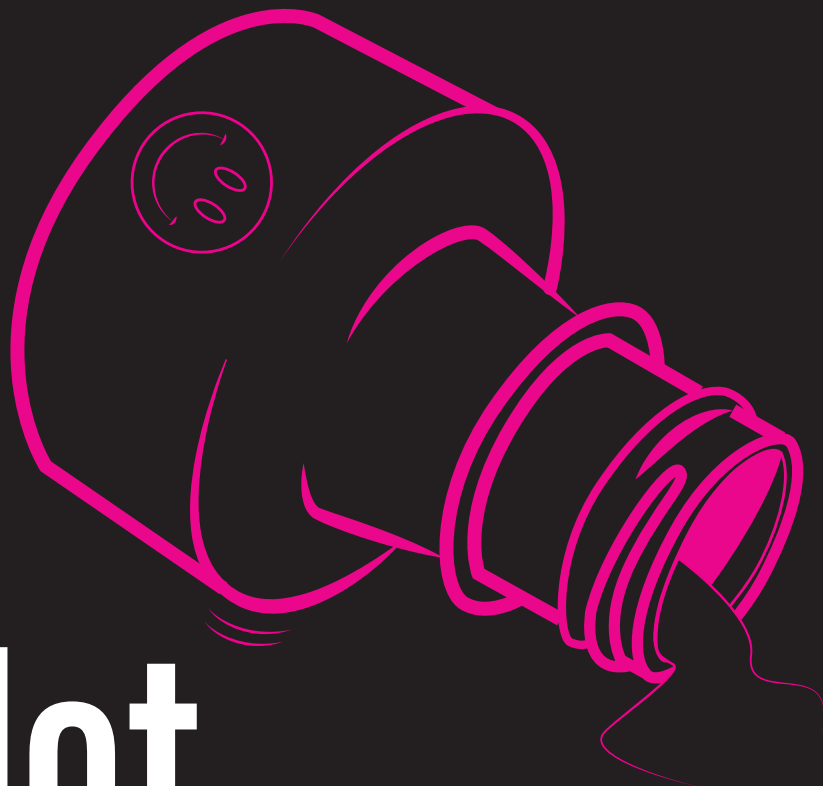
Troy Pieper is an MA candidate in New Arts Journalism. He dérives neighborhoods whenever he is lost.

It's Not Just About

CHARLIE

The Broader Context of the Paris Attacks

► Alexia Casanova



[What happened anyway?]

On January 7, staff members of the French satirical weekly paper Charlie Hebdo were the target of a terrorist attack. Two armed men entered the headquarters of the publication and opened fire during an editorial meeting. Twelve people were killed: five cartoonists, an economist, a psychoanalyst and columnist, a protection services agent, a policeman outside, a maintenance worker, a journalist, and an editor.

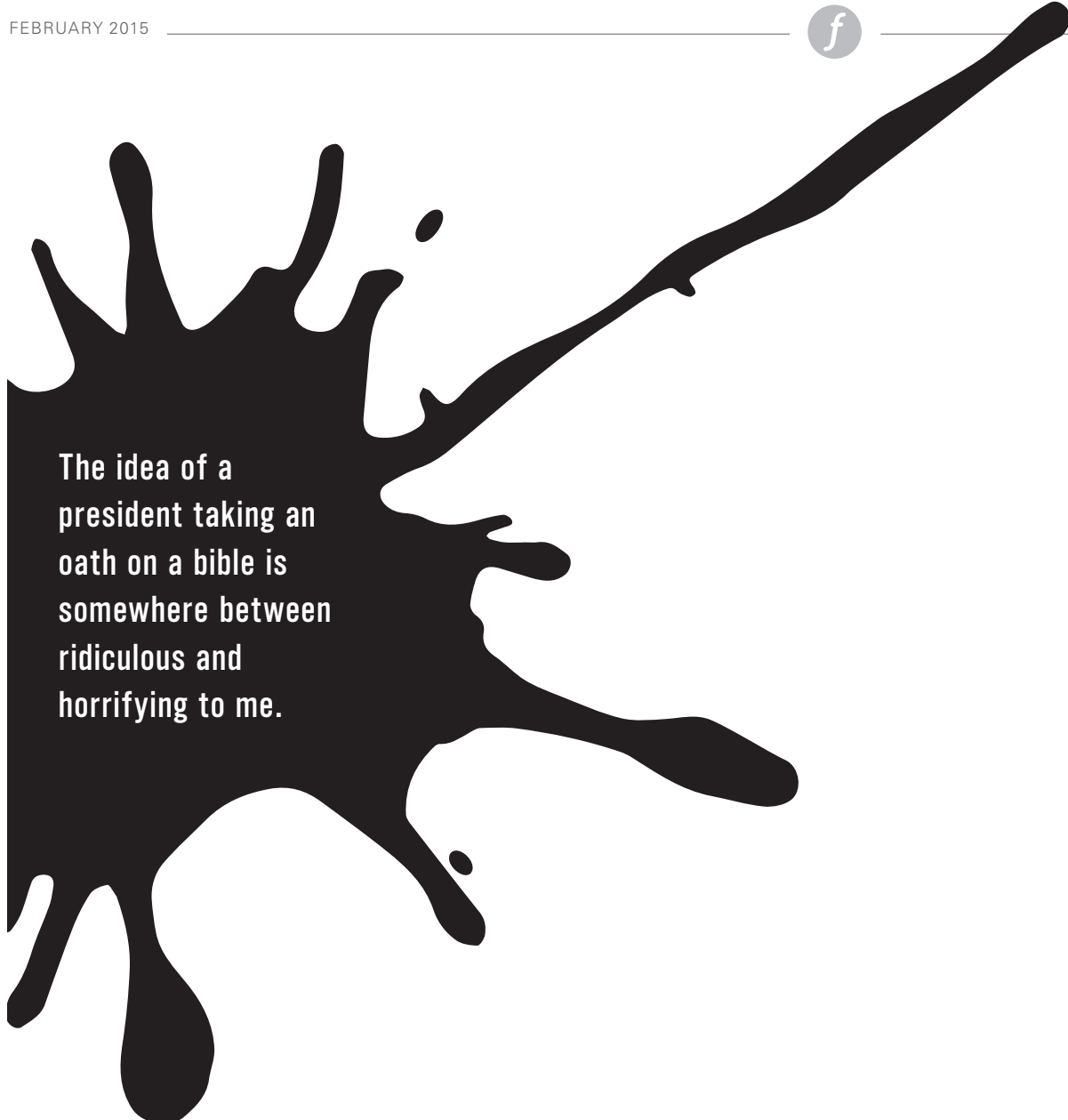
Protests and solidarity marches quickly followed: on the day of the attacks, no less than 100,000 people flooded the streets of French cities. On Sunday, January 11, an unprecedented national march took place — the largest since the country's liberation in 1945.

The day following the attacks, two simultaneous hostage crises took place: one at Porte de Vincennes, in Paris, in a Kosher supermarket where 12 people were taken hostage by Amedy Coulibaly, who had himself shot a policewoman to death the night before; the second occurred at Dammartin-en-Goële, not far from the Charles de Gaulle airport, in a printing shop where Saïd and Chérif Kouachi — the perpetrators of the Charlie Hebdo massacre — hid with one hostage. French police launched simultaneous attacks in both locations and killed the three terrorists. Four people from the kosher supermarket died.

The headquarters of Charlie Hebdo had already been attacked in 2011, leaving no casualties but causing severe property damage. Employees were not intimidated and kept on publishing the provocative cartoons for which they are famous. Charb, the editor-in-chief and a cartoonist for Charlie Hebdo, had not only received several death threats, he was under police protection and was targeted by Al Qaeda. In May 2013, he appeared in a list published in Inspire, a jihadist publication, alongside several other people who were all “wanted dead or alive for crimes committed against Islam.”

Several members of the team from Charlie Hebdo originally worked on Hara Kiri, another publication circulating in the 1960s. In 1970, when former French president Charles de Gaulle died, Hara Kiri, inspired by the headline “Tragic Dance in Saint Laurent du Pont: 146 deaths” (a fire in a nightclub had occurred just 10 days before the president's death) published as their cover “Tragic Dance in Colombey : 1 death.” Their criticism, the weight given to a single man's death compared to the deaths of more than one hundred others, did not please the government, which banned Hara Kiri. In response, Charlie Hebdo was created.

Charlie Hebdo's mission was never to make friends; it was to provoke, laugh about everything, and sting harder those who tried to shoo them away.



The idea of a president taking an oath on a bible is somewhere between ridiculous and horrifying to me.

[France, Satire, and the Secular State]

Charlie Hebdo and the drawings published by its editorial team have been strongly criticized by some in America. I believe the authors of those condemnations have missed important elements of French history and humorist culture.

Satire in France tends to be more transgressive than it is in Britain and America, and Charlie Hebdo is not the only torchbearer of this genre. Growing up in France, I have watched *Les Guignols de l'Info* (The News Clowns or The News Puppets) for as long as I can remember. Broadcast on Canal + (a privately owned channel), *Les Guignols de l'Info* is a daily satirical news show staged with latex puppets ruthlessly mocking real political and popular figures. Past and present Guignols include Osama bin Laden, the CIA, Marine Le Pen (leader of the French extreme right party), Nicolas Sarkozy, François Hollande, Dominique Strauss Kahn (always represented half-naked with a robe and a cigar), George W. Bush, Kim Jong II, Bashar El-Assad, but also many French footballers, TV Hosts, singers, and actors. *Les Guignols* is all about satire, caricature, and mocking reports of news and French society. Since its creation in 1988, the show remains immensely popular, and many politicians ironically gained in popularity or at least recognition thanks to it.

