

fnewsmagazine

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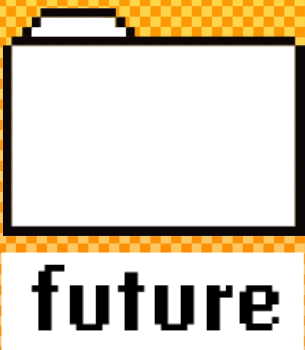
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From all the staff and faculty in
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**Congratulations,
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Commencement: May 11, 1pm, Auditorium Theatre, 50 E Congress Parkway

Join us at these upcoming SPB events at the Neiman Center:

Relaxation Massage: April 28, 4pm

Movie Night—"The Monuments Men": April 28, 4pm

Breakfast 4 Dinner: April 29, 9pm

Movie Night—"Words and Pictures": May 5, 4pm

Questions about anything SAIC? Get answers from studenthelp@saic.edu

Letter from the Editor

Reaching a milestone often prompts reflections on each of the advancements made towards the goal. We might take comfort or even gain confidence in the fact that the decisions we made along the way were not wrong. One could say this is what defines one's potential, a feeling we carry with us as we prepare for our next endeavor. This month we examine, as the academic year — and our publishing schedule — draws to a close, the notion of potential. When we move to do something new we know we will eventually realize our potential, be it for actualization or for our failure to do so.

This past year our writers have discussed projects of fantastic speculation and provocative capacity, as well as the terrifying events that shake our idea of what is unthinkable. The private sector's potential to realize commercial space travel was scrutinized, as were the intersections of art and science and whether they are inherently fruitful or impotent. We examined the potential for rhetoric in the media to alter public perception in the case of a scare like Ebola, and our designers visualized the event of the death of 43 Mexican students with whose political beliefs Ayotzinapa politicians did not agree. We called for a future in which free

speech is not met with violence like that which was perpetrated on Charlie Hebdo, and for a time when there are more full-time than part-time faculty on college campuses. These things are possible.

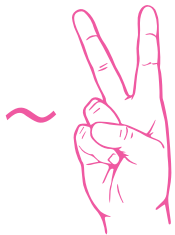
In the past 12 months, in addition to our traditional coverage of the arts, we probed the ways that work is spanning the disciplines, effectively (re)uniting them. We documented artists and others who combine art, science, and technology in ways that predict even more groundbreaking innovations. We noted the potential that digital platforms have for both making art and supplanting modes of funding for it.

In this, our final issue of the year, our content and design are inspired by everything we have the capacity to do, including making missteps. That loss of control, after all, has the potential to bring us to the leading edge. Former F News-magazine Web Editor Jessica Barrett Sattell looks at the way one group of artists is taking advantage of digital formats to alter ideas about "Internet saccharine," and writer Nola Weber's article on Identity Project illustrates the changing face of access to art, particularly that which addresses typically marginalized communities. The Museum of Contemporary Art

Chicago's claim of where its potential lies to cultivate greater access to the museum is called into question by Arts Editor Alexia Casanova, and columnists Alex Barnawell and Itunu Ebijimi suggest a variety of changes that Chicago's most prominent art school could make to increase inclusiveness for members of its diverse community.

Art Director Jordan Whitney Martin and Associate Art Director Berke Yazicioglu chose this issue's colors to evoke the promise for all things summer that the month of May holds. They chose former Art Director Chris Givens' typeface Potential Sans for its, well, name.

We cannot know how whatever each of us has will play out as the future proceeds, but we can take comfort in the fact that where we come from is a community that embodies vast possibility. And in that, there is true potential.



WEB EXCLUSIVES

MAY 2015

F Newsmagazine Fiction Contest

Additional entries to F's creative writing competition. (For our contest winner, turn to page 23!)

George Lucas Coverage

Weronika Malek recaps the director's recent talk at the Art Institute of Chicago.

Mad Men Viewing Party

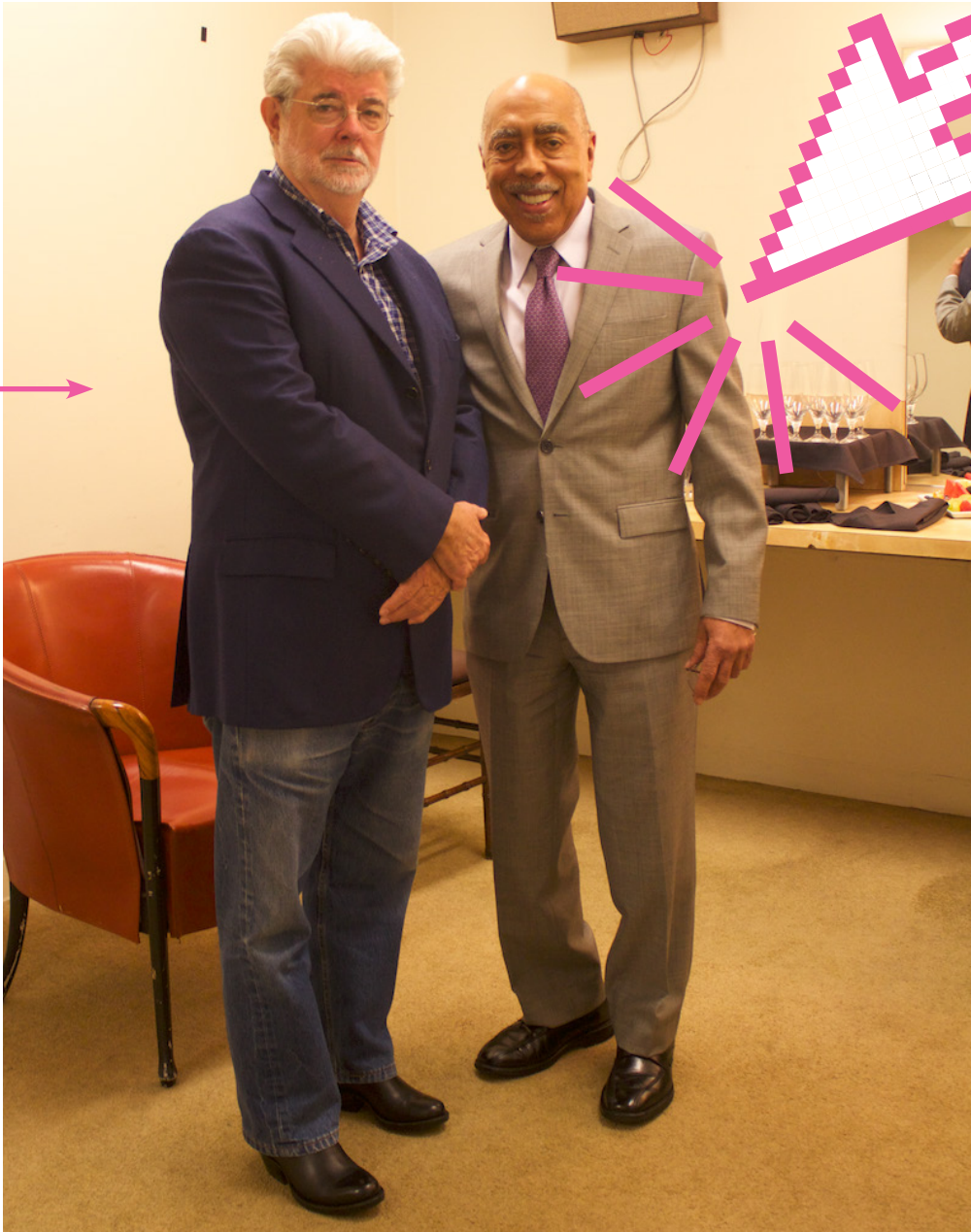
Arts Editor Alexia Casanova reports on a costumed celebration of the kickoff to the AMC show's final season.

SAIC's MFA Show

Photo coverage of SAIC's annual graduate exhibition.

Greetings From Bronzeville

Anne Calgano's travel writing class reports on the historic south side neighborhood.



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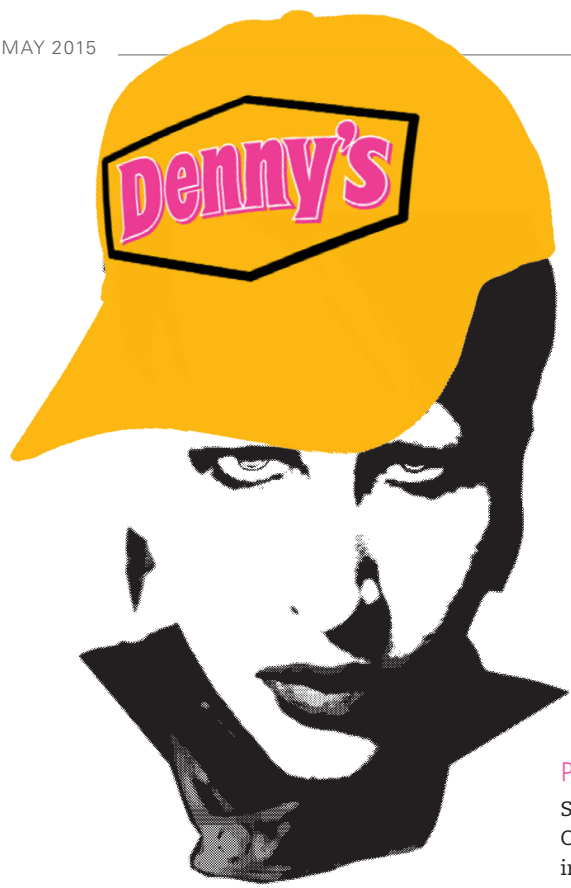
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In Brief

► Megan Byrne

Police Payout

Six months after a Chicago Police Officer shot Laquan McDonald 16 times in the head, arm, neck, chest, and right leg, the city has offered a \$5 million settlement to the young man's family. According to the Fraternal Order of Police, McDonald was found with a knife in the neighborhood of Archer Heights when police were responding to multiple car break-ins. Two squad cars surrounded the young man, who then damaged one squad car's windshield and front tires. The officer who supposedly shot McDonald has been placed on paid desk duty according to the Chicago Tribune. Critics of the report filed by police question why only one officer was placed on desk duty when McDonald was shot from various directions. Further, why the Chicago Police Department won't

release the video taken by a police car dashcam. An investigation is currently being conducted by the Independent Police Review Authority.

Too Many Bees

Early one Friday morning, a semi-truck rolled off of the road spilling a load of 14 million honeybees onto Interstate 405 near Lynwood, Washington. The Seattle Times reported that firefighters were instructed to spray the hives with a mixture of foam and water, resulting in clumps of dead bees littering the interstate. The shipment of honeybees from Sunnyside, Yakima County, were to be used for pollination at a Blueberry farm in Whatcom County. The total value of the bees were \$92,000.

Edward Snowden Bust

A group of ten anonymous artists created a 4 foot, 100 pound bust of NSA whistleblower Edward Snowden. The bust was placed on top of a war memorial dedicated to Prison Ship Martyrs of the revolutionary war near the Brooklyn Navy yard. The bust was fused onto the column early this April. Though the sculpture was removed and confiscated by city officials, galleries across New York have shown interest

in putting it on display for the public to see. After the bust was removed, the artists projected an image of Snowden onto the memorial.

71 Year-Old Reporter Sentenced

71-year-old Chinese reporter Gao Yu will likely be facing her third time behind bars. She was arrested earlier this year and charged with distributing state secrets to foreign media outlets. She is accused of leaking "Document no. 9", an offensive against liberal political ideas and values drafted by the Chinese government, according to the New York Times. Gao Yu has appealed against the seven-year sentence. She denies sending "Document no.9" to the Mirror Media Group, a claim supported by the founder of the group. According to her lawyer, the prosecution evidence that Gao Yu ever shared or even possessed the document. The verdict was based on a confession made by Gao Yu, which she apparently made under pressure.

Marilyn Manson Goes to Denny's

Like any celebrity, Marilyn Manson went to the chain restaurant Denny's at 2:30 a.m. after a concert he held in Lethbridge, Alberta. Shortly after he started signing autographs, he was punched in the face by a man in the chain-diner. TMZ reported that Manson called the man's girlfriend a bitch, provoking the conflict. Manson denied these accusations. A witness reported to the Calgary Sun that the man's punch was a sucker-punch.

illustration by Berke Yazicioglu



The Career + Co-op Center Events

Interested in doing a Summer Co-op Internship? Attend a Co-op Orientation to learn more,

— OR —

you may complete the Co-op Orientation online:

www.saic.edu/coop_orientation

*Please keep in mind you only need to attend or complete one orientation.



Summer Co-op Orientations

12—1pm
The Career + Co-op Center

Thursday, May 7
Thursday, June 11

Co-op Add/Drop Deadline:
June 26

Upcoming Career Events

Watch your email for upcoming summer career events and workshops.

- Documenting your work
- Resumes
- Portfolios



The Lazy Foodie

► Alexia Casanova

The MCA will launch a new restaurant in May 2016 as part of their master plan to create a more accessible museum. For the last edition of the Lazy Foodie, I have decided to turn this rude and sarcastic culinary column into a good deed, and give the MCA and its future chef a much needed helping hand. This menu, personally crafted by myself, includes some of the rarest and most expensive ingredients. It creates an unforgettable culinary experience for those who think vanguard happens on the plate too.

>> Soups + Salad

Calder Clam Chowder – \$18

Served with a clam shells mobile structure to contemplate from every angle. Sprinkled with micro-greens.

Arugulabramovic – \$28

Baby Arugula salad, toasted walnuts, thyme croutons, orange dressing and Pule Cheese. This rare Serbian donkey cheese is used in minimalist portion, recommended for connoisseurs. Salad served on a white plate with a side of rice grains in undisclosed quantity.

>> Entrées

Ai Weiwei Filet – \$86

Japanese Wagyu Beef filet in a red wine reduction with white truffle hash browns. Served with Chinese Matsutake mushrooms — rare mycorrhizal fungi grown under armed surveillance.

Bowie Burger* (Vegetarian) — \$20

Homemade black bean patty, red lettuce, green tomatoes, Montgomery’s cheddar, Portobello mushroom, onion rings, and lemon aioli. Served on an MCA Thin White Bread® with a tomato relish lightning bolt on top.

*All ingredients subject to change without notice.