Charlie Hebdo is one of the many elements that make up the satirical media landscape in France. Since the attacks of January 7, I have seen, read, and heard many American journalists (and non journalists) reacting negatively to some of the cartoons in Charlie Hebdo. I do not defend all of the drawings, but I have found that American critics judge French affairs on the basis of American principles. As Andrew O'Hehir pointed out in *Slaughter and Satire*, an article published on Salon.com, Charlie Hebdo's "cartoons and gag lines don't translate into English particularly well, and there is no precise American parallel."

France is a secular state and has been since 1905. In France, unlike in the US, even the far right is secular. O'Hehir quipped that "if a devout Mormon tried to run for public office in France, he or she would be laughed off the stage." Politics and religion do not mix in France. The idea of a president taking an oath on a bible is somewhere between ridiculous and horrifying to me. I went to school where ostentatious signs of religious affiliation were forbidden so as to avoid discrimination based on religion, a law applicable to all public places in France.

It has been argued in the US that Islam and the Muslim community have been targeted by Charlie Hebdo. I firmly believe that most people in the United States who have made such allegations against Charlie Hebdo have never actually read it. It is already difficult to get your hands on a Charlie Hebdo in France (only 45,000 copies are distributed each week), and I doubt that a majority of those self-righteous journalists had ever touched a copy of the paper before diving into their moralizing speeches. I haven't bought an issue of Charlie Hebdo in years, but when I heard of allegations that it was racist I went through archives of its cover pages. Of 50 covers published between January 28, 2014 and January 7, 2015, five referred to jihad, while nine were about the National Front (a French extreme right party), 10 were about French politicians (Dominique Strauss Kahn, François Fillon), seven were about president François Hollande, seven about social phenomena (opponents to same sex marriage, the ebola virus), four were about Sarkozy, five about popular culture and celebrities (Houellebecq, Nabilla), two about international affairs (the Ukraine conflict), and one mocked the Catholic church.

News sources claiming that Charlie Hebdo is a racist and anti-Muslim publication have typically circulated issue 1166's cover, which depicts sexual slaves of Boko Haram as welfare queens. Taken literally, this drawing is controversial, offensive,


and clearly racist — except that Charlie Hebdo has always been about irony and never about the literal. The imagery implied — pregnant African women protesting against welfare cuts — is divisive because it references a widespread right-wing argument against North African immigrants in France: the idea that they profit from the French welfare system funded by French taxpayers but make no effort to find jobs. A lot of the people in France who start their sentences with "I am not racist, but..." will make this claim. Maybe the French government has been too generous, but the programs were one way to compensate for damages of a colonial past it did not have the courage to address or take responsibility for.

The Boko Haram cartoon also touched upon a sensitive world news event still in development today: the atrocities perpetrated by that terrorist group. With this drawing, Charlie Hebdo was not endorsing racism. It's not the North African community they were satirizing, but the prejudice and stereotypes that French society ascribes to them.

This image is revelatory of a deep-rooted conflict in France, which is the most worrying issue today — that of the place of the Muslim community and of all the French citizens from North African descent in France. As a French citizen, I am not scared of terrorism, yet I fear its consequences on an already biased perception of Islam, its potential to divide us, and the extreme political discourses it fosters.

[Liberté, Égalité, Fraternité... almost]

After the attacks on Charlie Hebdo, the far-right National Front leader Marine Le Pen, more demagogic than ever, hastened to call for a reestablishment of the death penalty (abolished in 1981). Wallerand de Saint-Just, the national treasurer of that same party, declared in an interview on Al Jazeera that Islam "doesn't recognize the French principle of secular government" and that "Islam has a tendency



Le Pen — along with all the right-wing nationalist leaders — is walking hand in hand with the people she is claiming to war against.

to create fanatics more than any other religion. The facts on the ground prove this." Although it seems to be gaining popularity, the National Front will never win French presidential elections. At least 39% of French people are left wing if we consider the result of the first round of the presidential elections in 2012. If Le Pen became one of the two final candidates in the second round of voting in the presidential elections in 2017, she would lose like her father did in 2002, when his opponent Jacques Chirac garnered 82.21% of votes. Still, as the team at Stratfor Global Intelligence pointed out, the rise of right-wing nationalism in Europe is a reality and is actually a reaction expected, if not hoped for, by the jihadist movements, whose objective is "to get the states to crack down harder on Muslim communities in order to further their narrative that the West is waging war on Islam and Muslims." Le Pen — along with all the right-wing nationalist leaders — is walking hand-in-hand with the people she is claiming to be against.

I have been living outside of France for the past nine years. During all this time, I have remained involved civically and politically with my country: I vote at presidential elections and listen to France Info every morning. Living abroad has allowed me to take a step back and reflect on Islamophobia, racism, and prejudice against Muslims and/or French people of North African descent. The fact that de Saint-Just could make such a slanderous generalization about Islam without being criticized is distressing. Had he talked in this way about Judaism the consequences would surely have been different.

The night following the killings at Charlie Hebdo, mosques across France were targeted by explosions, gunshots, and racist slogans. Security forces deployed to protect mosques did not appear as extensive or organized as that deployed to protect Jewish citizens in synagogues and schools. In 2013, the Collectif contre l'Islamophobie en France (Collective Against Islamophobia in France) regis-

tered a 47 percent rise in islamophobic acts compared to the previous year. Many people criticized Charlie Hebdo claiming that it had double standards and was targeting the Muslim community more than other groups. This is debatable. The fact that France has a double standard when it comes to its own citizens seems more difficult to argue against. There is a banalization in French society of discourse against Muslim and French citizens of North African descent. It is worth noting that not all French citizens of North African descent are practicing Muslims or Muslims at all. Of the five million French people of Muslim heritage, less than two million say they are interested in religion, according to Juan Cole, a professor of Middle Eastern History at the University of Michigan.

Generalizations like Saint-Just's and comments like that of Zemmour — a French writer who implied in an interview that French Muslims should be sent back to "their country" — can go unpunished and even receive public approval. At the same time, slanderous comments and generalizations about Jews in France are immediately denounced. Yet I have seen people in France accused of anti-Semitism when they point out the fact that this is a double standard favoring the Jewish community over the Muslim community. This is not about anti-Semitism, it is about the fact that not all French citizens are equally protected against racial and religious prejudice — a prejudice which stems, in my opinion, from France's strong feeling of guilt toward the Jewish community and its lack of recognition of the oppressive nature of its colonization of North African countries.

France's role in the holocaust of World War II is recognized, acknowledged, and taught in schools at length and in details. At the age of 14, I learned that France, under Maréchal Pétain, offered assistance to the then-Nazi Germany in

sending its Jewish citizens to concentration camps. I learned that we had not yet been defeated by the Nazi regime but decided to join it in a cowardly and horrifying move. As students, we were constantly reminded of what anti-Semitism leads to. I remember the emotion that knowledge provoked in me and thinking my country would do everything to not let something like this happen again.

What I don't remember from my history classes is the French colonization of North Africa, the Algerian war, and the institutionalized discrimina-

tion against North African immigrants in the '60s and '70s. Nobody talked to me about discrimination in the French colonies or showed me traumatic videos of living conditions under colonial rule or mentioned the Paris massacre of 1961. The French government's association with the Nazi regime and French decolonization are different, and in the case of the Algerian war, both sides committed atrocities. But as

Muhammad el Kahoua, a French student, remarked on Democracy Now, France "refuses to recognize how this colonial legacy continues to shape its relation with Muslims and Islam. [France] is a very racialized society, which pretends to be colorblind and is really haunted by its colonial past." Thanks to (or because of) Charlie Hebdo, I realize this was true. France needs to sit down with its citizens to talk about its past, or the divides between its people will continue to grow as both sides point to the other's ambiguous privileges.

[N]ot all French citizens are equally protected against racial and religious prejudice.

Alexia Casanova is from a small town close to Marseille in France. She would like a personal apology from Nolan Peterson and Anna Kooiman, and a check from Taylor Swift.

VISITING ARTISTS PROGRAM

VISITING MINDS

LASTING INFLUENCE

SPRING 2015

saic.edu/vap

All lectures begin at 6 p.m.

FEB 5

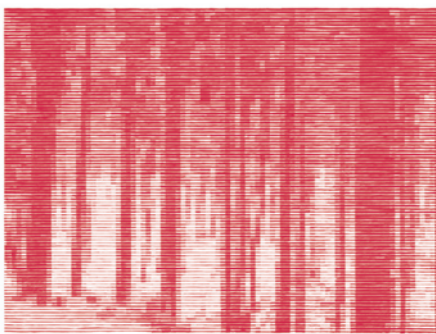
WAFAA BILAL

Distinguished Alumni Lecture Series

The Art Institute of Chicago
Rubloff Auditorium, 230 S. Columbus Dr.



Wafaa Bilal, *The Ashes Series: Chair*, archival inkjet photograph, 2003–13, 40 x 50 in. Copyright Wafaa Bilal
Courtesy of Driscoll Babcock Galleries and Lawrie Shabibi



Christiane Baumgartner, *Deutscher Wald I*, 2007. No. 1 of a series of nine woodcuts on kozo paper, 70 x 90 cm, edition of 7. Courtesy of the artist and Alan Cristea Gallery, London.
Christiane Baumgartner © VG Bildkunst Bonn 2014

FEB 23

CHRISTIANE BAUMGARTNER

SAIC Columbus Auditorium
280 S. Columbus Dr.