>> Dessert

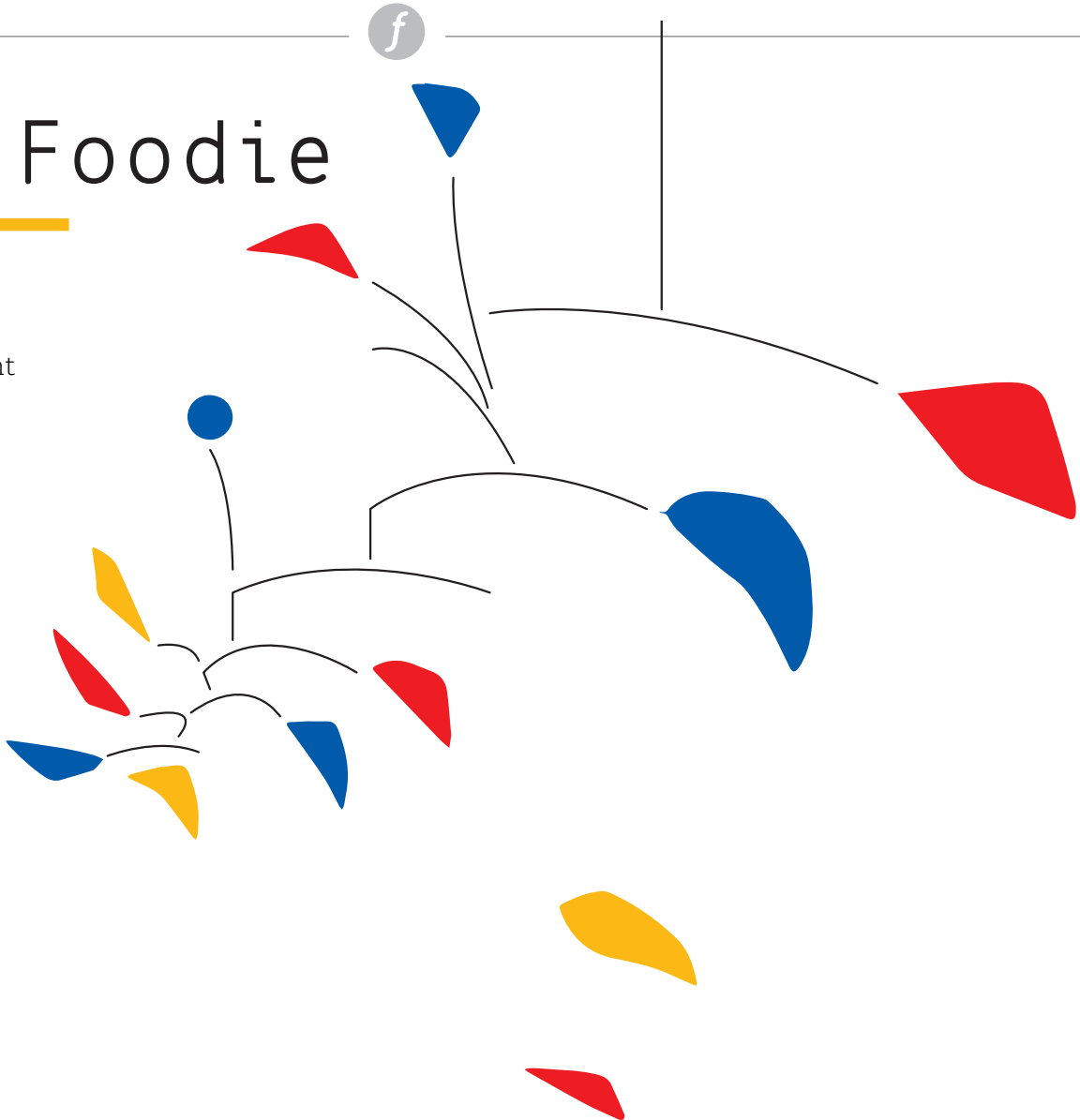
Sweet Salcedo* — \$12

An absent dessert for calories-counters and avant-garde enthusiasts.

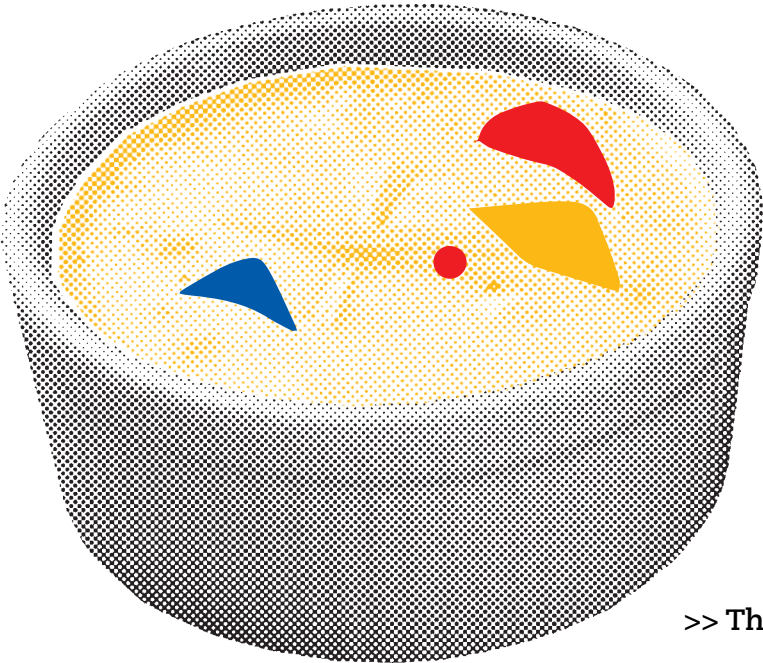
*All funds from Sweet Salcedo go to victims of political violence.

Fruital Abstraction — \$16

Gwanipa melon, banana, Abaté Fétel pear, Alphonse mango, strawberries. Served with a lime and passionfruit syrup, and mint coulis.



The MCA's New Menu



>> The Accessible Menu

Pollock Dog — \$10

Make your own Pollock-inspired art on your hot dog with our selection of sauces:

- Ketchup
- Mango-mint ketchup
- Sweet and spicy mustard
- Green peppercorn mustard
- French béarnaise
- Barbecue sauce
- Jalapeño sauce
- Piri Piri sauce
- Pico de gallo
- Thai cucumber relish
- Mayonnaise
- Lemon Aioli

Deep Dish Pizza Slice — \$10

Explore the layers of this state-of-the-art version of the Chicago Favorite.

>> Drinks

Coffee

Ubrew Roi — \$7

Made with imported Kopi Luwak coffee beans.

Cocktails — \$17

- Bloody Mendieta
- Bruguera Libre
- MirJavadov Mule



Pat's Pix

Some Cool Art Edition

May is upon us, which means that, sadly, this will be my final edition of Pat's Pix™. I struggled for a while to determine what, exactly, I should feature as my final set of Pix™. After countless late nights of soul-searching, I decided, since I am graduating from art school, that it would be fitting to feature some nice art that I think is good. I have chosen one painting, one performance piece, one photograph, one sculptural piece, and one movie.

Buried deep within each of these pieces is, perhaps, some semblance of an answer to the age-old questions that have plagued mankind since it first discovered that if you smear some mud on rock, you can make a thing that looks like a guy. These are great pieces of art! If your mom asks you this summer about what you learned at art school, you can just tell her about this stuff. She'll be blown away by how much art you know about!

Thanks, SAIC. It's been great. Good luck with everything. Hopefully we will see each other again soon.



Painting

Diego Velázquez's *The Immaculate Conception*

Velázquez painted *The Immaculate Conception* in 1618 when he was 19 and still living in Seville, years before he moved to Madrid or became a royal painter for Philip IV. The National Gallery in London, which owns the piece, explains, "The imagery is based on the New Testament (Revelation 12: 1-4 and 14) in which the author, Saint John the Evangelist, sees a vision in the heavens of a woman who bears a child and is attacked by a dragon." Velázquez's Virgin Mary is one of simultaneous strength and tenderness, knowing in her downward gaze, but peaceful in her posture. It is among the most breathtaking and humanistic religious scenes I have ever seen rendered, and it was made 400 years ago by a teenager.



Sculpture

Kara Walker's *A Subtlety*

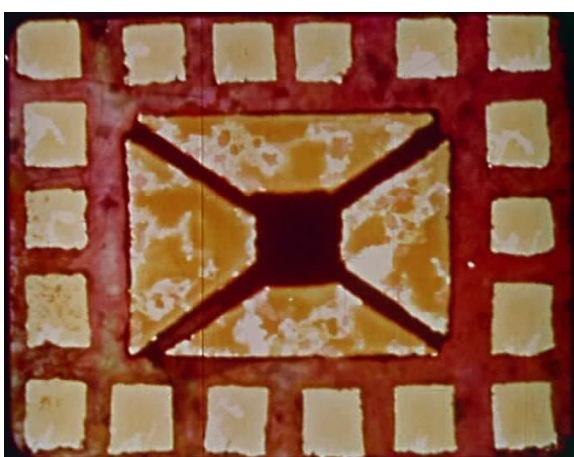
A Subtlety, Kara Walker's massive 2014 sculptural installation at the old Domino Sugar Factory in Williamsburg, is undoubtedly some of the artist's most provocative and successful work. The controversies that it generated due to audiences' reactions to the piece (or lack thereof) on social media served simply to point out the urgency of the myriad social and historical issues that led to its creation. I cannot think of another piece of contemporary sculpture that manages to solicit discussion in a more successful way.



Photo

Dorothea Lange's *Washington, Yakima Valley, near Wapato. One of Chris Adolph's younger children.*

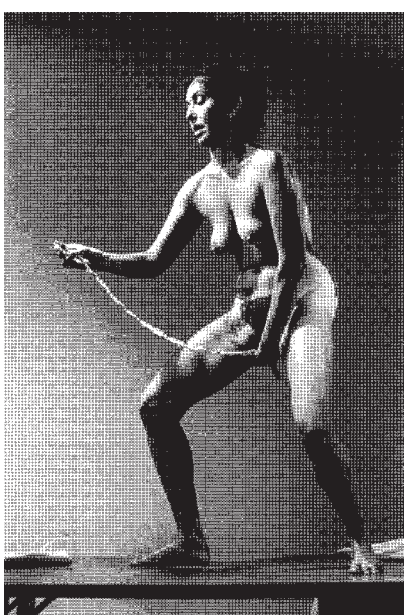
Lange's *Migrant Mother* is perhaps the photographer's best-known work from her time as a photographer under Roy Stryker for the Farm Security Administration, but the framing of her subjects in *Washington, Yakima Valley* (and the look of despondency captured on its central little girl) is arguably her most profound. This is the type of photograph that one sees and subsequently spends a lifetime unconsciously trying to emulate.



Movie

Harry Smith, *Film no. 3 (Interwoven)*

Harry Smith's *Film no. 3 (Interwoven)* made the avant-garde enjoyable without sacrificing the aesthetic ideals that informed its creation. The film employs meticulous animated imagery that has been painted directly to celluloid, simultaneously rendering it a hypnotic piece of materially-informed visual abstraction and a straightforward proto-music video. It's only three and a half minutes long — do yourself a favor and just watch it.



Performance

Carolee Schneemann's *Interior Scroll*

Interior Scroll, in which a nude Schneemann read from a scroll that she pulled from her vagina (among other performative elements) has become a legendary performance piece, conducted twice and memorialized simply through a small number of documentation photographs that continue to exist. The piece successfully employs the body in ways that performance artists are still struggling to match to this day, and the feminist issues that it spoke to continue to retain relevance forty years after Schneemann initially performed it.

Imprudence



Back by popular demand
20 Questions



20 Questions

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

1. What is the best lube?

Fanny: Water-based lubes need reapplication.

Silicone-based lubes need less reapplication and are great for fucking in lakes, showers, your neighbor's hot tub, etc. Be aware: some non-water-based lubes can weaken the effectiveness of condoms.

My favorite cheap lubes are:

Astroglide (silicone-based)

JO H2O (water-based) lube

Favorite Fancy lubes:

Liquid Silk (water-based)

Wet Original (silicone-based)

You can also use good ole fashioned saliva!

*do not use Vaseline or bacon fat or whatever organic shit you have in your cabinets. These can breed infection and unwanted bacteria.

2. My girlfriend wants me to smack her ass while we have sex, but I grew up with four sisters and am worried that it's de-meaning to her. What should I do?

F: Smack her ass, babe.

3. The guy I'm dating just told me he is bisexual. I'm worried that bi guys are just gay and aren't sure about their sexuality yet.

F: All people regardless of gender have the capacity for sexual fluidity. We need to eliminate this gendered double standard, which is rooted in heteronormative beliefs that female sexuality is malleable and male sexuality is intractable.

4. What do anal beads even do?

F: Anal beads are small balls attached to a string that, when inserted in and pulled out of the anus, stimulate the prostate and help achieve orgasm. Get to know your butthole size before purchasing.

5. My boyfriend won't go down on me and says he doesn't like the taste in general. He won't even try flavored lube. What should I do?

F: Dump him.

6. I am a woman, and I've never had an orgasm. How can I change this?

F: Explore that bod. Masturbate, try many different positions, ask your friends what they do to achieve orgasm.

7. I'm a girl, and I like being penetrated by multiple guys. Am I setting gender equality back several decades?

F: Gender equality is all about choice. Be safe.

8. If I pierce my nipples, can I still wear a bra?

F: YES. It may even increase stimulation. Enjoy.

9. What are your thoughts on titty fucking?

F: It's stupid.

10. What's a good "safe" word?

F: Great question. I suggest you use this as an opportunity to connect with your partner and choose a safe word both of you will respect and enjoy. My favorite safe word is "ampersand."

11. My partner wants to make a sex tape, but I'm nervous about it. Should I do it?

F: Only if you want to. And make sure that shit is not in the CLOUD.

12. should I bleach my asshole?

F: Nah.

13. What's the best-looking department at SAIC?

F: That's a tough one! All you freaks are hot.

14. Where is the best place to have sex in public?

F: It depends on whether you want to get caught or not. If you want to get caught, try Cloud Gate! It doubles as an amazing sex mirror. If private, try the Special Collections wing at the Art Institute of Chicago.

15. Fanny, do you shave your pussy?

F: I sure do babe. But that's just my style.

16. My boyfriend came in my eye by accident. How should I handle this if it happens again?

F: Rinse your eye out with cold water immediately. Semen tends to clump quickly! You can also try wearing safety goggles. Make sure you and your partner have been tested for sexually transmitted diseases that can also be spread by getting semen in your eye.

17. Can I give my boyfriend head after we've engaged in anal sex?

F: Babe, come on. Do not lick a penis after it's been in your butt!

18. I have a nightmare that this big, buff, asshole dude rapes me in the bathroom, but when he cums, he cums avocado puree. Can you interpret it for me?

F: Oh my god. No wonder you go art school. I think it means that you want to try to incorporate more omega-3 fatty acids into your diet, but you're afraid it will be unpleasant given your current snacking lifestyle.

19. I want to drunk dial my ex so bad.

F: DO NOT. BE STRONG. We usually drunk dial our exes when we experience self doubt or insecurity. But it will. Not. Help.

20. Should I kiss Kanye when I walk across the stage at graduation?

F: Obvi.



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.

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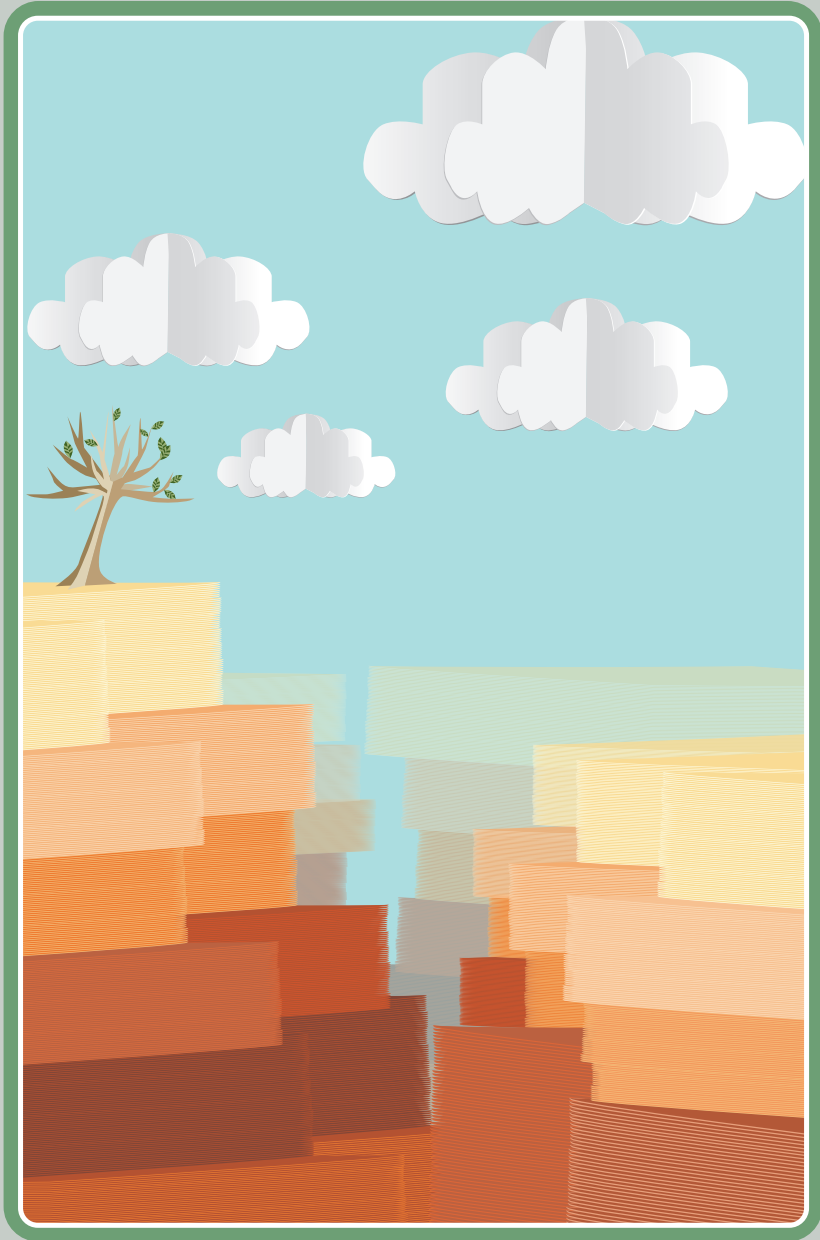
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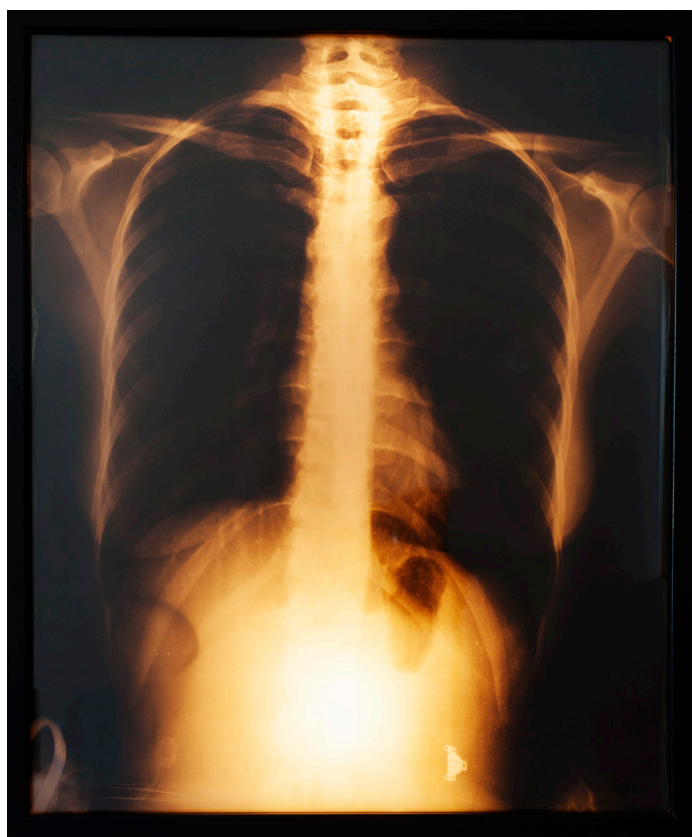
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5 QUESTIONS

Patricia Erens

This month, F Newsmagazine staff writer Paula Calvo sat down with SAIC adjunct professor Patricia Erens to discuss her project *Broken* (aka *Family Portrait*). Erens, who teaches in SAIC's department of Art History, Theory, and Criticism, has had work published in several books and publications, including *Issues in Feminist Film Criticism* (1990, Indiana UP, 4th printing); *The Jew in American Cinema* (1984, Indiana UP); *Sexual Stratagems: The World of Women in Film* (1979, Horizon Press); and *Akira Kurosawa: A Guide to References and Resources* (1979, G. K. Hall).

1. You mentioned that the images resemble found footage. How did you find these images?

Professionally, I am a film scholar; personally, I collect photography so I am interested in photo-based images of all kinds. One of my favorite experimental films is *A Movie* by Bruce Conner, which is an early example of totally appropriated found footage. But, unlike Conner's film, the x-ray images that constitute my wall piece do not come from an archive or a thrift shop, but from my own drawers. The x-rays turned up when I was downsizing from a large apartment following a divorce. The broken bones in two of the x-rays seemed symbolic of what was happening to my family. I felt the negative images carried a lot weight and contrasted with all the happy family photographs we had taken over the years. Perhaps I also felt that the negative images would reveal some deeper, hidden truths that often lurk within.

2. What made you decide to present these images in individual light boxes?

On a practical level, the images are only visible when there is a light shining behind to illuminate them. However, I liked the idea that each member of the family had their own, framed portrait, so to speak, and that when they were grouped together on the wall, they formed a unit. So, to a degree, I was denying history and reconstituting the family in my creative imagination. And, by giving each of the children their individual light box, I was highlighting a specific time when their injuries occurred. The stories are part of our family history.

3. Their individual presentation seems to invoke the method of the readymade. Is this something you considered?

I don't know that the readymade was on my mind at the time, but I do know that when I first discovered the work of Marcel Duchamp in my first art history class, he totally captured my imagination. It was not just the shapes, but it was also the intellectual component and the humor. He changed the way that I looked at every object. I think that the title *Broken* (aka *Family Portrait*) picks up some of Duchamp's humor. And, of course, the readymade also appears in pop art, which I was drawn to since its first appearance.

4. How does your global practice in history, theory and criticism contrast with this rather personal artwork you're working on now?

Just as I believe all art is political, I believe that most artwork is also personal on some level. All the classes I teach at SAIC relate to film and I am especially interested in the theory of "the gaze," which was first developed as part of a feminist critique of Hollywood film. I am most drawn to artists like Cindy Sherman, Ana Mendieta, Francesca Woodman and Emma Bee Bernstein whose medium, mostly photography, emanates from the personal, but whose artworks offer commentary on gender representation, as well as socio-political issues in general. These artists use their body as subject. And, in terms of the political, *Broken* (aka *Family Portrait*) says something about modern life and the fragility of the contemporary family.

5. Are there any recent works or exhibitions that have inspired you?

I think the current retrospective at the MCA of the work of Doris Salcedo reflects the aspects I have been talking about. Although she does not use her body in her artwork, she does make use of the readymade by incorporating domestic furniture, shoes, and other objects in her installations, thus combining the personal and the political. And, of course, an early tenet of feminism was "the personal is political." Salcedo, like many other women artists, uses non-traditional materials and methods in her work, for instance concrete and animal skin; she also uses stitching and sewing, which not only associates with women's work, but also with healing wounds. And unlike the usual intimacy of photography, Salcedo is working on a large scale. I find this exhibition both exhilarating and inspiring.



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.

It Sounds Better on Vinyl

Rosie Accola and Ada Wolin
Pick Their Record Store Day Favorites

Every year, thousands of record stores across the country celebrate Record Store Day — a day dedicated to the longevity of vinyl and the retail spaces that continue to thrive despite the increasingly digital world of music. This year's Record Store Day falls on April 18, and bands and artists like Tegan and Sara, The 1975, and A\$ap Rocky are releasing special edition records and EPs to celebrate.

Here at F News, we are firm believers in the ancient hipster proverb, "It sounds better on vinyl." So to celebrate, we have compiled a list of our favorite records.

Rosie

1. *Bella Donna*, Stevie Nicks.

Stevie Nicks is love. Stevie Nicks is life. Stevie Nicks is everyone's hopes and dreams personified. If you need proof of this, just look at the album cover for *Bella Donna*. The only person who can pull off a combination chiffon gown and cockateil bird accessory/friend is Stevie Nicks.

Bella Donna serves as Nicks' ascent into solo superstardom. Side A lets you know that Nicks is first and foremost a lyricist. The title track, *Bella Donna* is wistful and a bit nostalgic, referencing both the cosmos and poisonous fauna. *Stop Draggin' My Heart Around* with Tom Petty & The Heartbreakers is a quintessential early '80s rock duet that nearly reeks of hairspray and residual coke in the best way possible.

Unlike most albums, Side B of *Bella Donna* is a revelation. You flip the record, place the needle, and wait ... then suddenly the riff of *Edge of Seventeen* starts. That riff has a prowl rather than a rhythm — it shoves you into a girl rockstar consciousness. Then, just so you don't immediately ditch all of your footwear choices for gogo boots and swap out your wardrobe for shawls, Stevie brings you down a notch with *Leather and Lace*. The album closes with *The Highwayman*, and it's slow and cozy, guiding you to the realization that Stevie Nicks just took you on a magical musical journey, because that's the power of Stevie Nicks.

2. *So Tonight that I Might See*, Mazzy Star.

This record kicks off with the penultimate dreamy '90s sad girl song, *Fade Into You*. When you start a record with such a wonderful tune, it subdues the listener into a "let's lie on floor and stare at the ceiling" state wherein anything is possible. The rest of the record is equally ambient, mixing sweeping blues guitars with frontwoman Hope Sandoval's girlish and ethereal croon.

Much like a fine wine, this record pairs perfectly with over-priced bath products from Lush and the nagging existential doom that accompanies the end of the year. I highly recommend listening to this record while submerged in heaps of lavender scented bubbles that act as a physical barrier between you and your final paper.

3. *B-Sides*, Jesus and Mary Chain

This whole record is a collection of B-sides and acoustic singles from the band behind *Psychocandy*, so suffice to say it's a solid listen. It features stripped-down acoustic versions of their biggest hits like *Taste of Cindy* and *Just Like Honey*. When devoid of feedback, the lyrics of Jesus and Mary Chain's hits are really allowed the proper space they need to be appreciated. The haunting echo of, "And I tried and I tried/ but you looked right through me/ knife in my head when I think of Cindy" leaves the listener feeling uneasily serene. Other gems on this album include some feedback-laden Beach Boys covers. Essentially, it's the perfect summer soundtrack for your inner beach goth.

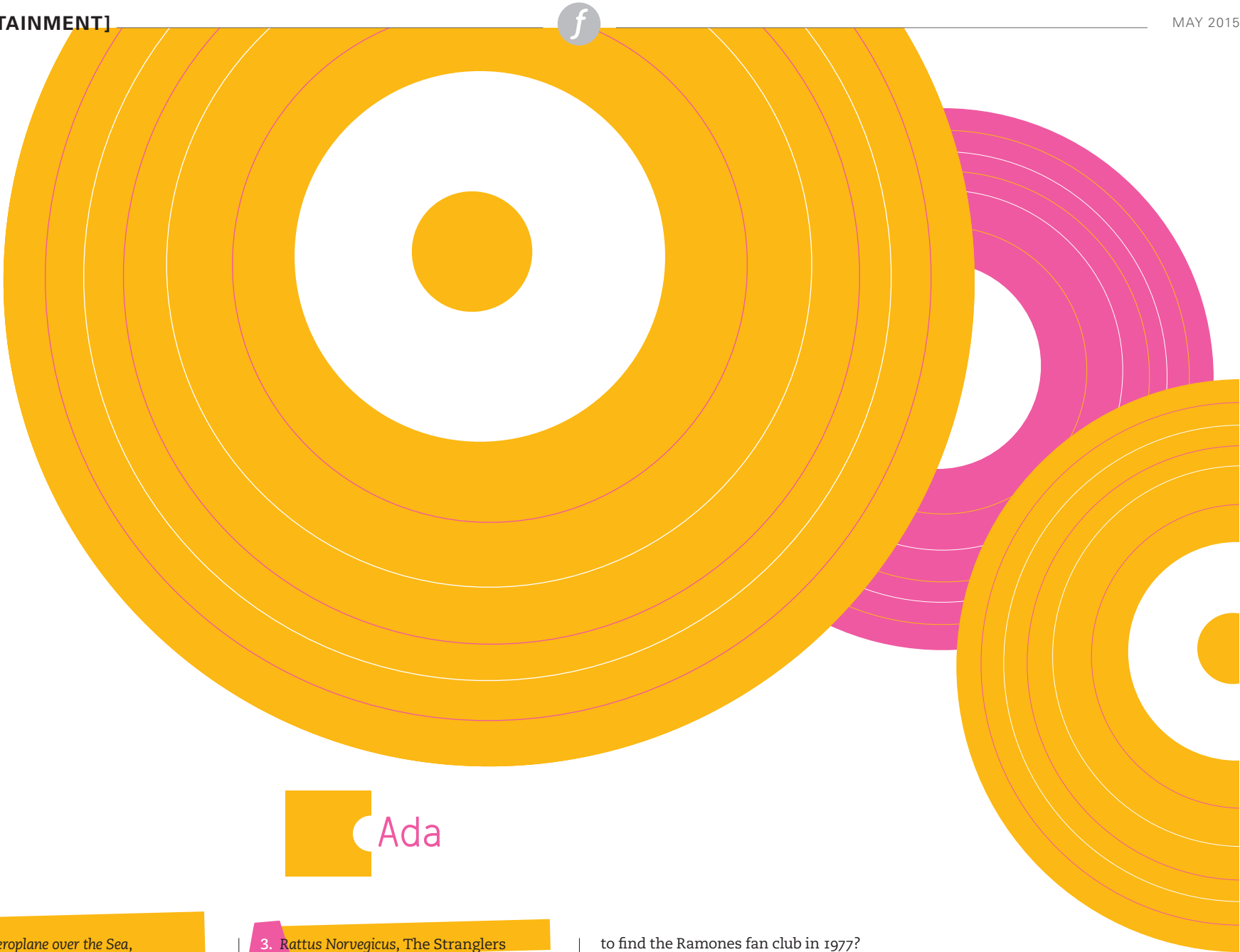
4. *The Graduate* OST, Simon & Garfunkel.

I found this record in a sale bin for \$2 at a record store in Michigan and it really is a little treasure. One would think that any album whose opening lines are "Hello darkness/ My old friend" would give the listener a real existential crisis, but the wonderful thing about this album is that Simon and Garfunkel had the presence of mind to intersperse the existential dread between these early '60s instrumental dance tracks. So really this album can serve the dual purpose of soundtracking both your quarter-life crisis and your Mad Men-themed birthday party.

5. *Say Yes to Love*, Perfect Pussy

The sleeve of *Say Yes to Love* is dusted lightly with glitter due to its sparkly "P,P" emblem, which serves as the cover art. The record itself is a reckoning, imbued with grueling, fast-paced lyrics. Frontwoman Meredith Graves writes more like a confessional poet than a singer. Her sense of syntax is as sharp as her howling vocals. Though the record is a mere 31 minutes long, that does not lessen its impact.

The takeaway from this album is a sense of fearlessness. It's an experiment in how it feels to let oneself go fully, to give oneself over to a greater artistic force. This is most evident on the album's clear stand-out track, "Interference Fits" wherein Graves waxes, "Nothing that comes and goes is you / But you can compensate for love's sake / And say yes, and make something together, something new."