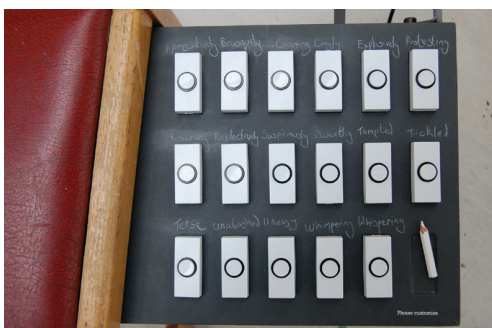
MAR 9

ARLENE SHECHET

SAIC Columbus Auditorium
280 S. Columbus Dr.



Arlene Shechet, *Tattletale* (detail), 2011
Courtesy of the artist and Sikkema Jenkins & Co., NYC.
Photo: Prithi Gowda



Graham Pullin, *Chair No. 6 from Six Speaking Chairs*
(with Andrew Cook)

MAR 16

GRAHAM PULLIN

SAIC Columbus Auditorium
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APR 9

DANIEL SOUSA

Gene Siskel Film Center, 164 N. State St.

Visit siskelfilmcenter.org for tickets



Daniel Sousa, film still from *Feral*, 2012



Alabama Chanin Studio Workshop
Courtesy Alabama Chanin

APR 21

NATALIE CHANIN

SAIC Columbus Auditorium
280 S. Columbus Dr.

Book signing will follow



School of the Art Institute
of Chicago

Funding for the Visiting Artists Program is provided by the Robert Lehman Foundation. This program is partially supported by a grant from the Illinois Arts Council Agency.

Fragments of Flashbacks

The Tension Between Memory and Purpose in the Photography of James Welling

► Frances Dorenbaum

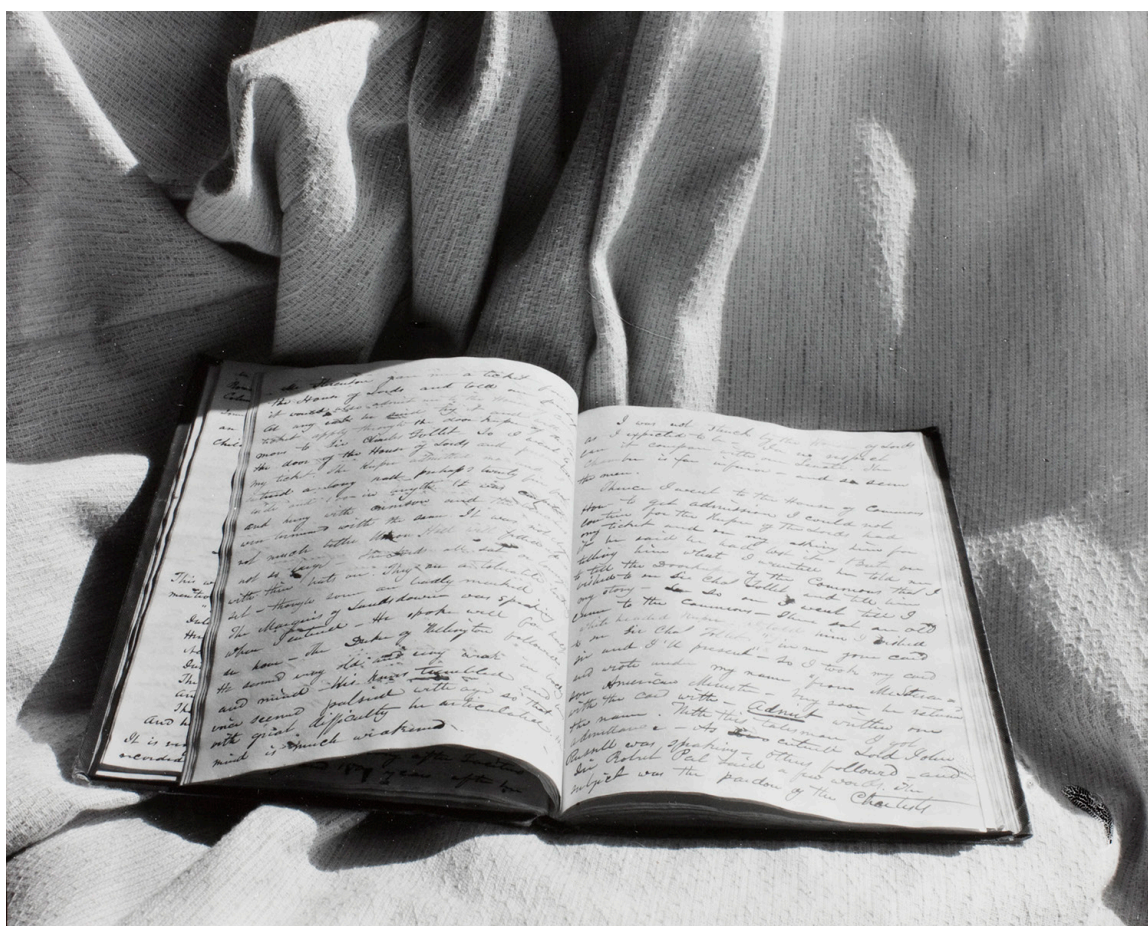
There is one photograph that is larger than the rest in *Diary of Elizabeth and James Dixon, 1840–41* / *Connecticut Landscapes, 1977–86*, James Welling's exhibition at the Art Institute of Chicago. Near the entrance, it is framed and given its own wall. It is a black-and-white image of a house on a hill with some leafless trees in the background. A car is parked in the double garage attached to the front of the house. The car and the architecture are the only indicators of when the photograph was taken, but wall text tells us that the image is of Welling's parents' home in Guilford, Connecticut, some time between 1977–86.

Opposite that wall are 150 beautiful, delicate, small photographs displayed between two rooms. Their subjects alternate between Welling's great-great-grandmother's two-volume diary of her honeymoon in Europe beginning in 1840 — one year after the invention of photography — and his parents' home in the 1970s and '80s. Each photograph is cropped and focuses on a particular detail, like a couple sentences in the diary written in a narrow cursive or a windowpane on the side of the country home. Most of these four by five-inch, black and white and sometimes sepia contact prints are presented side-by-side, individually matted in a vitrine. A selection of some of these tiny photographs is independently framed and mounted in two rows on what looks to be the final wall of the exhibit.

The display and framing of the works in this exhibition seem to carry special significance. Why are only some of the images framed? There does not appear to be an obvious shift in subject matter between the photographs in the vitrines and the framed pictures. The decision to present these photographs in two different arrangements has an effect on how we perceive them.

Welling was part of the Pictures Generation, a group of photographers and artists in the 1970s, including Sherrie Levine, Cindy Sherman, and Richard Prince, who experimented with photography's purposes. The group was interested in the gap between the object and the photograph of the object. Welling's work highlights this distance, changing the original objects by re-contextualizing them within two family stories. Welling's work here asks us to question how photography challenges our ways of seeing and remembering.

The display in this exhibition emphasizes the tension in Welling's photographs between the fragmentation of memories and the overarching line of his family's history. Horizontal



presentation of photographs in the vitrine mimics the experience of reading a book, and a narrative unfolds, each photograph a new page in a larger history Welling is creating. A white matte behind each photograph provides the viewer with a moment to travel through the gaps in time between the images as they alternate between the distant past of Elizabeth Dixon, Welling's great-great-grandmother, and the recent past of Welling's own life. This layout-type presentation leaves the viewer feeling that the photographs could still be rearranged and that maybe the series is not quite complete.

It is particularly interesting that frames are present at the beginning and end of the exhibit. Frames often have several roles: they highlight a particular moment, finalize a work of art, and they also isolate a moment. By bracketing this series with frames, Richard and Ellen Sandor Curator Matthew Witkovsky creates firm starting and ending points. The long vitrines with unframed photographs in the middle create a space that expresses the indeterminacy of our memories. The unframed images leave ambiguity to memories that might not be as solidly developed. It should also be noted that the images in the catalogue of the show are presented in a different order than they are in exhibition, suggesting the mutability of the fragments of memories that the images represent.

The thread connecting all the photographs is their form. The couples of past and more recent images often present similar shapes. One image of the diary reveals a long rectangular building in France with a long rectangular house in the wilderness in Connecticut beside it. Later on in the series, there is an image of four windows with dark shutters on the side of a white house with an image of the diary, in which we see a white page with dark picture frames drawn onto it, signifying a formal genealogy in the pictures.

It is a nostalgic and thought-provoking exhibition, this collection of memories. Its softly lit pictures filled with trees, antique furniture, elegant shapes, and cursive penmanship invites viewers to question how we can make a record of our own past experiences. Are records reliable? How can we frame them and bridge the gaps between the past and the present? How will these records be seen in the future?



Frances Dorenbaum comes from Toronto and is doing her Masters in Modern and Contemporary Art History.

The subjects alternate between Welling's great-great-grandmother's two-volume diary of her honeymoon in Europe beginning in 1840 — one year after the invention of photography — and his parents' home in the 1970s and 80s.



Critical Dimension

Arts Writing After
the New Art Examiner

► Zeenat Nagree

Exaggerated claims about the demise of art criticism appear with such alarming frequency that it's difficult to take them seriously anymore. Art criticism has always been in a state of flux, absorbing the shocks of changing fortunes and fashions. Chicago, too, witnessed the rise and decline of a homegrown publication, the New Art Examiner, between 1973 and 2002. The Examiner was a critical and uncompromising outlet for arts coverage in the region, setting itself apart from the dominance of New York. One of its reviewers, Janet Koplos, who has had an illustrious career as an art critic in the Midwest as well as in New York and Tokyo, is currently working on a book about the magazine's history and legacy. Koplos recently received the prestigious Art Writers Grant from the Warhol Foundation for *The Loyal Opposition: The Life and Times of Chicago's Controversial New Art Examiner*. In her first interview about the project, Koplos discusses why this is a crucial time to examine the Examiner.

ZN Why write a book about the New Art Examiner now?

JK I might say it should have been written ten years ago, before the death of Jane Addams Allen, who founded the New Art Examiner with Derek Guthrie (whom she later married). But maybe there's an advantage to a little more distance. Both of them and the magazine were controversial in their time. Criticism is not always well received. So it might be good that there's been time to cool off and reflect.

Considering that we're going through changes in the nature and conditions of art criticism now, maybe it's a very good time to look at how criticism once functioned in this specific case and how it served its communities.

Stepping back even further, I'm considering the idea that there might be some lessons in this story about how discussions of contentious issues devolve into personal attacks and enmity. The Examiner's story might reflect upon the failure of public debate in America today.

ZN What will the research and writing process involve?

JK I will be interviewing the surviving figures most closely associated with the Examiner, others who were active in the art world at that time (especially in Chicago), and, importantly, people who

most strongly objected to its methods and personalities. I want to hear all sides.

I'll be reading every issue of the magazine and coming up with some kind of a database. I've heard that the Examiner favored certain artists, didn't cover certain subjects, never got support from certain institutions, and I want to see what the factual record shows. Impressions can be mistaken and memories can be faulty, so examining the Examiner is essential.

I'm hoping that individuals who were active in the art world between 1973 and 2002 might have diaries or letters that will give me a window to the time. Anyone who has relevant material can contact me at janetkoplos@gmail.com.

ZN The New Art Examiner has a near legendary status, especially amongst those who haven't witnessed its run. What role did it play in its heyday? Which publication, according to you, occupies its place at the moment?

JK There were other regional and local art publications that functioned as the same kind of exchange point as the Examiner. I think what made the Examiner different was the specific talents of its founders. Jane was a skillful editor and a calming presence; Derek was an outspoken and high-energy promoter. The publication had some excellent writing, and it served as a mentor for many young writers who have gone on to play national roles. Eleanor Heartney, Carol Diehl and Carol Squiers are just a few of them. It was notably inclusive in the kinds of work and subjects covered, including art politics, and I'll be looking at whether it was the first to give scrutiny to the National Endowment for the Arts and other government programs. It also printed every letter to the editor and set up columns such as "Speakeasy" that allowed anyone to spout off on an issue. So it generated discussion, it was a must-read, whether you liked it or not. Its regional focus and quality of criticism showed that New York did not have a lock on creativity or talent.

I don't think we have comparable publications now. Only the national publications offer challenging critiques, and there have been complaints that even they have lost their taste for real debate. Blogs can be opinionated, but they don't have the readership or the responses. Social media occasionally generates a provocative thread, but for the most part

our attention is too fragmented by all the entertainment and communication devices now, and commentary is usually brief, ordinary, and pleasant.

ZN Tell us about your experience of working with the magazine. How did it shape your career?

JK I had a degree in journalism and local experience writing reviews for the college newspaper and then the city newspaper in Minneapolis when Derek heard that I was moving to the Chicago area (for family reasons) and called me. I started reviewing for the Examiner as soon as I was settled, writing about all sorts of things but especially the crafts, in which I've always had a special interest. Eventually Jane and Derek gave me the chance to edit a thematic issue, which really boosted my confidence and helped me have the nerve to find other opportunities after I moved away. I think my experience was typical.

ZN What advice do you have for young, aspiring arts writers in Chicago? What are some of the most important lessons you have learned over the years as an art critic?

JK Criticism is still an important part of the art conversation. I've never met an artist who didn't hope that his or her show would be reviewed, because everyone wants intelligent feedback. The trouble is that the old financial model no longer works, since advertising is disappearing because of the Internet. Young critics now are going to have to find a new way to share a critical dialog. Criticism worked previously by occurring in a collective public forum. Can a blog replace that? What other form might there be? I don't know, but I think the need is still there.

As for that last question, look carefully, think independently, write carefully in clear language, be fair, be honest. Don't assume that the artist is the best source of interpretation.



Zeenat Nagree is a first-year graduate student in the Art History department who has written for *Time Out Mumbai*, *Art India*, and *Artforum*.

“We’re going through changes in the nature and conditions of art criticism now. Maybe it’s a very good time to look at how criticism once functioned and how it served its communities.”



The Rise and Fall of a Midwestern Art Magazine

An interview with
New Art Examiner
co-founder Derek Guthrie

Pablo Lopez: In 1973 you were fired as an art critic from the Chicago Tribune; there was “under-the-table censorship” occurring, as you called it in your introduction to the recent *New Art Examiner* (NAE) Anthology. Chicago, by many accounts was a cultural backwater. Why not just move to NYC and fall in with like-minded individuals in a thriving art scene? Why did you stay in Chicago and found the NAE?

Derek Guthrie: No explanation was given [for being fired]. After that event Jane and I wrote a story for *Art News* on the Imagists going to the Sao Paulo Biennale. It was received with great enthusiasm, and the editor, Milton Estrow, called and said it was so good he was going to run it a month early. It never appeared.

The ad rep for *Art News* told a gallery owner the story was lifted off the galleys three days before publishing, as a number of people called *Art News* and threatened an Advertising boycott. The ironic conclusion is that the editors of the anthology *The Essential New Art Examiner* included the same story not knowing of the previous censorship. The boycott was a professional assassination. We could not go to New York, as Jane had a young daughter who recently had started school and did not need her life to be rearranged at that time. We also had some support from artists and community members who encouraged us to set up the *New Art Examiner*. Jane had a belief in community, inherited from her great aunt Jane Addams. I am sure the same people who got to *Art News* also got to the Tribune.

PL In November 1974 editors of the NAE wrote “the Examiner is meant to be a forum for artists and thrives on controversy.” Did it succeed in being a forum for artists? Do you think the controversy that it invited assisted it or hampered it in that aim?

DG We never looked to be controversial. As I said, the offending article is not seen today as offending. It is well balanced, well-researched, and professional. The NAE promised and lived up to that promise: equal space to any artist to refute or challenge any reviewer. *The Essential New Art Examiner* bears witness. The editors included two polemical articles by the late Frank Panhler, who argues with gusto for a place for Chicago abstraction. Chicago is crude with a dismal political and social history. Though life was difficult, the NAE “thrived” on controversy as it survived. Simply, we believed that Chicago, a major city, should have had room for more than

one expression in art. The history of the NAE has to be written. Evidence will show that the NAE was more than happy to include diverse opinions. If independence means one is controversial, that is a Chicago legacy and a truth which, in my opinion, keeps the city as a provincial backwater.

PL It is well documented that you have been a controversial figure in Chicago, relative to art and criticism, and as a result you have been marginalized to a certain extent by some Chicago art institutions. Why is that?

DG The marginalization is due to fear. The same fear that Nelson Algren speaks to when he wrote the 1951 essay *Chicago: City on the Make*. When the NAE passed into other hands after Jane and I retired, the new editor and board removed the original slogan, “The independent voice of the Visual Arts” to be replaced with “the Voice of Midwest Art.” We were listed on the masthead as “publishers emeritus,” a fancy title that meant we could no longer write for the NAE. The magazine became a respected national art publication, the largest published outside New York. We took on and challenged the big three, *Art News*, *Artforum*, and *Art in America*, with a shoestring budget. The Chicago art establishment had to shun us. No longer were issues of art important, the power struggle is always dominant in Chicago.

PL What, in your opinion, will be the legacy of both the Chicago Imagists and the Hairy Who. Do you think the work of those artists have the power to stay relevant?

DG Leon Golub was a Chicago Imagist of the generation after the war called the Monster Roster, which preceded the Hairy Who. He and Ed Paschke, believe, have staying power, as does the later work of Jim Nutt, which I have not seen much of. The legacy of the Hairy Who is that they embraced, before most, the manner and mannerisms of commercial art, presenting a mistrust and rejection of the high-minded abstraction of New York, connoisseurship of lowlife art through a camp sieve. I sense Paschke was substantially different in that he used painterly space as opposed to diagrammatic graphic space or reliance on decoration. I see him as dealing with the human behind the facade of costume. This humanism, or sympathy, links him in my consideration with Golub.

PL Contemporary art is an intricately balanced complex of financial, intellectual, and aesthetic interests. What is the role of the critic in that complex?

DG I have been semi-retired for a number of years and not so in touch as I used to be, with no office to ensure the flow of information. The critic is a public intellectual, and the public wants stories of fantasy, what I call the Van Gogh syndrome ... cutting edge, innovative, breaking boundaries, etc. The academic journals are to display erudite knowledge, usually sugarcoated in the jargon of critical theory. Previously there was some space between these two extremes; now it’s hollowed out. It’s part of the decline of American culture and the rush to dumb it down.