Ada

1. *In the Aeroplane over the Sea*, Neutral Milk Hotel

This record is a cult favorite of mythic proportions. Despite what seems like overblown hipster prominence, Neutral Milk Hotel's sophomore album really is that great. It somehow manages to pull off concept-album glory with minimum camp and maximum sincerity. It's a beautiful album even playing through your laptop speakers, but vinyl transforms its lo-fi opulence to its best self. Vinyl has a somewhat reliable decrepitude. It lasts a long time, (if you basically take care of it), but you'll hear it age and weather. If you love your records as much as I do, they develop --ahem-- personality over time. Cracks, pops and hisses add to the atmospheric time-capsule bubble of *Aeroplane*, which is lo-fi to start with. Despite the sonic appeal of vinyl, there is no denying its additional appeal as an object; it feels like a relic, something precious to be preserved and physically possessed.

2. *Andy Warhol's Velvet Underground* Featuring Nico, the Velvet Underground

I don't usually listen to compilation albums. I prefer to listening to albums in their entirety, duds and all. However, this double LP is just too great to pass up. It's wonderful from start to finish, from *I'm Waiting for the Man* to *Beginning to See the Light*. By giving it practically a side of its own, it even gives you the chance to skip Sister Ray, just in case you're ... not feeling it. The album also looks so cool as the art rock document it is, the gatefold sleeve featuring a glossy print of Andy Warhol's Coca-Cola bottles.

3. *Rattus Norvegicus*, The Stranglers

When I moved to Chicago, I agonized for weeks over the ten records I was going to bring with me. This number turned into something closer to twenty, and this record was one I just couldn't leave behind. I love the Stranglers because I am a bass player, and this album is a true wonder of bass-domination. The songs are aggressive, but strangely melodic and catchy, mostly due to Jean-Jacques Burnel's amazing bass-lines that are fore-fronted in the songs, rather than just used to accent the guitar parts. *Rattus Norvegicus* may be sleazy. However, it's also unflinchingly intelligent, always sharp in its pretended crudeness. I love the ridiculous inner sleeve, which has the band posed family-portrait style in some spooky mansion, surrounded by cobwebs, a creepy baby doll, spears, and some taxidermy.

4. *Rocket to Russia*, the Ramones

Everything about this album is iconic. On the cover you see yet another grainy photo of the Ramones looking cooler than you ever will, lounging against a brick wall in teeny T-shirts, ripped jeans, and motorcycle jackets. You could spend hours trying to decipher the bizarre illustrations on the back cover and inside sleeve, which also conveniently provides you with the ever complex and nuanced lyrics;

"I don't care
I don't care
I don't care
About this world
I don't care (x3)"

All joking aside, this record is an essential part of punk history. It contains classics like *Rockaway Beach*, *Teenage Lobotomy*, and my personal anthem, *Sheena is a Punk Rocker*. You can't not dance to *Sheena* it's infectiously simple and stupid and perfect and inspirational. This album serves to remind Punk fans today that punk can be bright and happy, and still stick it to the man in a major way. And hey, another pro of having the physical record: How else would you know where

to find the Ramones fan club in 1977?

In case you find a time machine:
Ramones Fan Club
P.O. Box 269
Old Chelsea Station
New York, N.Y. 10011
You're welcome.

5. *Melted*, Ty Segall

Ultimately, this album makes the list for structural reasons. It's an imperfect album. It falls into that weird mid-album slump where the songs lose their urgency and start to drag a bit. Most albums have the occasional dud, but on vinyl, this could be disastrous, especially nowadays, when most people just download the hits and neglect the underdogs of the album. *Melted* is an awesome example of how a good track listing can save the structural integrity of an album. Just when Ty's losing you at *Mike D's Coke*, you have to flip the record, and in comes *Imaginary Person* and *My Sunshine*, two of the best songs on the album. Just like that, you're like, "Awwwww yeahhhh." You're back, you powered on to the B side, and it was oh so rewarding.

For a list of special releases and Chicago stores that participated in Record Store Day, head to www.recordstoreday.com. In honor of Record Store Day, dig out some of your favorite albums, watch *High Fidelity*, and go out and support your friendly neighborhood record store- Here's to many more years of keeping Vinyl alive!

Ada Wolin is a freshman in the BFAW department. When she's not trying really hard to finally finish *Ulysses*, she's drinking too much coffee and practicing the musical saw. Rosie Accola is also a freshman in the BFAW department. Her favorite Record Store Day activity is watching *Almost Famous*.

waxahatchee

ivy tripp



Alabama's Indie Darlin' Soars to New Heights

► Rosie Accola

As a lyricist, Katie Crutchfield, a.k.a. Waxahatchee, specializes in the transient. Rather than going for sweeping declarations of love and longing, she goes for the subtleties. Her previous albums, *American Weekend* and *Cerulean Salt* have gone for the stripped down guitar and an eight track aesthetic of indie folk scenes. Now, with *Ivy Tripp* Crutchfield is exploring pairing her poignant lyrics with some well-placed studio synths.

Though she's releasing this record through indie giant Merge, Crutchfield's D.I.Y. sensibilities are still evident. The opening track, *Breathless* starts off with a staticky lo-fi organ bolstering Crutchfield as she croons, "We could be good for days."

The second track, *Under a Rock* is reminiscent of Crutchfield's earlier work with its unplugged electric guitar accompaniment leading up to sprawling drums. It's similar to *Cerulean Salt's* *Misery over Dispute*.

A strength of the album is definitely the finesse of the track listing. Crutchfield's previous albums sometimes lost the listener by clustering the more mellow tracks together and creating a musical plateau. By contrast, *Ivy Tripp* experiments with the musical tension created by pairing mellow tracks with borderline indie pop singles.

With *La Loose* Crutchfield pairs breathy back-up vocals with a drum ma-

chine providing a '60s pop beat. The result is infectiously catchy, an indie ear worm for the masses. The bubblegum beat coupled with the shamelessly earnest nature of the lyrics is reminiscent of early '60s girl groups like the Ronettes or the Shangri-Las.

However, just because she knows her way around a pop song doesn't mean that Crutchfield deviates from her well-loved boundless garage rock aesthetic. For the second half of the album, the tracks maintain a jangly rhythmic quality similar to garage rock. The low-key afternoon-beach-vibes of tracks like *blue* where Crutchfield sings, "We/ we never leave the beach/ we'll grow numb to the mystique/ and the world spins as we sleep."

The ethos of the album seems most evident on tracks like *Poison* and *Air*, where the guitars are feedback laden and her voice is boundless.

Air was the first single off the album and it was clearly evident of Crutchfield's new artistic direction. The soaring vocals and layered instrumental tracks indicated the more musically sophisticated direction, which Crutchfield has been exploring.

It's clear that Katie Crutchfield has come a long way since she was part of P.S. Elliot with her sister Allison back in 2011. Surprisingly, Crutchfield seems comfortable with the bold implications of a studio-produced album. It seems like the

right format for Crutchfield to fully realize her vision as a musician, the opportunity to experiment with layering instrumental tracks and self-made back up vocals has only served to spotlight the subtle brilliance of her lyrics.

Crutchfield's skills as a lyricist have also improved significantly; with *Ivy Tripp* she seems much more self aware, acknowledging how the emotional pain afflicted within relationships often goes both ways.

Overall, the critical reception of *Ivy Tripp* has been great, garnering Crutchfield a *New Yorker* profile, and NPR's Eric Ducker called *Ivy Tripp* "fantastic."

Ivy Tripp has served as the perfect addition to summer festival season. She recently played at the Coachella Valley Arts and Music Festival. This May, Waxahatchee will be heading to Chicago with Chicago-based band Carbonleak. They'll be playing the Empty Bottle on May 8, a limited number of tickets will be available at the door. If you're like me, and the Empty Bottle's 21+ philosophy continually crushes your dreams, then you can catch Waxahatchee at Pitchfork on July 19th.



Rosie Accola is a first year writing student. She folds a lot of zines.

WHERE IS THE HUMANITY?

Alison Ruttan Explores Human Conflict



► Sarah Wheat

Alison Ruttan's current exhibit on view in all three of the Michigan Galleries at the Chicago Cultural Center asks us to take a look at ourselves as humans. While many might say, "Well, it's obvious that we are human," not many take the time to think about what qualities constitute us as thinking beings and whether the traits of aggression and violence have something to say about our humanness. These qualities of violence and aggression are exactly what Ruttan is after.

The exhibit includes one gallery of previous work entitled, *The Four Year War at Gombe*, while the remaining two galleries are filled with works that Ruttan created specifically for the space. *The Four Year War at Gombe* is a video, and photo-based work that is loosely based on Jane Goodall's observations of chimpanzees. During Goodall's extended stay at Gombe Stream National Park in Tanzania, she learned that chimpanzees are fully capable of waging war against one another, long term planning and strategic thinking. This particular group of chimpanzees had lived in peace together for many years when, suddenly, the group split into two factions and one group began to systematically murder their former allies. What took place was reminiscent of the many human civil wars that tear apart families around the world.

Ruttan's photographs show humans acting in place of the chimpanzees. The photos are grouped together in order to capture certain moments during the bloody civil war and murders that took place as Goodall observed these animals. The photo groups start out humorous, with one person/monkey smelling another's butt while another woman/monkey scratches the other's armpit. Quickly, the photo groups escalate to become darker, scarier, and more haunting than one could anticipate images of humans acting

like chimpanzees to be. While the other two galleries include interesting new work, this gallery remains the most engaging and moving of the three in terms of a direct comparison of human brutality to that of animals. While prompting questions about our role as human, *The Four Year War at Gombe* reminds us that we are also animals.

The first gallery space shows an installation entitled, *A Bad Idea Seems Good Again*. Unlike her earlier work, here Ruttan is dealing strictly with humans and the much darker theme of violence against civilians during the Israeli bombardment of Beirut in 2006. She has created very simple, international style buildings out of ceramic, which she then destroyed to mimic photos of the bombing that she found online. The tables on which her works are placed is an interesting and beautiful choice. They create a sort of ghost landscape with buildings located at different levels due to the structure of the tables. Though the ceramic buildings are thought-provoking in themselves, the spacing of the works around the room creates a perceived sense of desolation and loneliness that add drama to the installation.

The third and final gallery space is filled with a work entitled, *Line in the Sand*. Here, she is using model automobiles that were bought online to depict a giant highway through the sand. Quite literally, she is depicting a miniature version of what it might have looked like from the sky when U.S. military bombed retreating soldiers and civilians leaving Kuwait in 1991. Depicting what happened on this "Highway of Death" in an artwork is an extreme task to take on. The toy cars used for the piece drew the attention of many children who felt invited to play with the sandbox. The security guard on duty seemed about ready to jump on the next person who tried to touch it. The fact that

the work was so small contributed to the feeling of humans as tiny and insignificant in the wake of power and aggression. At the same time, the work is large in that it takes up an entire gallery. The paradox of depicting an event that happened rather quickly using a method that appears to have taken a considerable amount of time is also evident.

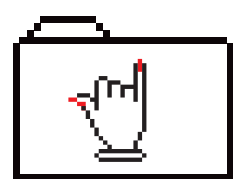
Ruttan's three installations shown together create an interesting moment for self-reflection for the gallery visitor. As it states on the introductory wall text, chimpanzees have 98% of the same genes that we as humans do. Through *The Four Year War at Gombe*, we can assert that these genes enable both humans and chimpanzees to commit heinous acts of violence against their own kind. This begs the question, are violence, hate and aggression biological attributes that are born into us or do they develop after birth? Are they part of what makes us human? If your answer is a resounding NO then it might be worthwhile to contemplate these shells of objects (the destroyed buildings and cars) left behind by human destruction. Where is the humanity in all of this? Humanity is absent in those paradoxically human centric artworks and one is left to wonder, is there any hope of finding it at all? The exhibit will be on view until May 10, 2015.

Alison Ruttan is an Associate Professor of Contemporary Practices and Arts Administration and Policy at the School of the Art Institute of Chicago.

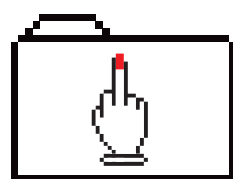


Sarah Wheat is the Social Media Manager at F Newsmagazine. She is pursuing her MA in Modern and Contemporary Art History at SAIC.

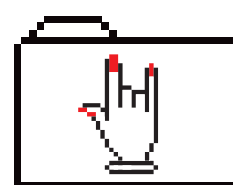
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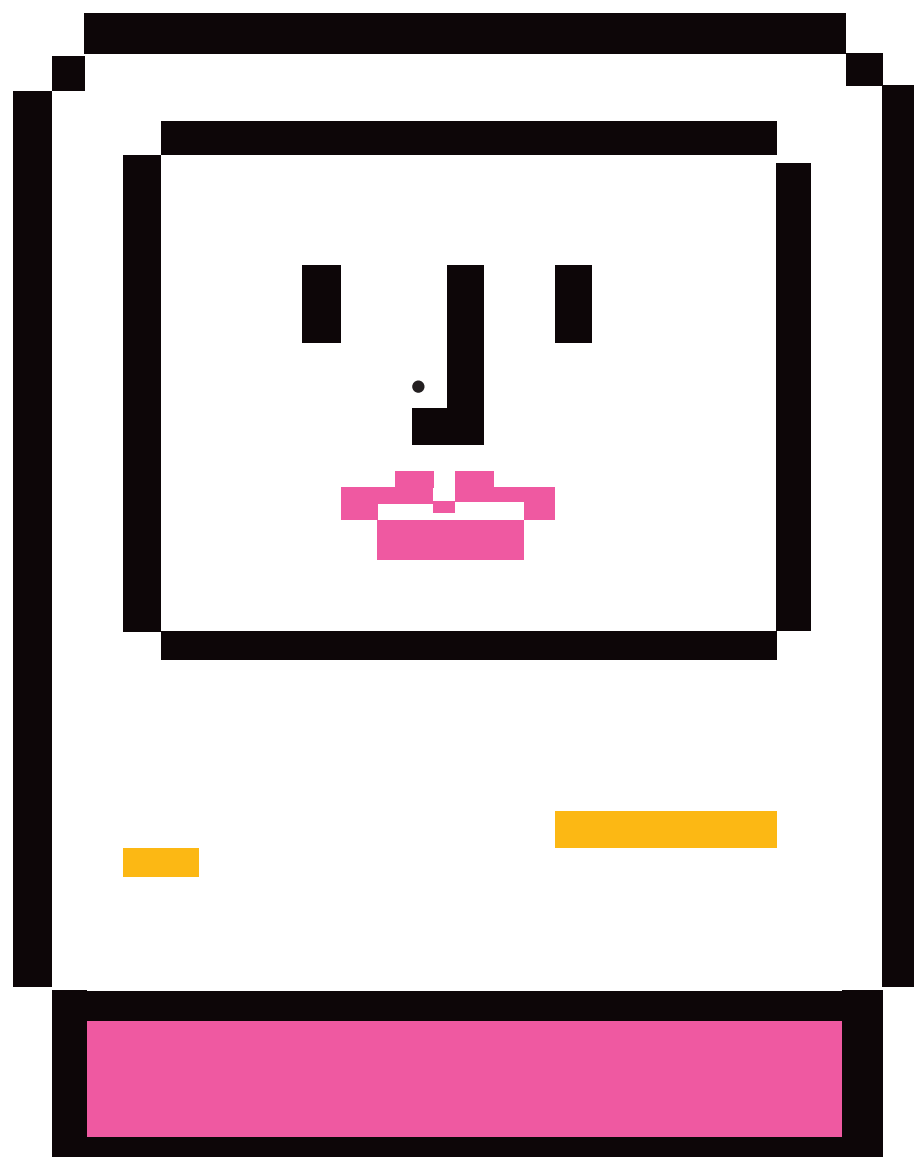
may



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The Singularity is Dear

**cybertwee's new form of
feminist artist collective**

► Jessica Barrett Sattell

The ♡♡ cybertwee ♡♡ Facebook group hosts an infinite scroll of member-sourced posts conjuring digital sincerity, softness, and sweetness. Any visit to the page yields images such as those of hands modeling fake nails made from circuit boards, women sporting 3D-printed dresses with sparkle-emblazoned sneakers, pastel-toned pixelated landscapes, faux-fur smartphone cases, or a dildo carved completely out of rose quartz.

The group is also on the front line of an evolving discussion on what Rhizome Artistic Director Michael Connor describes in a February 2015 editorial as a “defense of Internet saccharine.” Cybertwee, according to founder Gabriella Hileman and co-founders May Waver and Violet Forest, is “a crowd-sourced visual and sonic vocabulary, an aesthetic, genre, brand, ideology, and way of life.” The artists’ webpage adds another layer to the definition: “If cyberpunk had a cute kid sister that was secretly better at coding.”

Literally, “cyber” refers to computers and technology, while “twee” is British slang for “excessively sweet,” and by extension, the Twee DIY music movement of the late 1980s and 1990s that emphasized tenderness in response to punk aggression. In its ideological role, Cybertwee draws deeply from cyberfeminism — which proposes networked technologies as spheres free from societal and gender constructs — in order to infuse intimacy into open-source communities.

Hileman, a Chicago-based new media artist whose practice centers on the body and identity as expressed in cyberspace, was an undergraduate student in Visual and Critical Studies at the School of the Art Institute of Chicago (SAIC) when she realized she had encountered very few women writing cyberpunk and science fiction, an issue that informed her thesis project.

“I wanted to look closer at the role that women play in those kinds of fictions as well as in the construction of identities online through text or avatars,” she explains. As part of her research, she started the ♡♡ cybertwee ♡♡ Facebook group with the intent to observe how femininity is expressed in online spaces.

On Facebook, Hileman met Waver, a Wisconsin-based artist who focuses on technology’s role in relationships, and Forest, a graduate student in Art and Technology Studies at SAIC (and F News-magazine’s Webmaster) who creates web browser-based work.

“A lot of my friendships have been initiated on Facebook,” Forest says. “I basically grew up online and not always talking to people face-to-face.”

The three soon found that they shared a number of interests, and all envisioned cyberspace as a place to foster sincere interactions. They decided to collaborate under the Cybertwee collective, using the Facebook page as their first platform.

“Facebook feels more like a community than other social media platforms, especially with the idea of mutual friendship,” Waver notes. “Instead of ‘following’ someone, you enter into a mutual visibility; they see what you’re doing and you see what they’re doing.”

Hileman, Waver and Forest decided to meet in real life in Chicago in fall 2014 to talk about Cybertwee’s potential. “Violet had the idea that we should write a manifesto, so we had a slumber party and drank wine and had cookies and M&Ms,” Hileman explains. “We set a typewriter out in the middle of the floor and started talking about our ideas.”

The result was the *cybertwee manifesto*, a document beginning with “the singularity is dear,” a utopian twist on computer scientist Ray Kurzweil’s famous theory that “the singularity is near,” or that society is approaching a point where technology will surpass human comprehension. It asserts that cuteness is far from weakness: “We are fragmented and multifaceted bbs.”

The group cites futurist and post-human works, including scientific feminist scholar Donna Haraway’s *A Cyborg Manifesto* and Australian artist collective VNS Matrix’s *A Cyberfeminist Manifesto for the 21st Century* (both published in 1991), as deeply influential.

“Microcultures tend to be fleeting, so to put ideas down into a solid form helps capture an essence of an attitude of a time,” Hileman says. “It’s a risky thing to do, since writing a manifesto calls for contradiction. Manifestos are set up to fail.”



“It’s a strong statement, but it’s also a great way to start conversation and bring awareness,” Waver adds.

Much of that conversation has stemmed from the Facebook group, which includes 678 members at the time of this publication. The three administer the group and actively contribute content, but otherwise allow members to post freely. Their intent is to create a safe, supportive digital space for people of all genders and disciplines to discuss and critique artistic

and feminist issues.

“There’s the bravado and aggression of male-dominated spaces and discourses, and at the same time there is pressure on women to be super resilient and outspoken,” Waver says. “I don’t think that my liberation looks like that of a man’s. It looks more like the context of Cybertwee in embracing vulnerability and emotional complexity.”

“It’s really important to us that we embrace being feminine, and that it’s ok to do so while being feminist,” Hileman says.



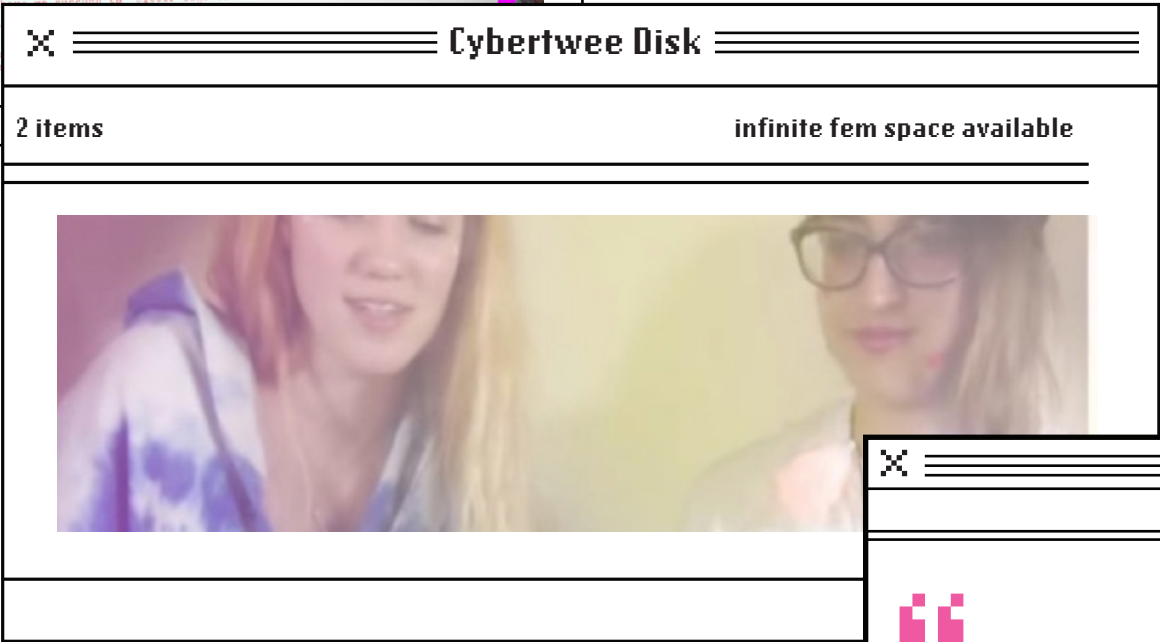
Cybertwee has therefore evolved a framework to address the ongoing discrimination that women working within technology industries and communities face. In a recent project, Forest critiqued the hyper-masculine culture of case modding — the practice of modifying a computer case in order to improve its performance — by retrofitting a computer inside of a Barbie Dream House. “Why is it that women don’t want to be part of

characteristic that is more empowering from a male standpoint, rather than a female one.

Science fiction narratives offer safe spaces to forge origin stories and new identities, and Hileman, Waver and Forest perpetuate Cybertwee as an intentionally open set of ideas ripe for re-appropriation. “The Facebook group is crowdsourced, so there’s so many different ways that people can interpret it, or come to it feeling like their life already involves Cybertwee in some way,” Forest says.

Artist-curated archives of images proclaiming new aesthetics have skyrocketed in tandem with the rise of social media platforms, and in this sense Cybertwee is not alone. “There are other kinds of cultures that are rising up in this same vein as us, and that’s why this ideology has resonated with so many people,” Hileman says. “There definitely was a hole in the Internet where this kind of femininity was missing. We are trying to bridge that, to patch it up.”

Cybertwee is rooted in its online iterations, but it extends into the physical world to unite under the banner of art.



that world?” she asks. “Is it innate that we don’t want to be hands-on with technology, or is it really our choice to feel that way?”

This echoes in some of the commentary that the three artists receive about their physical appearances, in addition to their work. While the majority of feedback is overwhelmingly supportive, there have been a handful of unwelcome reactions. Shortly after Rhizome published a review of Waver’s work this past winter, one man wrote the group a long message outlining in detail how he thought they could “do better,” discrediting Cybertwee’s basic tenets and encouraging them not to overlook distance and toughness in cyberspace.

“To say that it was mansplaining is kind of harsh, but that does feel accurate,” Hileman says. “It was like he was patting us all on the head.”

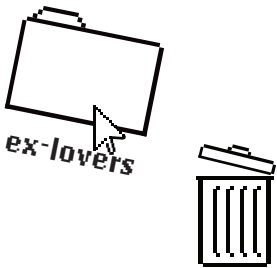
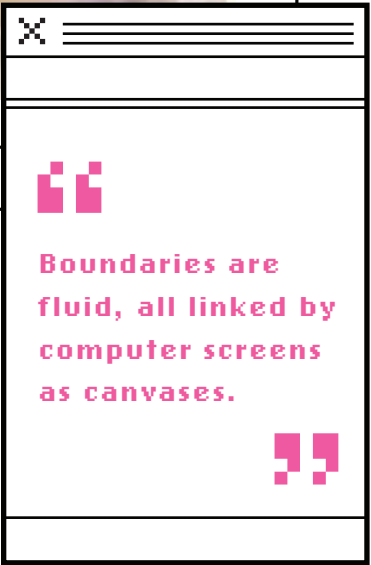
While Cybertwee aims to be all-inclusive, some members of both the online community and the Chicago art world have expressed intimidation or describe a “clique-like” specificity and perceived exclusivity to Cybertwee’s visions of feminism and femininity. Others have mentioned that cuteness tends to be a

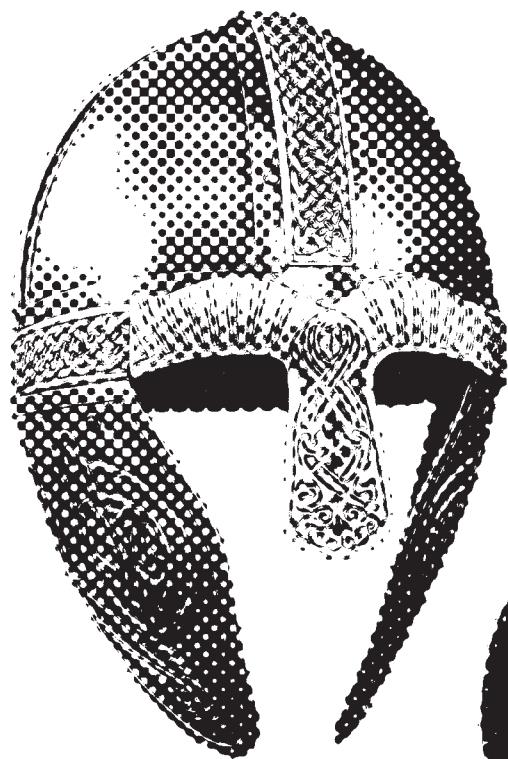
The three artists hosted a party with a number of DJ sets at a Chicago club in February, and more recently participated in an exhibition curated by new media artist Molly Soda at SXSW, and they have collaborated with multimedia publishing platform Newhive. Now, they are entertaining the possibility of curating a group show with crowdsourced submissions of visual and written work, in conjunction with a panel or discussion event.

In line with the historical trajectories of other futurist art movements, Cybertwee will eventually iterate what it will look like to live in a post-Cybertwee world. But for now, boundaries are fluid, all linked by computer screens as canvases.

See videos of interviews with the artists and a reading of the *cybertwee manifesto* at FNews-magazine.com.

Jessica Barrett Sattell is a Chicago-based design and technology journalist. She is more cryptopunk than cyberpunk and definitely cyberfeminist.





How Buddha Ended up in Scandinavia

Vikings Shatters Stereotypes at the Field Museum

► Weronika Malek

The Vikings — fierce, Scandinavian warriors and sailors, who came to America before Columbus — have fascinated the European and American public for centuries. Nordic sagas inspired Richard Wagner's operas; the Vikings' mythology was appropriated in Marvel's comics and movies about Thor; the TV series *Vikings*, which airs on History Channel and claims to be historically accurate, has been gaining popularity and recently been renewed for a fourth season.

Vikings — currently on show at the Field Museum until October 4th — is a touring exhibition organized by the Swedish History Museum. The exhibition provides the audience with solid information about the Viking Era (8th-11th centuries in Scandinavia) and breaks stereotypes about ancient Scandinavian societies. For instance, that the Vikings wore helmets with horns is a misconception established in the 19th century. It also reveals that the Vikings were composed of diverse groups with different customs and religions and that they did not call themselves "Vikings": the term was coined by historians. The Old Norse word *Víking* refers to "trade" or "raids." When they were not sailing the seas, the Vikings led life as farmers or craftsmen. By exploring the relationship between contemporary cultural conceptions and archaeological data, the exhibition familiarizes its viewers with diverse aspects of Viking life, from food manners to shipbuilding. The comprehensive overview of the historical information displayed by the Field Museum can be seen in about an hour and is both compel-

ling and easy to understand for visitors of all ages.

Even those who already know a lot about the topic will find nice surprises among the hundreds of amulets, weapons, jewelry, coins and crosses. For example, a Buddha figurine from India — found in Scandinavia — proves the large scale of the Vikings' trade connections. A particularly interesting section of the exhibition explores how Scandinavian customs were affected by the encounter between Norse religion and Christianity. Pendants with imagery referring to both Christ and Odin suggest how two traditions intermingled for centuries. It is also explained how the Christianization of Scandinavia affected contemporary archaeological data — in places where cremation was replaced by Christian burial (inhumation), scientists were able to garner more information from biological remains.