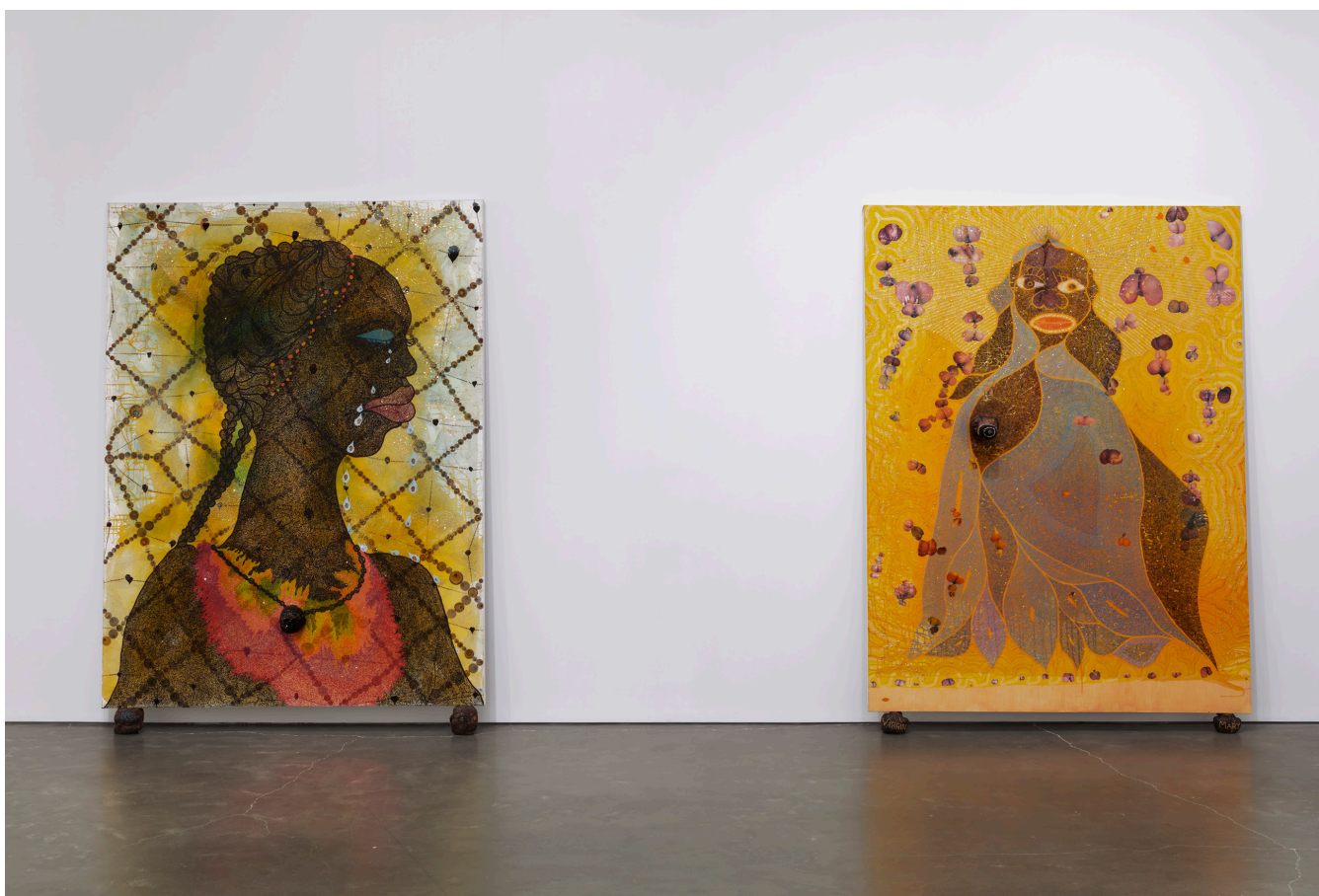
PL The mantra of the NAE was “without fear or favor.” Will you explain the impetus behind that?

DG The mantra appeared in the first editorial written in October 1974. We then believed, as I believe now, that artists are “de-professionalized,” and the failure of the art education system is to blame. The market, academia, and museums are a highly complex arrangement, as indeed are Wall Street, Congress, the CIA, etc.

Insiders know of this. It’s a privilege more open in New York than outside of New York. We believed, and I still do, that the whole context of the artist, not just the aesthetic response, has to be considered. There is a great little book called *Critical Mess* by Robert Rosenblum, which has a series of essays that respond to that problem. There is much dissatisfaction with the American media and art criticism in particular. For instance, the *New Art Examiner* was under James Elkins’ nose when he wrote that excellent tome *What Happened to Art Criticism*, so I find it difficult to agree entirely with its premise. He included Jerry Saltz, a very popular lightweight, while Donald Kuspit from New York recognized that the NAE had made an important contribution to American criticism. I have to assume it was the usual inhibition of Chicago political correctness that inhibited Elkins from any professional acknowledgement [of the NAE] This and many other issues will have to be dealt with in the history of the NAE, if it’s ever written. I repeat what Winston Churchill wrote, “History is written by the winners.”

“We took on and challenged the big three, *Art News*, *Artforum*, and *Art in America*, with a shoestring budget.”

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Pablo Lopez is a first year graduate student in the New Arts Journalism department. He is originally from California.



The Show Chris Ofili Deserves

Artist Breaks Free From Controversy in *Night and Day*

► Patrick Reynolds

On view at the New Museum in New York City through February 1, *Chris Ofili: Night and Day* is the British painter's first major museum exhibition in the United States. The mid-career retrospective covers three floors' worth of the museum's galleries, and it collects over twenty years of work. *Night and Day* is a fantastic and thought-provoking exhibition not only for the masterful quality of Ofili's canvases, but also as a talking point on the extent to which cultural attitudes have evolved on the issue of artists employing controversial religious imagery.

Born in 1968 in Manchester, UK, to Nigerian immigrants, Ofili rose to prominence in the 1990s through a series of solo and group exhibitions in London, culminating with his 1998 win of England's esteemed Turner Prize. The artist achieved notoriety in the United States in 1999, when one of his paintings displayed at the Brooklyn Museum in Charles Saatchi's traveling *Sensation* exhibition generated controversy for its supposed employment of blasphemous imagery. The piece, entitled *The Holy Virgin Mary*, was pointedly criticized for its use of glazed elephant dung and collaged pornographic images in its depiction of the Christian icon. Ofili, who was raised as a Catholic, had collected the dung on a trip to Zimbabwe in 1992; he once claimed, "Elephant dung in itself is quite a beautiful object."

New York's then-mayor, Rudy Giuliani, was quoted as referring to *The Holy Virgin Mary* as "sick stuff," and used it as justification to attempt to pull the city's annual \$7 million-worth of funding from the museum. Giuliani said of the piece, "You don't have a right to government subsidy for desecrating someone else's religion." Giuliani's sentiments were echoed in the opinions of a number of other high-profile lawmakers and religious leaders, including New York Archbishop John O'Connor and Catholic League for Religious and Civil Rights president William A. Donohue. The controversy climaxed

with Giuliani suing the Brooklyn Museum for its annual government funding, with the museum counter-suing over a breach of the First Amendment. While the House of Representatives initially supported Giuliani's attempts to pull funding from the museum, a federal judge eventually overturned the decision and fully restored the institution's funds.

Fifteen years after Ofili unwittingly brought the issue of religious sensitivity in the arts to the forefront of the United States' cultural conversation, his work has once again been placed on the main stage of the New York art scene — including *The Holy Virgin Mary*. In spite of the controversy that the piece generated during its first New York appearance, it now sits quietly in the New Museum, surrounded by thematically and aesthetically similar works from the same point in Ofili's career. Where the painting was initially protected by plexiglass out of necessity (it was, at one point, splashed with white paint by an agitated museum-goer) and watched over by an armed police officer, in *Night and Day*, the piece blends innocuously into the organic landscape of Ofili's vibrant canvases.

I couldn't help but consider Ofili's piece in light of the recent attacks on Charlie Hebdo and the subsequent conversations that they have generated about freedom of speech and religious sensitivity. The Brooklyn Museum's decision to exhibit *The Holy Virgin Mary* led to manure-throwing protests, Catholic League-sanctioned "barf bags" that were distributed in front of the museum, and a warning to visitors that the artwork on display could induce "shock, vomiting, confusion, panic, euphoria and anxiety." While the protests and anger surrounding the painting never escalated to violence, the fact that its return to New York has generated no noticeable public outcry still demonstrates the degree to which mainstream American cultural attitudes have shifted in regards to the treatment of religious imagery that has historically been held sacred in America's mainstream

culture — specifically, Christian imagery. Whether this change reflects dwindling mainstream identification with Christianity or simply the summation of increased exposure to "sacrilegious" imagery, it is one that is undoubtedly tied to the work of artists like Ofili.

The implications of our newfound numbness to Christian blasphemy could fuel a much larger discussion about the way American culture has continued to evolve in tandem with history, but in the case of *Night and Day*, it simply offers a comforting and drama-free environment in which visitors are free to look at Ofili's work without fear of protest or backlash. And the peace and quiet that the museum thankfully provides allow visitors to finally enjoy Ofili's work the way it always should have been: up-close and personal, in close proximity to its rich color, expressive imagery, and precisely layered paint. Along with the infamous elephant dung paintings, viewers also gain the benefit of enjoying a huge selection of works from other points in the artist's career, including drawings from a 2010 show at The Arts Club of Chicago and an especially powerful darkened gallery filled with blue canvases. Known as Ofili's *Blue Rider* series (inspired by the early modernist movement spearheaded by Kandinsky), the works on display gradually reveal shifting layers of representational imagery as one's eyes adjust to the gallery's low light. The gallery takes time to fully appreciate, but such is the case with much of Ofili's work. Taken at face value it can easily be brushed aside or misread, but a few moments of reflection reveal innumerable layers of meaning.