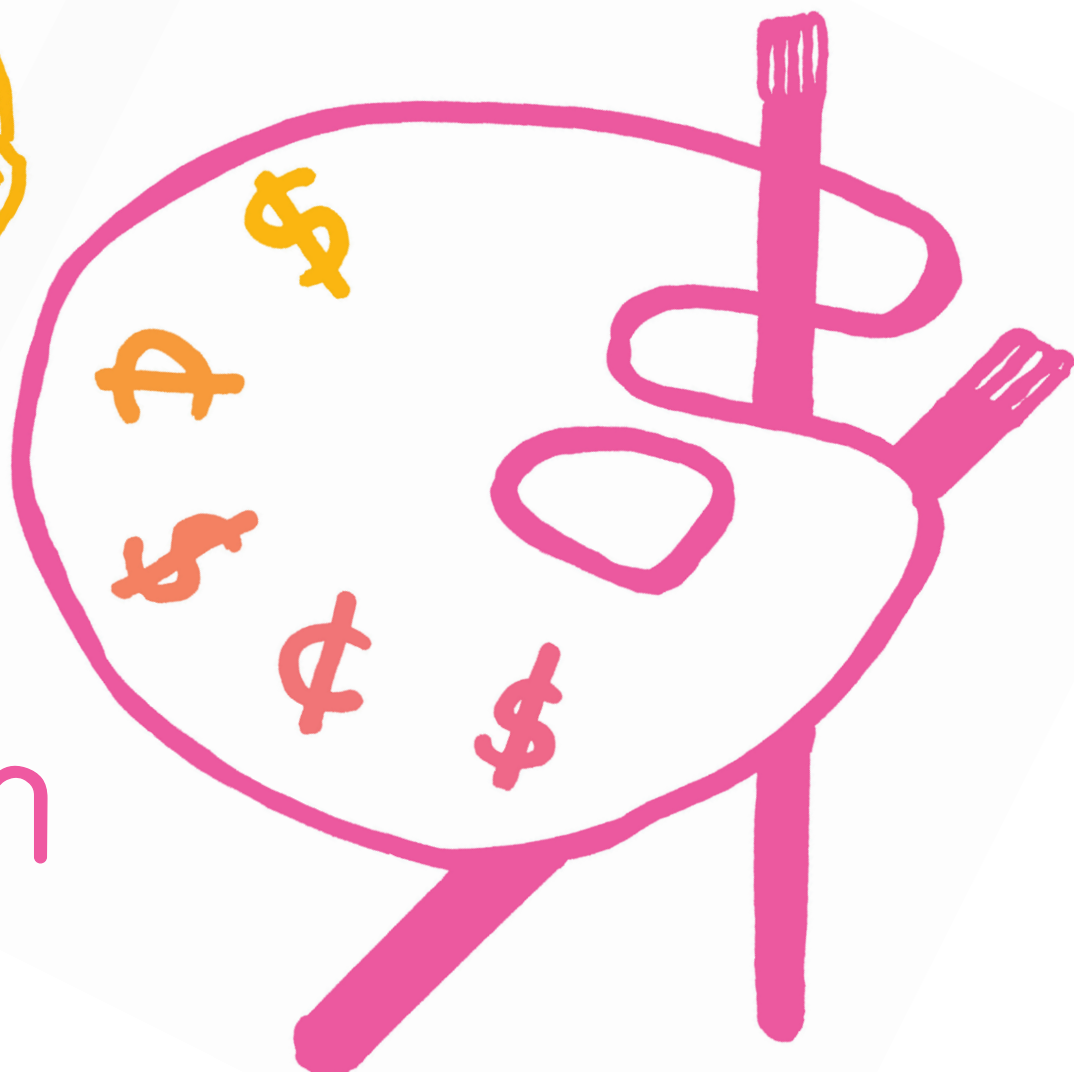
In addition to traditional, informational display, *Vikings* includes some interactive attractions. The visitors can learn about Norse creation myths through 3-D graphic visualization, test their knowledge about the Vikings through a quiz, or weigh in their hands a replica of an iron sword. These features serve as a supplement to the educational aspect of the exhibition than an attraction by themselves. Therefore, some visitors (particularly children) who expected "fun" while looking at graphically appealing advertisements that are posted all around Chicago, might feel a bit disappointed. However, *Vikings* might be a relief after experiencing how other museums seem to focus on entertaining young visitors more than on educating the general audience.

Unfortunately, the exhibition suffers from a lack of space. It seems that the displays were designed to accommodate a fewer number of visitors than is currently allowed at once in the exhibition. The space gets crowded easily, which impedes the audience from fully enjoying their experience. For example, the visualization of Norse cosmology requires some time to explore — the mythological Universe is divided into several parts, with rich commentary about each of them. However, there is only one computer screen provided for that attraction, so visitors feel like they can interact with it for a very short time to make space for others. Having more equipment for interactive features would solve the problem of overflow, but the special exhibitions gallery lacks room for it. With hundreds of objects displayed, even the information about exhibits is sometimes located so awkwardly it is necessary to lean over to read it. The Field Museum could have predicted a large interest in the exhibition and made an effort to find a better location for it. If *Vikings* had opened after the closing of *Vodou: Sacred Powers of Haiti* (another special exhibition in the Field Museum) the exhibition could have occupied twice as large space as now, giving visitors more room to learn and play. *Vikings* is definitely worth visiting — but with some patience, especially during the weekend.



Weronika Malek is a sophomore student focusing on Painting and Art History and Criticism.

That the Vikings wore helmets with horns is a misconception established in the 19th Century.



Cash for Creatives

How a Grant-awarding Nonprofit is Making Its Home In Chicago

There is a disconnect between Americans valuing art but being unwilling to devote public funds to artists themselves.

► Troy Douglas Pieper

Eight years ago the nonprofit United States Artists (USA) was founded to provide \$50K grants to 50 artists around the U. S. each year. One year ago, the organization moved its headquarters from Los Angeles to Chicago, where its new executive director, Carolina Jayaram, was based. She discussed the organization's first year as a member of Chicago's arts community and what it means for artists there and across the country.

"There are so many obstacles for artists," said Jayaram. "There are market pressures and limitations on access to equipment or exhibition opportunities." USA awards make it possible for some individual artists to focus on their practice. Some take a year off work to develop their artistic practices, some are able to address vital healthcare issues or to afford childcare. "We trust the artists to know how to spend this money in the best way possible," Jayaram affirmed.

In 1994 the National Endowment for the Arts (NEA) cut all funding to individual artists. The decision was based on pressure from the U. S. Congress in the wake of controversy over exhibitions of NEA-funded artists' work that some people found obscene. This was after Congress had already cut the NEA's budget by millions. In most developed countries

the arts are much more heavily funded by government. Jayaram agreed that in the U. S. "there has been a lot of historical shying away from public funding for the arts, especially for individual artists."

She noted a disconnect, based on a study done in the early 2000s, between Americans valuing art but being unwilling to devote public funds to artists themselves. Support for individual artists, Jayaram said, is "vital in feeding the best art that is being produced in this country."

Some recipients use their USA awards to establish artist residencies, hire studio assistants, or inject the funding into the arts some other way. "When we support the arts, the community will always benefit," said USA Fellow Nicholas Galanin, a multi-disciplinary artist and musician from Alaska. For him, one of the best aspects of the fellowship is that it puts him in contact with other artists he might never have met. "The community of fellows and artists with USA is by far the best resource." D. Sabela Grimes, a choreographer, writer, and composer from Los Angeles, said the events surrounding the award were a true community building experience for him. "This sort of engagement has the potential to infect and/or expand our relationship to our creative processes, our community partners, and our audiences."

Artists feeling free to take risks is also important to the vitality of their work, Jayaram remarked. For this reason USA awards grants to artists in the middle of their careers, when they may have become a bit more established and limited in taking the risks they would like to with their work.

Several Chicago artists have received the award both before and since USA's move to the city, including Nick Cave, Theaster Gates, and Latoya Ruby Frazier. Jayaram said the city has made USA feel welcome, in part because Chicago is so strong in the eight disciplines: architecture and design, crafts and traditional arts, dance, literature, media, music, theater, and visual arts. Since moving to Chicago, the organization has expanded its goals to include an assembly event for USA fellows, past and present, as well as members of the Chicago arts community.

Plans for the future include expanding the event to include people in the community at large, people perhaps "not as educated in the arts." Until then, Jayaram said, USA will continue the grant program for which it has become known. "One of the best ways to get art out there is to keep giving awards."



Troy Douglas Pieper is an MA student in Arts Journalism.



diaspora

Urban Bush Women celebrate 30 years of dance

► Alexia Casanova

The stage is in complete darkness except for a spotlight on a soloist moving slowly. There is no music, only a series of names pronounced in the microphone by an invisible speaker. Andrew Goodman, Maya Angelou, Rosa Parks, James Chaney, Katherine Dunham, Trayvon Martin, Eric Garner, and many more. The Urban Bush Women are celebrating 30 years of existence at the Columbia College Dance Center and the theatre is filled with an eager audience, waiting to (re)discover the company's most iconic works.

Water sounds are gradually emerging as the dancers start swinging and stomping. Their movement segments are prompted by one voice. Like soldiers in a military parade, they perform phrases and change directions following their leader's vocal cues. They are powerful; they appear fearless; they are female fighters, feminine warriors.

The dancers move to a series of rhythmic duets, stomping hard as they fill the entire stage, travelling through it in exciting cavalcades and dynamic leaps. Their energy is out of this world and seems incredibly contagious. The whole space is filled with a sort of ebullient aura, the dancers' rhythmic breaths becomes the soundtrack of this electric group experience. The choreography is an unexpected yet balanced alliage of diverse dance styles: post-modern morphs into explosive Krump-inspired moves, suggesting once again a war-like state, a continuous struggle.

The Urban Bush Women are not limited to dance. Moves stop to give way to singing on several occasions. There is humour, there is rap, there is femininity and a bouquet of divaesque attitudes. As part of the mash up performance, performers gather in a semicircle and, one after the other, introduce themselves through a witty rap song. They emphasize their bodily characteristics and their personality traits, celebrating differences and mocking stereotypes. The rap interlude literally brings the audience to their feet and all are clapping to accompany the performance.

Following *30th Anniversary Mash Up* which included the popular favorite *Batty*, the show takes a grimmer turn with the thought-provoking *Dark Swan*. As Yo-Yo Ma's rendering of Camille Saint-Saens' *The Swan* is playing, dancers are facing back to the audience on a three-quarter stance, trembling. They tremble continuously for a long two minutes. The micro-tension in their muscles to provoke each twitch



is hypnotizing; the physical control that such a small and quick repetitive move requires is literally breath-taking. Their collective trembling exudes sadness and pain. They seem rooted in an unbearable situation, sobbing, shaken by grief or maybe fear. After a painful 120 seconds or so, they alternatively get on the ball of their feet, still shaking, and travel back and forth in piétinés.

The trembling sequence ends and Maria Callas' *Casta Diva* starts playing. The dancers transition slowly from one suggestive pose to another, framing and pressing with their hands around their chest and their buttocks, sliding their hands down inside their leggings mimicking imminent masturbation. What I take to be a critique of the oversexualization of the black female body is crowned by a magisterial middle finger subtly dissimulated in an otherwise innocent port de bras.

Tendayi Kuumba, one of the dancers on stage, utters guttural sounds that sometimes evolve into scat singing as the others roll their hips. As the light and music start fading she stumbles on the same sound over and over again, "B... Bb.. Bl...B," and finally spits out a proud and

powerful "Black!"

The last piece of the celebration is *Hep Hep Sweet Sweet* a story of the music and life in the Great Migration, a thought-provoking and feel good piece all at once, set in a fictional nightclub. The playlist is a feast of jazz and blues with elements of boogie woogie and bebop. George Caldwell plays piano live, accompanying the dancers' moves and the voice of Tendayi Kuumba who sings once again to the great pleasure of the audience. The piece alternates narration, dance and songs, relating the anger of the people of the Great Migration, their grief and their joyful moments too.

The Urban Bush Women will return to the Dance Center at Columbia College during the 2015-2016 season. Don't miss this opportunity to discover the under-told stories of the African diaspora told by an outstandingly passionate and generous company.



Alexia Casanova is a proud alumni of the Trinity Laban Conservatoire of Music and Dance.

What I take to be a critique of the oversexualization of the black female body is crowned by a magisterial middle finger subtly dissimulated in an otherwise innocent *port de bras*.

Four Writers to Fall in Love With This Summer

► Megan Byrne

AWP, the Association of Writers & Writing Programs holds a three-day convention held in a different city every year. This year Minneapolis expected around 12,000 attendees at the conference. Along with some of the incredible panels, the AWP book fair hosted around 800 vendors ranging from graduate programs to literary journals to small press publishers.

The great thing about AWP if you are a writer is that there are endless readings across the city (with seemingly endless free drink tickets.) The bad part is that you inevitably end up losing hundreds of dollars in travel costs and guiltily, the book fair.

But perhaps the coolest parts about AWP are the offsite readings held from around 5 p.m. (when the fair starts to slow down) to late into the night. This year I admittedly attended solely poetry readings in Minneapolis because who could deny that Poetry readings are just a little more fun than Fiction ones. Here's a list of Poets and Fiction writers alike, who I watched read, and fell in love with earlier this April in a city where it can snow until 11 a.m. and then subsequently be 70 degrees at 4 p.m.



Ocean Vuong

A helicopter lifting the living just out of reach.

The city so white it is ready for ink.

The radio saying run run run.
Milkflower petals on a black dog
like pieces of a girl's dress.
— *Aubade with Burning City*.
Poetry Magazine, Feb 2014

Ocean Vuong is a 2014 Ruth Lilly Fellow and a 2014 Pushcart Prize winner. At 26 years old, the poet born in Ho Chi Minh City, Vietnam, has a polarizing reading voice that effortlessly silences any twitching in the room where he speaks. At the Devil's Lake, Cream City Review, and Linebreak reading, held at the 612 Brew Company in Minneapolis, Vuong was the last reader of the night. As he read, there was not a sound in the bar, not even the tapping of beers, the bartender stopped with her full attention on Vuong. Multiple people stood on chairs to catch a sight of the man with such a beautiful, soft voice, dealing blow after blow with his recounting of the JFK assassination. Vuong captured the room and subsequently the night. After he read, the city seemed more silent, and perhaps for good reason the lights were a little more soft and the lakes around the city a little less still, but silent all the same.

His first full-length collection, *Night Sky With Exit Wounds* is forthcoming from the famous Copper Canyon Press. He has two chapbooks out, *Burnings* from Sibling Rivalry and *No* from YesYes Books.



Meg Wade

"Dead bees tangled in my hair means July is almost over."
— *Field Notes: An Alchemy*. Nashville Review, Fall 2014

In a much different, less crowded scene, Meg Wade read for the poetry and fiction reading hosted by Nashville Review and Redivider at Bar 508. She is currently the Diane Middlebrook Poetry Fellow at University of Wisconsin-Madison. Wade earned her Masters of Fine Arts in Writing from the University of Arizona. She has been the recipient of an Academy of American Poets Prize as well as being an Assistant Editor for an anthology listing astounding authors called *Hick Poetics*, forthcoming from Lost Roads Press. The reading held at Bar 508 had a much different feel than the other poetry readings that night. The laughter from the reading filled the tiny open space, while outside noise from the bar leaked into the space as well. "I'm from a large Southern family so I'm gonna holler," Wade announced as she walked up to read to the impromptu reading space created. After reading a six-part poem called *Field Notes: An Alchemy* published in Nashville Review, Wade admitted that everyone has an inspiration in poetry, and that hers was Dolly Parton. She was talking season passes to see the Honky-Tonk queen ... for years. Meg Wade had a control over the crowd from laughter to a semi-sentimental silence, a best friend telling you what heartbreak really means. It was peering into a snow globe, looking at a whole beautiful world revealing itself after the trauma of it all has already occurred.



Irina Reyn

"The restaurant boasted that its dancers were all former Bolshoi Ballet corps ballerinas, although Anna believed they were shipped directly from Uzbek strip clubs."
— *What Happened to Anna K*. Simon & Schuster, 2008.

I hadn't actually heard of Irina Reyn until I attended a panel on Friday, April 10, titled Chekhov's Gun. The panel included a playwright, short story writer, novelist, and non-fiction writer. Reyn represented the novel part of the panel, where she explained suspense through Stephen King's *The Shining*. She went on to tell the audience that King, in his novel, uses distraction as a method of suspense. In the book, the head chef Halloran almost loses his life trying to save Danny. Reyn presented King's use of distraction and suspense hilariously, and had the entire room erupting with laughter while she breathlessly explained the chaos King provides by taking the reader through Halloran's entire escapade to come save Danny from the Overlook (and Jack.) Her presentation and masterful answers to questions led me purchase her novel which I've begun to read, and in two days I have almost finished an entire work. In her debut novel *What Happened to Anna K* released in 2008 by Simon and Schuster, Reyn explores the interiority of social structure in a much different group of Russians. This set are Russian-Jewish Immigrants in Rego Park, Queens, New York City. In this novel the protagonist, 'Anna K,' longs for freedom, much like the familiar and loved character Anna Karenina. But in this version, Anna K meets a young writer. This is a hilarious retelling of the classic Tolstoy story.



Danielle Evans

"You live like a white girl, you act like a white girl," said Jasmine, frowning at the picture and making her voice deep like she was Mr. Thompson." — *Virgins. Before You Suffocate Your Own Fool Self*. Riverhead Books 2010

Danielle Evans short-story collection *Before You Suffocate Your Own Fool Self* gained national attention when it was selected for countless national awards including Evans' nomination for the National Book Foundation's award for 5 under 35 in 2011. Her collection is comprised of eight short-stories that showcase her mastery of language ranging from funny to heart-aching to tender. Her characters live in a real world where they don't go swimming at their neighbors house without a their male friend, who is only occasionally around when he can't hang out with the white girls he's fucking because their parents are home. Evans collection exposes real lives, with all of their blemishes. In a panel she was featured on Thursday April 9 at AWP, Evans said, "There are two sorts of problems in short stories. There's a little problem, that propels the story and then there's the big problem, that keeps you up for six months after you read it." Evans has the little problems through each story, like her characters being painfully aware of the consequences of their actions, and the big problem, is the seeming innocence, the heartbreaking naivete that each character still manages to have. The collection explores race and what that means for black working class girls and boys who are on the cusp of adulthood.

F Newsmagazine fiction contest winner

"Ash"



► Jordyn Murray

The sitting room is like an incense burner, its air nearing opacity and fragrant in the dusk. In one corner of the room a record player masquerades sibilantly as the Royal Philharmonic Orchestra. It might appear to someone spying over the cinderblock wall from the alley that the man inside the room is frolicking along with Rimsky-Korsakov as he skips slightly to recover from a near-stumble over one of the heaps on the floor. The staticky music wafts out into the garden and covers, together with the crickets, the sounds of burning things.

The splintering wood approximates a savage sort of ruff the way that he holds the pieces, fanned out from one another around his neck in a gentle chaos. The concavities of his body are glazed lightly with sweat; to an outsider watching for long enough, his person would undulate slightly, distorted where the abnormal heat of the house met the cooling evening air. He moves with arms full to the voluptuous sooty stove sitting like a commander at the room's center. He feeds it a succession of severed furniture limbs, solicitously. The afterimages of the flames drift over the dimming openness of the room when he turns to gather the last of the wood. Dizzy for a moment, he stops to press a handkerchief to his forehead, the hollows beneath his eyes, the

rings of seashell-colored skin around his nostrils. Then he throws the handkerchief into the stove.

No one finds him exactly; it is the pulling of the dogs at their leashes that causes the neighbors to see the feet, wrongly angled toward one another. They know that something has gone south. They walk forward a little, see the others, confer across the street in strained voices.

One of them ties his greyhound to the stop sign at the corner and pulls his mobile out to dial the number for emergencies. While he's quavering to the operator the velvety dog frees itself and lopes over to the figure in the middle of the street. Its owner can't seem to put his lips right to whistle and it won't come to its name. They block the cul-de-sac off like good samaritans but no one goes over to separate the dog from the body.

He's certified dead at six o'clock by the paramedics. The hound has been locked in the nearest backyard until somebody can decide what to do with it.

Any idea why the deceased was naked? Next of kin? The neighbors incline their heads toward one another on the periphery; what was his name, again?

The sunhatted lady with the prematurely white hair volunteers to go into the house to see whether anything can be found out. Its front door gapes in the dry wind. Up on the canal, the sun burns

its last, jarring against the mild stroboscopy of the ambulance lights. The police haven't come yet.

What will remain: out in the garden, a layer of ash several inches deep. Inside the wood-burning stove, an incompletely combusted suit of clothes.

The landlord will have an easy time of it. Rarely has a renter cleaned up after himself so thoroughly, he'll remark to his daughter, aged five-and-a-half. Clipboard discarded, absently opening drawers in the kitchenette, he will realize then that he hasn't heard her clattering around the house for some time. He'll move quietly around the island, half-anticipating that a game of hide-and-seek has begun unannounced. Only when he realizes that one of the long glass sliding doors in the sitting room is open will he see her, smiling, hands buried in ash. He will feel a responsibility that stems from the smile still on his own face. He will feel strangely compelled. He will thereafter be unable to look at his daughter straight-on.



Read more of the Fiction Contest entries
at fnewsmagazine.com



Recommendations

Breaking the
silence is not
enough

► Alex Barnawell and Itunu Ebijimi

TOWN HALL was organized in response to the Spectacular Whiteness panel discussion at the School of the Art Institute of Chicago (SAIC). TOWN HALL was intended to be a space where students, faculty, and staff could come together to have an open discussion about silence, race, and how whiteness affects them. As well as to collectively come up with suggestions to make SAIC a place where students could have more support for these issues. Approximately 70 students, faculty and staff were in attendance.

The April 7th event was organized by Itunu Ebijimi and Alex Barnawell. Itunu Ebijimi is a Nigerian American student and artist at SAIC, who works at the school's Office of Student Affairs and is a member of the student group Black at SAIC. She uses She/Her pronouns. Alex Barnawell is a white, nonbinary transgender student at SAIC, who works in SAIC's Multicultural Affairs office and co-leads The League of Extraordinary Genders. They use They/Them pronouns.

Alex reflects here on the events:

In late February I was asked by my boss Rashayla Marie Brown (whom I also consider a dear friend) to participate in Spectacular Whiteness. Her idea was to "make the invisible visible" and take the onus off of herself, and other people of color, in leading discussions about race. She wanted white people to critically participate in such discussions because, regardless of our individual perpetration of violence, we as benefactors of a truly unjust system of racial inequality, are as much a part of issues of racism as those who are subjected to it.

After the panel, both Itunu and I heard mixed reviews from fellow students, as well as faculty and staff, ranging from "it was great," to "I thought it was nonsense," to "I was hurt and/or upset by this." I take my participation in events at SAIC and the creation of media in general very seriously. I do not want to turn away from my work when moments of conflict arise. I see it as my responsibility to seek understanding of other people's perspectives, see where I went wrong, and work to make the next situation different from the last one. It was clear that this conversation was not over, and that that the SAIC community needed a platform to discuss issues of silence and race.

I know that sometimes resolutions, healing, or mending broken relationships is impossible. The only thing I can do, to be accountable to my privileges, and the sovereignty of other people's experiences, is to show up, do the work that is mine to do, and try to love others as fully as is possible. Both Itunu and I feel strongly that space needs to be made, physically and culturally, for the dissonance of conflict in classrooms and on campus to be spoken about openly. Breaking the silence, however, is not enough. We also need to seek resolutions from people who felt silenced at the Spectacular Whiteness event (and at SAIC in general) to be heard. Who is more aware of what is needed than those who are feeling the pain of marginalization?

Part of what may have contributed to the feeling of being silenced at Spectacular Whiteness was the inherent structure of a panel discussion. It sets up a group of people as "experts" and the audience as the "listeners." It is easy for people in positions of privilege and power to ignore the experiences of others, and the struc-

tural framework of a panel amplified that hierarchy.

Itunu and I believe that everyone is an expert on their own experience. So, when we publicized the event, Itunu and I made it very clear that TOWN HALL was intended to be a non-hierarchical event. The structure was simple. Introductions consisted of names and attendees' preferred pronoun, and we asked people to speak about their identity. Some people shared their racial and ethnic backgrounds, their sexual orientation, or their gender identity, but we left self-identifying as open as possible.

We asked people to respond to four questions: Does whiteness affect you and how; Have you ever been called to or felt pressured to represent the whole of your identity group; What moment at SAIC have you experienced feeling silenced or, in contrast, what moment at SAIC have you felt heard or seen; What ways can SAIC improve, structurally and interpersonally, to meet everyone's needs and acknowledge systems of power and access?

Responses were intimate and consisted of similar but diverse experiences of marginalization. People spoke of being singled out, tokenized, looked down on, simplified, or flippantly laughed at because of their race. One student of color at SAIC was asked, "Why are you even here?" by a white teaching assistant in their class. One faculty member spoke of one of their white students' surprise that their black female professor would have something to teach them. Some attendees related being afraid to act in certain ways for fear of being characterized as the "angry black person in the room." Many attendees said they rarely, if ever, talked about these experiences of microaggressions and racism to others, especially to



a Meeting

for a Thriving Diversity on Campus

others who likely have not had similar experiences, namely white people.

Many people at TOWN HALL said they were angry about the way they had been treated by others, both inside of SAIC and outside of it. Many spoke of being saddened by and tired of their experiences of marginalization happening on a daily basis. TOWN HALL made space for sadness and laughter both. It was amazing to see and feel relationships being built out of the simple act of asking people to tell their own truths, and listening to others.

We then asked attendees, if there were no budget or practicality limit, how SAIC could improve itself to help a diverse community thrive?

These are some of the answers:

1 With the new plot of land that SAIC recently purchased create a center for the study of Race, Gender, and Sexuality. Students, faculty, and staff who are experiencing marginalization need physical space to share experiences and build a community. With this new center, create:

- at least three new full-time staff member positions
- a lounge, library, and archive of diversity activism efforts at SAIC and beyond
- a new category of student groups, which could be called affinity groups. (That means those groups focus on people with protected identity status. Give Affinity Groups funding managed by one of the aforementioned staff members. Make sure these groups attend and get paid to advertise for their groups at new student orientations
- at least three separate dedicated meeting spaces so the groups do not

compete for space or time slots and can collaborate more easily

- validate and financially compensate students who are group leaders

2 Add a mandatory course for all entering students that explicitly discusses systems of oppression, identity-based art work, recognition and acknowledgement of privilege, and how to ask questions respectfully.

3 Faculty and staff trainings on how to be an ally and make spaces safer and how to facilitate difficult discussions. Ask Contemporary Practices teachers to attend and follow the practices of Intersectionality Critique Exchanges (an event program piloted by Rashayla Marie Brown which brings teachers, artists, and thinkers from other Chicago-based institutions to critique work by SAIC students and think through issues of identity, marginalization, and representation together as part of this critique work)

4 Create programs and do outreach that connects alumni of color with other marginalized backgrounds with current students through an alumni group of color and/or alumni mentoring programs.

5 Build more community with students and the city of Chicago through connections with community centers and community colleges in Chicago.

6 Create programs that tutor high school and transfer students on how to build their portfolio in conjunction with National Portfolio Day.

7 Stop telling students to avoid places in Chicago because they are “dangerous,” which creates fear around poor or highly diverse neighborhoods

When trying to combat entire sets of systems that create and maintain racial inequality, SAIC community members can feel at a loss. Hegemonic systems of

injustice are often intended to feel unchangeable. At TOWN HALL, we wanted to break down the big needs for freedom and justice for all into smaller, bite sized portions. What can any individual do to break down injustice? My advice: work in manageable pieces and wherever you are, always trying to listen to the experiences of people who are going through struggles that differ from your own.

Our list of suggestions is modest and in line with efforts by other institutions of higher education. We are not suggesting that if in the future the recommendations on this list are completed, other problems and desires will not spring up in their place. Our hope is that if steps are taken to continue making space, physically and emotionally, to listen to others, and people continue to speak about their experiences and their dire needs for change, we can collectively do the work that makes a difference.



Alex Barnawell is a senior studying in the Fiber and Material Studies Department and the Ceramics Department.

Itunu Ebijimi is a second year student studying fashion design and dominating the world.

EXIT THROUGH THE RESTAURANT

Will the MCA's New Restaurant Diversify Its Audience?

► Alexia Casanova

When it comes to museums and public spaces, how do you define “accessible”? Entrances equipped with ramps for wheelchair users, texts on gallery walls in braille for the malvoyants, free tickets for younger people, seniors, and unemployed citizens, unpretentious public programs that make everyone feel welcome? The Museum of Contemporary Art in Chicago (MCA) recently announced, under the banner of accessibility, that it will have a new restaurant.

On February 20, Madeleine Grynsztejn, the MCA's director, announced the launch of a \$64 million fundraising campaign called the Vision Campaign, dedicated to “support the MCA's highly acclaimed programming renowned for engaging audiences with the most important art and ideas being produced today.” The museum has already raised \$60 million in private donations for the fund, including gifts of \$10 million from Helen and Sam Zell, Stefan Edlis and Gael Neeson, and Kenneth Griffin. Each gift represents 216 times the median annual income of a Chicago household, members of which are potential new visitors for this more accessible MCA in the making. Will they enjoy the idea of spending an extra \$100 for a family lunch in addition to the \$12 museum admission?

Vision Campaign funds are not all going to the construction of the restaurant. During the press preview of the Doris Salcedo exhibition on February 21, Grynsztejn explained that the Kenneth C. Griffin Charitable Fund's donation will go toward the creation of the Griffin Galleries of Contemporary Art, adding that parts of the fund will serve to create new educational facilities. Grynsztejn compared the MCA to millennials, also known as the slash generation, “those twenty-somethings who are psychiatrist/DJ, researcher/baker, coacher/singer.” The MCA has sought since its creation to blur the lines between disciplines and offer a plurality of activities. She mentioned the museum's dedication to the artists it exhibits and said that

now could be a good time to respond to its audience. “Our ruminations have brought us to the point where we are ready to literally physically embody our ideas about a new kind of accessible museum,” she said before announcing their revolutionary strategy to accomplish this.

The MCA contracted L.A.-based architectural firm Johnston Marklee to develop a master plan for the new museum including the new restaurant to open in May 2016. Johnston Marklee is behind the fashion boutiques of Maison Martin Margiela in Beverly Hills and the Menil Drawing Institute in Houston Texas. The museum also hired, or as Grynsztejn put it, started a new creative partnership with Mevis & Van Deursen, a cutting-edge graphic design firm based in Amsterdam. Some may wonder why a Chicago-based artistic institution would not choose from among the many local architecture and design firms rife with talent in their own back yard. Is this also in the name of accessibility?

Mevis & Van Deursen created a new visual identity for the MCA that Grynsztejn said is “exciting” and “embodies the museum's goals for access.” It will convey that the museum is playful, welcoming, smart, and open. The MCA staff described the collaboration with Mevis & Van Deursen as “essential to creating an accessible and powerful visual identity.” What does an “accessible visual identity” look like? We have to wait until the public launch in July to find out.

Both in the press conference and the press release, the MCA focused heavily on the new restaurant, giving little information about the educational facilities to be built. F Newsmagazine reached out to the MCA for a comment with no reply. It is certain that this educational area — currently being called “the engagement zone” — will be located where the museum's café is now. “We plan to make a space that will completely redefine the concept of a museum education center where visitors and artists share a welcoming place to learn, to linger, and to discover art and creativity,” said Grynsztejn, but she did not say

how the MCA plans to do it.

Many museums in the past have used traditional tools to create engagement opportunities for new audiences and become more accessible museums. Some may have decided to create partnerships with existing local and community organizations. Cool Culture, for instance, is a New York-based non-profit helping low-income families accessing cultural institutions in New York for free. Other museums, such as the Yale Center for British Art, have developed specific public programs for families with children on the autism spectrum. Institutions such as the Dallas Museum of Art have decided to increase their accessibility by doing away with admission fees completely.