Patrick Reynolds is Multimedia Editor at F Newsmagazine. He is a masters candidate in Visual and Critical Studies at SAIC.

Ofili's work has once again been placed on the main stage of the New York art scene.



Metaphysical Matchup:

de Chirico and Anika

Building a soundtrack for your Art Institute visit, one piece at a time.

► Sammi Skolmoski

The Eventuality of Destiny by Giorgio de Chirico depicts three female goddesses who could represent, based on the title, the Fates of Greek mythology. The figures commandeer the frame as they stretch from the floor to the ceiling of the piazza they occupy, with a suggestion of ominousness in the way they look at one another — as if they are readying to intervene in the course of an unsuspecting human's life. Their largeness, amplified by the claustrophobia imparted by the word “eventuality” in the title, implies their inability to be outmaneuvered; each of us will meet these three at some point.

This painting calls for a song that is equally haunting, electric, and heavy with brusque femininity — which is why it pairs like a dream with *I Go To Sleep* by Anika.

Dreams are often used to explore ourselves and our world in a metaphysical context. In order to distinguish the dream world from reality, they're often depicted with similar attributes to being underwater — that echoing distance of noise, wavy lines, etc. That style of sound is present throughout this song. Its echoes oscillate wildly from each instrument in harmony with the reverberation of Anika's Nico-esque voice for an air of watery other-dimensionality.

The vibrant texture on the leg of the seated figure in the painting also calls to mind reflections on water. Based on the sliver of sunny blue sky seen over the right shoulder of the standing goddess (what should be the light source), it is very possible the reflection is coming from inside the room. But perhaps it isn't a reflection at all. Perhaps it's something contained within the figure itself — like Anika and her undulating voice — emanating outward.

All of *Destiny* is very dreamlike, and de Chirico spoke often of dreams in his letters and poetry. He is credited as the progenitor of the Metaphysical, or *Pittura Metafisica*, style of painting, which was a large influence on the surrealists. De Chirico was interested in architecture and structure as representations of the Metaphysical aesthetic, often rendering large, open piazzas like the one occupied by the Fates in this piece.

Imagining what might happen to sound in such a space — openness, stone, tile — a cold, echoing, detached reverberation comes to mind. This is precisely the effect that tinges Anika's wallowing voice and the song's organ-like synthesizers and drum machine on *I Go To Sleep*. She may as well have recorded it in the room depicted.

Many metaphysical and surrealist painters had strong grasps of traditional painting themes and techniques, opting to implement them instead in scenes of the absurd or enigmatic. Similarly, this avant-garde song has traditional pop roots. While it was never recorded as a Kinks song, Ray Davies, the band's lead singer and songwriter, wrote and recorded a demo version of it in 1965 that was widely circulated. Since then it has been covered an overwhelming number of times with memorable renditions by Marion, the Pretenders, Cher, Peggy Lee, Sia, and Rasputina.

What makes Anika's version one of the best and the best fit for this painting is that she made it electric — and not just in terms of the instruments. She took this very basic pop piano ditty that had been done and redone and filtered it into the sounds of a digitized bubbling trance. This same transformative electricity is present in the painting, too, where those searing lines of light and violet trace the figures' legs and drench one another in reflective color. There were countless paintings of statuesque goddesses in

This painting calls for a song that is equally haunting, electric, and heavy with brusque femininity.

similar positions when de Chirico painted this, but, while also technically masterful, it comes alive in those moments of color.

The concept of “destiny” seems to comfort many humans, even though it isn't tangible or scientific. Though this song is about being away from another person, Anika's version seems written for this painting — like she is tucking herself in each night under the persisting assurance of invisible and distant destiny. In Davies' version the following line may seem disheartening, but Anika sings it with a profound yearning: “Each day drags by/Until finally my time descends on me,” as if certain of *The Eventuality of Destiny*.

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Sammi Skolmoski is an MFA candidate in the Writing department and a music junkie. Listen to her show *Gross Air* with Terry Fresh on FreeRadioSAIC.



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WHAT IS STRANGE ENOUGH

Paranormal photography: shameless fabrication or truthful transparency?



► Nola Weber

Initially heralded as the epitome of honest representation, the camera is ideally a neutral machine with which to disseminate objective images. Yet photography as a medium has destabilized our collective conception of truth and deceit, given the image's ripe potential for both digital and manual manipulation. Through the late nineteenth and early twentieth centuries, for example, double exposure was readily employed by so-called spirit photographers — charlatans who “conjured spirits” into pictures by placing deceased friends and relatives, via procured film plates, into expensive portraits for surviving members. Yet while Victorian era mediumistic photography and its contextual cultural climate is thoroughly documented, it is still worth considering what makes certain historical and modern paranormal photographs believable, and which of their elements viewers find deceitful or telling.

Determining the legitimacy of documented apparitions involves counterintuitive logic: perfection — and expertise — both become suspect. A manifestation too sharp or unmistakably human may be fraudulent, and one too abstract dismissed as a film processing error. The most compelling paranormal photographs are either those whose apparitions evoke human form though do not seamlessly reflect it, or those that contain a sinister abnormality deemed beyond the scope of mechanical error. Ideally, such photographs are taken by novices who unwittingly caught a spirit on film through the course of depicting an everyday event. The most valuable photographs are happenstance miracles, making paranormal photography a rare instance where laypeople are believed far more readily than experts.

To believe in ghosts is to immerse oneself in a soft counterculture which, though arguably irrational, is still not quite too bold. Like religion, paranormal beliefs benefit from a long-standing cultural reification, and both rely on rare yet powerful terrestrial manifestations for justification. In particular, the paranormal's lack of institutionalization means that the need for phenomenological proof is significant. Photographs are its testaments, yet the photograph as a persuasive medium embodies a precarious position between truthful transparency and shameless fabrication. Out of the thousands likely taken, only some ten paranormal photographs have stood relatively unflinchingly up to scrutiny. In the event that an unusual apparition surfaces within a roll of film, its legitimacy is thus gauged immediately.

Spotting the spirit in more ambiguous photographs is an exercise of faith which echoes the exaltation of mundane

phenomena as religious signifiers. A rough decade ago, the Virgin Mary's likeness surfaced on the derelict wall of a Chicago highway underpass, evoking a sense of awe within some Chicago residents. Adorned with candles, flowers, and the Virgin's iconic painterly rendering, it is almost implicitly suggested that a visitor might need a juxtaposed reference to detect anything other than a semi-solid drip that flows down toward the sidewalk from an invisible hole in a concrete wall. Yet this is hardly the first instance of religious iconography turning up in odd locations. The trend is prevalent enough to boast an awkwardly titled Wikipedia page.

Paranormal manifestations across all spectra typically reflect the spiritual and aesthetic values of a given period, which in turn are subject to change over time. We see what we want to, or what we are told we should. Perhaps to prevent our sense of subjectivity from collapsing into chaos, we draw our own lines between which visual double-entendres are plausible or unreasonable, thus policing our ability, so to speak, to see everything.

The predisposition for locating faces and figures in otherwise mundane objects or locations is known as pareidolia: optic research suggests that we construct images as we wish to perceive them, naturally taking into play religious upbringings or underlying propensities for supernatural belief. Sinister shadows, orbs and echoes of almost-faces and hands thus embody subjective viewership at its most potent. The question shifts from whether a recognizable specter has been artificially constructed to the degree an errant blot or swirl indicates anything suspicious at all.

Specially embroiled in both the camera's propensity for error and the debate over what should attain paranormal significance are orbs, ghost's simpler underlings. Strictly speaking, orbs are nothing more than wavering balls of eerie light or, as their devotees assert, concentrated manifestations of spectral or spiritual energy. Orbs are often shot amongst headstones, simultaneously enhancing their allure and desperation, given the cemetery's power of place and ability to make any visual anomaly suspicious by association. Whereas professing a belief in ghosts is somewhat commensurate to believing in the Resurrection (nonsensical, yet culturally supported), orbs positioned as paranormal phenomena are subject to more scorn than intrigue. They are the weakest proof, the proverbial Virgin Mary floating over Fullerton Avenue. Orbs are also modern inventions, wholly dependent on the digital camera's advent for their existence. Since fringe believers desperately flip such rhetoric by offering that orbs existed invisibly before digital capabilities, orbs further dismantle an already erratic understanding of the cam-

era's truthfulness. Perhaps they amplify the human eye's inadequacy, and the camera's dead, neutral stare really can discern apparitions we have been missing all along. Then again, nine times out of ten, they look an awful lot like dust bunnies.

Why are such phenomena so fervently and bitterly contested to begin with, and what gratification their existence offers the believer? To profess or deny supernatural belief is to make a statement on the energetic structure of life — whether a portion of our energy transcends into spirit or dissolves shapelessly back into the environment, bearing no mark of its former body. It is, boiled down, a variation on the constant yet unanswerable question of an afterlife, of dimensions beyond our own.