None of these is the accessibility trailblazer that the MCA seems to be with its new restaurant. “We're all excited to think together about how a new restaurant can serve the MCA's vision of being a welcoming space that is a portal to art, social experiences, the creative process, and of course, great food,” said Grynsztejn. With their audience in mind, the MCA is hoping to “[increase] the museum's relevance and reputation while broadening [our] visitor base.” It seems the MCA has realized that the most valuable Chicago audience are tourists (as the city's Cultural Plan makes apparent), and it is now doing its best to become more accessible to overlooked communities of demanding palates and people with full wallets.

The MCA has undeniably high-quality and multidisciplinary programs. Its dance performances, for instance, never disappoint. Mariano Pensotti's *Cineastas* was one of the most exciting Chicago premieres of a great work of theatre in 2014. The Doris Salcedo exhibition currently on view has reconciled more than one person with the MCA's treatment of Latin American art, especially following the opportunistic *Unbound: Contemporary Art After Frida Kahlo*. It is a shame that the MCA's audience is not as broad and diverse as its programming.

The MCA does a lot for artists. It feels like a safe and exciting place to be invited

DEFINING ACCESSIBILITY

Since we are the main inspiration behind the MCA's organizational structure, we, as Millennials, thought the institution could consider some of our ideas for accessibility. Below is a diagram mapping various ways of making a more accessible (and awesome) MCA.

Beyonce concert

To be cooler, let's be honest. Also, the MCA should station her performance outside to share the Queen Bee love with the city.

Super Bowl commercial

To reach a wider audience and convert some sports spectators into art enthusiasts. Funds could cover a litter of pug puppies and an attractive celebrity representative.

Koi pond expansion

To host more living art. According to Chinese legend, Koi are considered to be a symbol for perseverance and prosperity. Their colors represent different fortunes, so the MCA should stock the pool with Kohaki, red fish symbolizing success.

Audio guide upgrade

To provide a more sophisticated listening experience. Hire Morgan Freeman or Judi Dench to narrate the path from Warhol's *Jackie* to Calder's *Four Boomerangs* through a set of Beats headphones.

Escalators

To provide seamless transitions from one floor to another. Also, they would enable everyone the right to make a grand entrance.

Sculpture Garden

Segway fleet

To permit mobility inside and outside the museum. They may also serve to bond herds of people in their communal embarrassment.

Paint job

To have a more aesthetic appeal. If the MCA painted the exterior grey panels with a bright color, the building may stand out more from the urban landscape.

Ball pit

To attract a younger crowd on the first floor, a level that's more physically accessible. The MCA could model the balls after Koons' work (by making them shiny) and boom, the experience becomes cultured.

MCA Shop

as an emerging or established artist. Its Chicago Works series, a recurring program showcasing the works of Chicago natives, is a wonderful springboard for artists and a great opportunity for audiences to discover local makers. South Shore resident Faheem Majeed will soon be part of this series, and his civically engaged practice and involvement with South Side communities could be a wonderful opportunity for an overlooked audience to feel welcome at the MCA.

It is unfortunate that a brand new restaurant is the MCA's most promoted tactic for creating a more accessible museum, because one must wonder whether the true motivation for the Vision Campaign is the museum's reputation.

It is okay for a museum to want to build its reputation as an institution, to host blockbuster exhibitions, and to have a fancy restaurant. It takes all kinds of museums to make up an art world. It is not okay to talk about accessibility when what is being most promoted will likely only recreate existing power dynamics in the arts. People who do not have the social and financial means to access museums probably do not have the means to access restaurants either.



Alexia Casanova is the Arts Editor at F Newsmagazine, and an MA candidate in the Arts Administration and Policy program at SAIC.

“IT IS A SHAME THAT THE MCA'S AUDIENCE IS NOT AS BROAD AND DIVERSE AS ITS PROGRAMMING.”



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All locker registrations will expire on **May 14, 2015.**

After 5:00pm on May 14 all remaining locks will be cut and any items
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Please keep an eye on your SAIC email and digiboards around campus
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and future locker clean outs.

*** And while you're cleaning out your locker,
remember you can donate your unwanted art supplies
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Columbus Building room 123 (M, Th, & F 2-3pm) or

Sharp Building room 312 (open during Shop hours)

Please note: Campus Security will not honor "DO NOT CUT" signs placed on lockers.

Questions? Email studenthelp@saic.edu

Final Gathering is a group show installed in the vast nothing of online space, curated by F Newsmagazine’s Multimedia and Web Editor, Patrick Reynolds, and featuring the work of 23 artists. The exhibition is comprised of digital sculpture, 3D-scanned works, digital illustration, and photography.

As the summer approaches, many of us prepare to move on to the next stages in our lives, careers, and relationships. In the face of this inevitable and inescapable transition, let us convene once more in celebration of the times we have enjoyed together.

We will embrace the gifts that contemporary technology has afforded us. While we may no longer exist alongside one another in the physical world, we can continue to celebrate the times we have shared in the comforting glow of illuminated liquid crystals.

Final Gathering opens on Friday, April 18, 2015, on fnewsmagazine.com, and will run indefinitely.



UPPER LEVEL
Digital Sculpture Galleries

EAST WING
Keith Tolch
Aubrey Manson
Livi Pasare

WEST WING
Yuehao Jiang
Jennifer Choi
Claudia Hart
little_deaths

LOWER LEVEL
River Pieper Online Center
for 2D Media Arts

JESSICA B. SATTELL HONORARY
DESIGN GALLERY
Christopher Givens
Jordan Whitney Martin
Berke Yazicioglu
Megan Pryce
Meghan Ryan Morris
Allison O’Flinn
Frederick Eschrich
Magdalena Wistuba
Monica Burciaga
Anna B. Snylie
Alex Kostiw

RAT REYNALDO MEMORIAL
PHOTOGRAPHY GALLERY
Max Leitner
Kimia Malecki
Natalie Miller
Paula Calvo
Derrick Woods-Morrow

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► Xin Xu

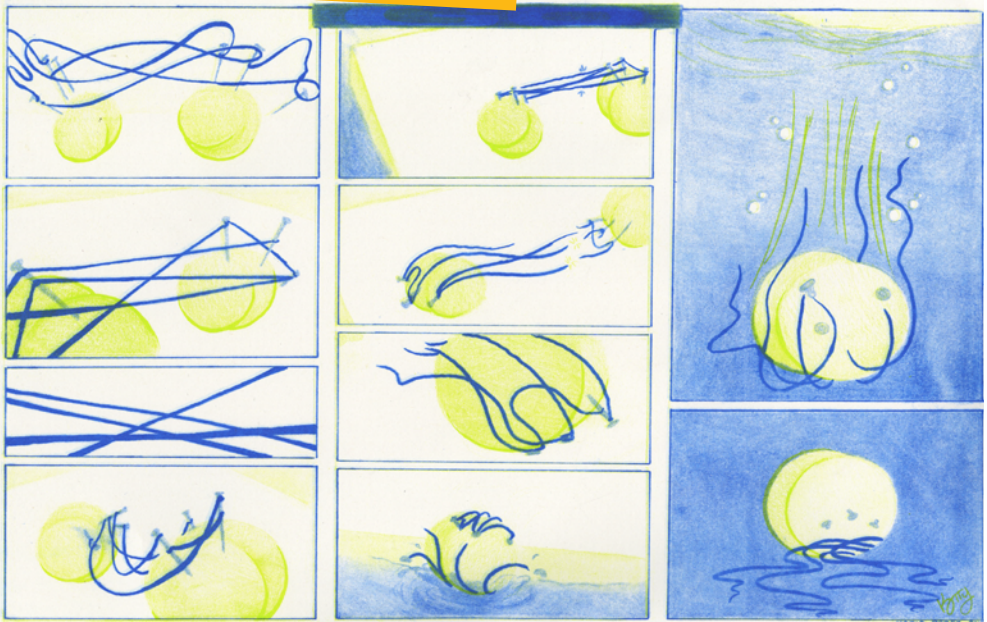


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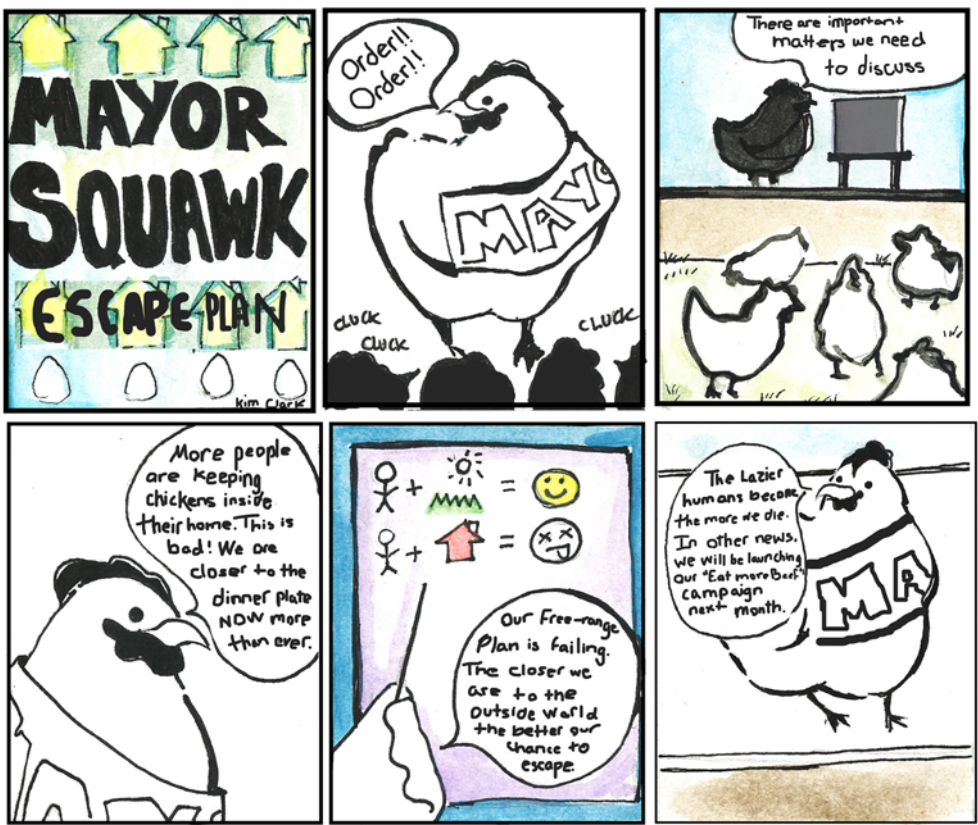


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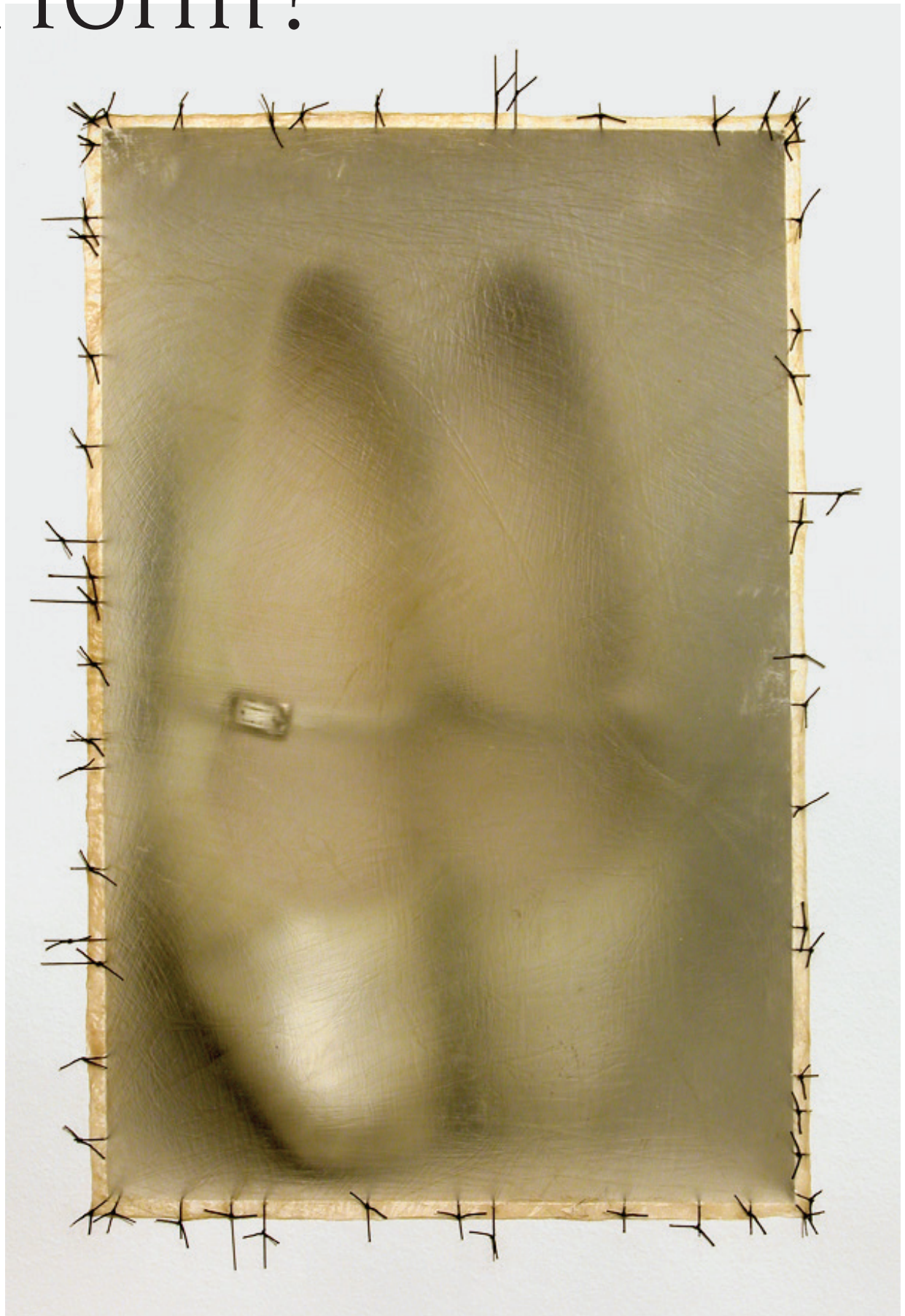


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Does memory have a form?



Doris Salcedo, *Atrabiliarios* (detail), 1992-2004. Shoes, drywall, paint, wood, onlaid fiber, and surgical thread. 43 niches and 40 boxes. Overall dimensions variable. San Francisco Museum of Modern Art, Accessions Committee Fund purchase/gift of Carla Esli and Rich Silverstein, Patricia and Robert Kennedy, Elaine McKee, Lisa and John Miller, Chad Schreyer and Gordon Freund, and Robin Wright.

Doris Salcedo

MCA Chicago presents a landmark retrospective of work by Doris Salcedo, featuring the Colombian artist's meditations on the aftereffects of political violence and the importance of remembrance.

Lead support for *Doris Salcedo* is provided by the Harris Family Foundation. Additional lead support is provided by Stefan Edlis and Gael Neeson, The Bluhm Family Foundation, Anne Kaplan, Howard and Donna Stone, The Andy Warhol Foundation for the Visual Arts, and Helen and Sam Zell. Major support is provided by Barbara Bluhm-Kaul and Don Kaul, Paula and Jim Crown, Nancy and Steve Crown, Walter and Karla Goldschmidt Foundation, Liz and Eric Lefkowsky, Susana and Ricardo Steinbruch, and Kristin and Stanley Stevens.

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