Sifting through paranormal photographs, a strong underlying thread is our desire to prove continuity — to gratify oneself with evidence that there are more strings in the universe than we might initially think. It is as though we crave reassurance that at any time, we could be surrounded, watched; a strange and discordant reversal of our alleged desire to see everything in front of us for what it really is.

***For more pictures on Paranormal Photography visit FNewsmagazine.com**



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Nola Weber is a fourth year Visual and Critical Studies student.



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Illustration by Isabella Rotman
(BFA 2013)

beat those winter blues

8 tips to survive
until spring

► Tom Hack

There's a reason why weather is the biggest topic of small talk: everyone experiences it. We all know how bad Chicago winters are. You've probably been hibernating in your bed, watching *Gilmore Girls* and eating pizza for the past few weeks. This may be the first time you've seen the outdoors in days, the negative-degree cold having kept you firmly wrapped in your blanket burrito. While hibernating is a good strategy, it can easily lead to a bad case of cabin fever.

Collected below are some suggestions to help you overcome winter by providing suggestions to get out of your cave, along with some tips for making it a more welcoming one to be in. Though many of the suggestions are little things, creating small amounts of physical and emotional warmth will accrue over time to provide a sense of comfort and ease that can carry you into spring.

TIP #1: VITAMIN D

The harshness of winter manifests not only in your dry knuckles (moisturize!!!), but in your mind as well. Many people have Seasonal Affective Disorder (SAD), one cause of which is a vitamin D deficiency. Your body creates vitamin D in response to the skin's exposure to the sun's ultraviolet rays. During winter, your vitamin D levels (and your mood) droop significantly.

The key to staying healthy and sane in the winter is providing for yourself what the sun usually offers in during the other seasons. In the winter, it becomes more and more important for us to generate our own heat and light.

TIP #2: LIGHT THERAPY

SAIC's Wellness Center is offering light therapy to those in need. Head over to the 13th floor of 116 S. Michigan Avenue to find out if SAD symptoms are affecting you, and to check out the light boxes they have.

TIP #3: EXERCISE.

It's hard for me to advise people to exercise because I hate it. But it's important to find a way to keep your body moving and active, especially this season. Exercise releases neurotransmitters called Serotonin that stave off depression and elevate mood. Exercise also burns through sluggishness and lethargy to give you energy throughout the day.

The best time to exercise in the winter is in the morning. Taking a short walk or doing 30 minutes of yoga right when you wake up is an excellent way to bring fluid to the joints which have probably gotten creaky during the night. It's also a good idea to go to a gym or a yoga studio. LA Fitness has an SAIC student discount and most yoga studios in Chicago offer discounts when you can show a student ID.

And, if you exercise during the day, you'll not only have an easier time falling asleep but you will also feel more rested when you wake up.

TIP #4: NIGHTTIME ROUTINE

Creating and keeping a routine at night is a good way to signal to your body that it's time to start shutting down. The first thing I would recom-

mend is putting your phone and computer away for about an hour before you go to bed. The blue light emitted from the screen signals the body to stop producing melatonin, a hormone that promotes sleep.

If you have a coffee maker at home, set it to start brewing about ten minutes before your alarm goes off, so that you wake up to the smell of coffee, which gives you something warm to wrap your hands around and a reason to get out of bed.

Another cozy idea is to leave your clothes for the next day on a radiator or heat them with a water bottle so that they're warm when you wake up. Same goes for towels when getting out of the shower.

TIP #5: INSULATION

Installing plastic wrapping over your windows is easy and cost-effective. Many Chicago apartment buildings, especially cheaper art student-occupied ones, are very drafty. You can purchase the plastic at any hardware store, and it will save you money on your heating bill.

TIP #6: MASSAGE AND/OR SAUNA

The cold causes your muscles to tighten and shrink, and shoveling and hunching through the snow doesn't help. Getting a massage or going to a sauna is a great way to get warm and relax. Most venues will have a student discount as well. It's a great way to get calm and centered at the beginning of the semester.

TIP #7: DIET

Drink a lot of hot tea with honey and eat spicier foods to give your body some extra internal warmth.

TIP #8: NATURE

Besides Christmas trees, seeing anything alive and green at this time is rare. To get a taste of summer, go to the Crystal Gardens at Navy Pier. There, you can hang out with tropical plants and spouting fountains. Or head to the Garfield Park Conservatory: admission is free and they have different themed rooms like the Palm House, the Desert House, and the Fern Room.

Another way to take advantage of our limited access to Mother Earth is aromatherapy. Head to any flower shop and buy a few sprigs of eucalyptus. When you get home, tie them to the shower head or curtain rod. The steam from your shower will activate and release essential oils in the leaves which will help clear the sinuses to prevent colds and the flu.

I wish you luck in surviving and maybe even thriving in Chiberia. We've already made it through the first and hopefully last polar vortex of the season. Until I emerge from my burrow in February to determine whether or not there will be six more weeks of winter, I hope you stay warm, hydrated, happy, and moisturized.



Tom Hack is a student in the BFAW program whose favorite group of birds is a raft of loons and who is currently wondering why Drake won't return his phone calls.

Blame Mercury Retrograde

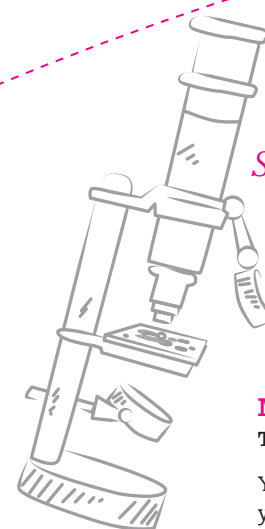
12 Ways To Leave Your Lover

► Jessica Barrett Sattell

"Mercury must be in retrograde" has become a popular catch-all translation for "everything is fucked up right now." Astrologers assert that when celestial bodies go retrograde, the themes that they symbolize become amplified to the point where the weaknesses associated with those areas begin to show up in our daily lives. Generally, Mercury Retrograde cycles last about three weeks and happen three to four times per year; the next one is in the sign of Aquarius, starting on January 21 and ending on February 11.

Mercury governs communications, travel, and technology, so Mercury Retrograde periods often see more instances of transportation delays, scheduling mishaps, media snafus, conversations gone awry, lost emails and computer crashes. It is also a time when it is more likely for contracts and partnerships to dissolve and for couples to break up. The timing on this cycle is especially potent considering Valentine's Day is right on its tail.

One great thing about breaking up during Mercury Retrograde is that you can readily blame your deep-seated problems on a routine astrological event! Last year, we crafted a zodiac of obsolete, archaic and historically ignored constellations that felt more fitting to an art school community than the more established twelve-sign system. We've revived it here to outline how each sign approaches love and offer some shortcuts for getting out of romantic relationships during the retrograde.



So banal

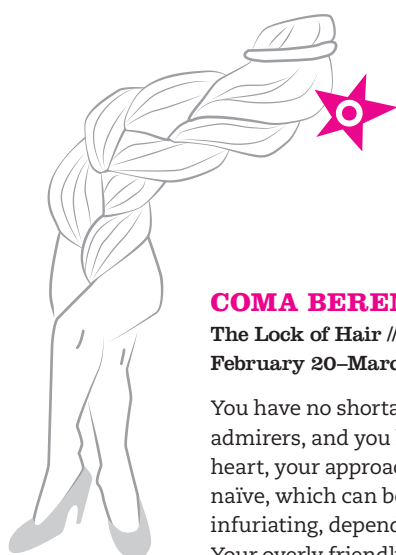
MICROSCOPIUM

The Microscope // April 21–May 20

You are all about attention to detail, and your talents come from your editor's eye. With no qualms about voicing your dissatisfaction and opinions, you readily attract partners with a masochistic side, but their inability to match your quick-wittedness quickly bores you. Your breakups often stem from partners telling you that you are too mean.

Best way to sabotage your relationship:

Publish a critique of your partner's latest accomplishment on your blog and then share it with all of your mutual friends.



COMA BERENICES

The Lock of Hair // February 20–March 20

You have no shortage of fans and admirers, and you know it. A dreamer at heart, your approach to love borders on naïve, which can be either charming or infuriating, depending on your partner. Your overly friendly interactions often come across as outright flirting, which quickly leads to misunderstandings and jealousy.

Best way to sabotage your relationship:

Try to seduce your partner's best friend, then laugh it off as a "social experiment."

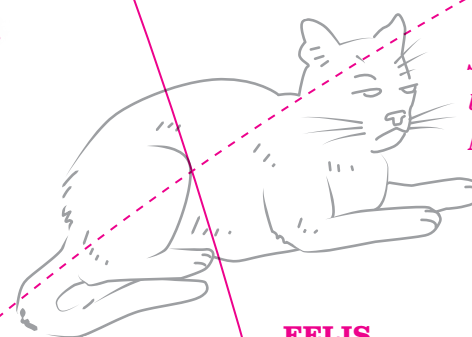
HOROLOGIUM

The Clock // June 21–July 22

Your acute awareness of the effervescence of life and your constant questioning of reality make you exude the allure of a mad genius. Your relationships usually dissolve as the result of too many hours in the studio working on massive projects and neglecting your partners' increasingly irate text messages.

Best way to sabotage your relationship:

Drop your smart phone in a vat of liquid nitrogen and fail to replace it.



Stop watching Netflix

FELIS

The Cat // September 23–October 22

Your heart is giving and you are extremely loyal, although you are quite quick to anger. Curious and inquisitive, you attract lovers who admire your fiery, action-oriented view of the world and look to you for emotional support. Your lack of patience for anyone who is not up to par with your fierce independence is often your reason for ditching partnerships.

Best way to sabotage your relationship:

Berate your partner for a lack of ambition, then insist that you help them design a self-improvement regimen.

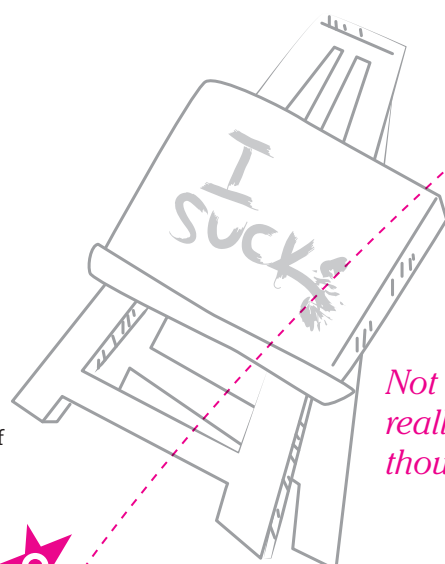
PICTOR

The Easel // August 23–September 22

You are supportive and flexible when it comes to discussing others' ideas, but take critique of your own work rather hard and prefer collaborative projects instead of going it alone. Your romantic interests are looking for a partner-in-crime, but your submissive nature often frustrates your mates.

Best way to sabotage your relationship:

Consistently complain about your lack of choices, even though you've landed two fellowships and an all-expenses paid artist retreat.



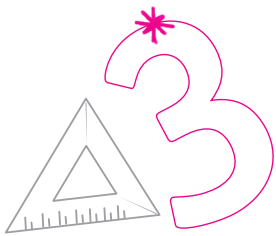
Not really though

TRIANGULUM MINUS

The Drafting Triangle // December 22–January 19

Never one to outwardly break the rules, you have a tendency to overplan all of your endeavours and especially your romantic relationships. You attract partners looking for some stability and structure, which you unabashedly provide. However, your overthinking of your love life leads to anxiety and stress, which in turn drives away your more easygoing beaus.

Best way to sabotage your relationship: Stalk your partner's social media feeds and leave overly sweet comments on every photo, post and tweet.

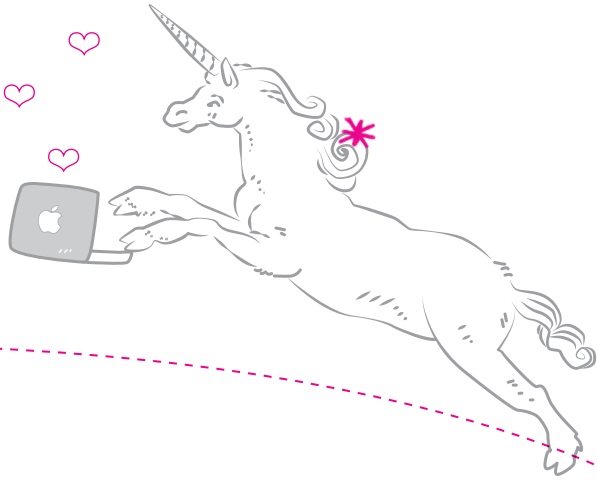


MONOCEROS

The Unicorn // July 23–August 22

While charismatic, you are also highly sensitive about your appearance and take great strides to craft a colorful persona. You usually attract more meek partners looking to bask in your bright personality, resulting in the less-than-fitting ones growing tired of your natural talents for your work being discovered and applauded.

Best way to sabotage your relationship: Constantly flaunt your many positive gallery reviews and backlog of SAIC Secret Admirers posts.

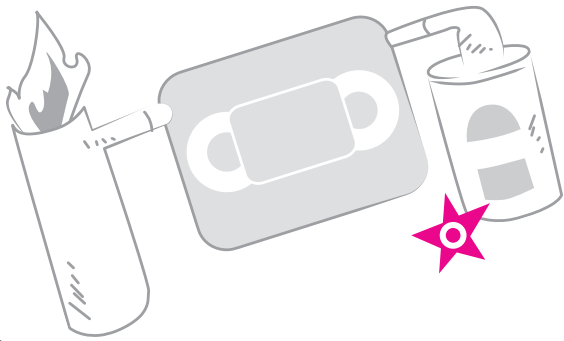


FORNAX

The Furnace // November 23–December 21

You revel in clever ways to rile people up and will fearlessly take on subversive projects. Your rebellious nature makes you irresistible to a wide array of romantic interests, but only the strong ones can keep up with your need for attention and quick-fire temper. Your breakups are usually the result of both emotional and sexual burnout.

Best way to sabotage your relationship: Pretend to mistakenly leak your sex tape only to later reveal that it was a fully intentional "artistic statement."

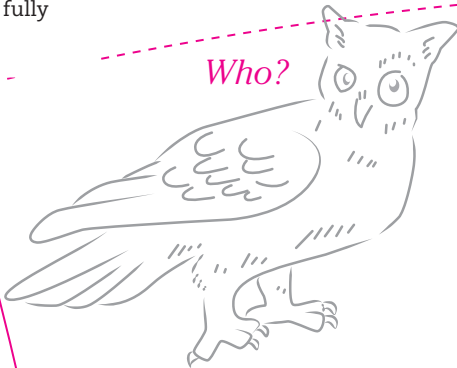


NOCTUA

The Owl // May 21–June 20

Most of your sex appeal is rooted in your sultry demeanor and penchant for playing tricks, a combination that drives people nuts (usually in a good way). Your breakups stem from your ability to keep secrets a little too well for your own good, resulting in your partners becoming frustrated by your lack of openness.

Best way to sabotage your relationship: "Neglect" to tell your partner about all of your other current partners.

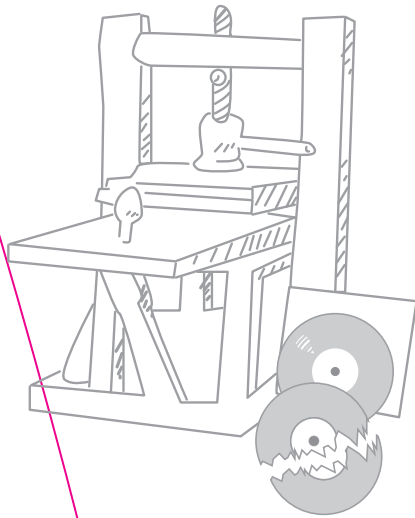


OFFICINA TYPOGRAPHICA

The Printing Press // January 20–February 19

You have a massive media collection and know your way around obscure pop culture references. Although you can be rather quiet and shy, you consistently blow your partners' minds, both between your artistic prowess and with your talents between the sheets. Most of your romantic relationships end, however, because of your timidity to be vulnerable and to express your true desires.

Best way to sabotage your relationship: "Borrow" your beau's favorite records and "forget" to give them back.

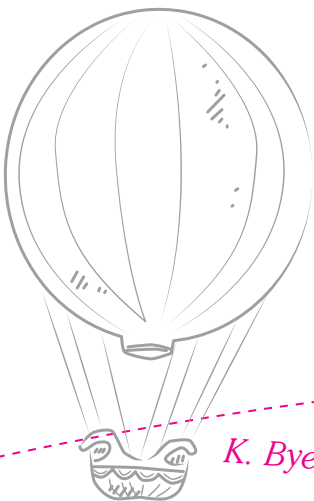


GLOBUS AEROSTATICUS

The Hot Air Balloon // October 23–November 22

An insatiable wanderlust grips your imagination, manifesting in spontaneous adventures both near and far. You work comfortably in nearly any situation thanks to your easygoing nature and love of history. Your partners find you irresistible because of your quirky, anachronistic lens on the world, but the wrong matches will quickly tire of your dreamy demeanour.

Best way to sabotage your relationship: Embark on a one-way trip to Iceland to research fishing folklore but fail to invite your partner, let alone tell them that you have left.

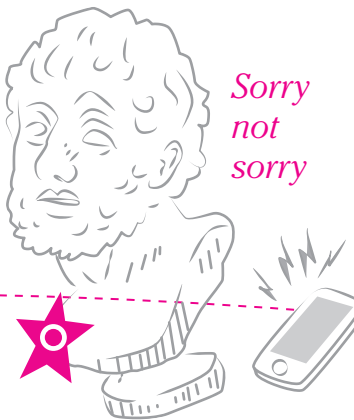


SCULPTOR

The Sculpture // March 21–April 20

Innocence turns you on, and you have some serious talent for finding the beauty in the everyday. While you are comfortable sticking to your sexual routine, you are not afraid to venture into uncharted bedroom territory and explore your deep-seated desires. Your motivation for professional success can turn away those who feel threatened by your boundless energy.

Best way to sabotage your relationship: Neglect to return your partner's phone calls and texts, then respond that you have been "too busy" to stay in touch.



What Remains

Barbara Diener, Pao Houa Her, Jon Rafman, Lieko Shiga

MAIN GALLERY

KATJA STUKE + OLIVER SIEBER: YOU AND ME

UPSTAIRS GALLERY

January 26–March 22

MoCP
Museum of
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mocp.org

Columbia
COLLEGE CHICAGO

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Joffrey Academy of Dance
Winning Works: Choreographers of Color
Mar 7–8



Joffrey Academy Trainee Graduate. Photo: Herbert Migdoll

Museum of Contemporary Art Chicago

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