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# fnewsmagazine

The School of the Art Institute of Chicago arts, culture, and politics

APRIL  
2016

Fold back so the  
arrow points meet





# FNEWS

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Every month, F Newsmagazine challenges the School of the Art Institute of Chicago's community of students, faculty, staff, and security guards to submit artwork within a certain theme. This month we are asking for your "hottest Bern," or sexiest Sanders. All interpretations welcome.

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# fnewsmagazine

F Newsmagazine is a journal of arts, culture, and politics edited and designed by students at the School of the Art Institute of Chicago. The print edition is published eight times a year and the web edition is published year-round.

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## ON THE COVER

"See ya, bitches!" Alex Kostiw

What of the great ancient beasts remains in this world? Those myths, charged with magic — to what plane have they disappeared? Fold one third of our cover over so that the facing arrows meet, and discover the answer, inextricably tied to our April theme. This month's is my farewell cover. As I prepare to go the way of the unicorn in May, I hope you crease the page and find a glimmer of wonder. There is magic in your fingertips. Use it well, bitches.

## LETTER FROM THE MANAGING EDITOR AND ART DIRECTOR

**Ryan Blocker and Jarad Solomon**

It's finally spring, and here at F Newsmagazine we're starting to see the world with fresh eyes. This April issue is all about taking a closer look at things and realizing they may not be what they first appear. Alex Kostiw's cover illustration visualizes this theme. Upon folding, it reveals an entirely new image.

Priyoshi Kapur and Violet Callis shed light on the 2015 budget of School of the Art Institute of Chicago. This infographic shows the often unseen ways that the school's finances demonstrate its institutional priorities.

Rosie Accola walks through the complexity of Kesha's contract dispute with Sony, and how the singer gives a voice to the survivors of sexual assault. Zach Cooper's accompanying illustration cleverly represents the constraints on the performer, but at second glance reveals that Kesha's image is made up of the voices calling for her freedom.

Sam Schwindt unpacks the complexity of the Apple and FBI controversy — a case about what we believe the government should and should not be able to see about our private lives. Sevy Perez conducts an analysis of the identity systems of the 2016 presidential hopefuls, and explores what campaign design reveals about the candidates.

Steven Ford writes about artist Leonard Suryajaya's "Don't Hold Onto Your Bones" exhibition that confronts the frequently hidden complexities of familial and romantic intimacy. And that's only some of the thought-provoking work in this issue.

Here's to a new season of discovery and digging deeper! And pollen. Oh so much pollen.

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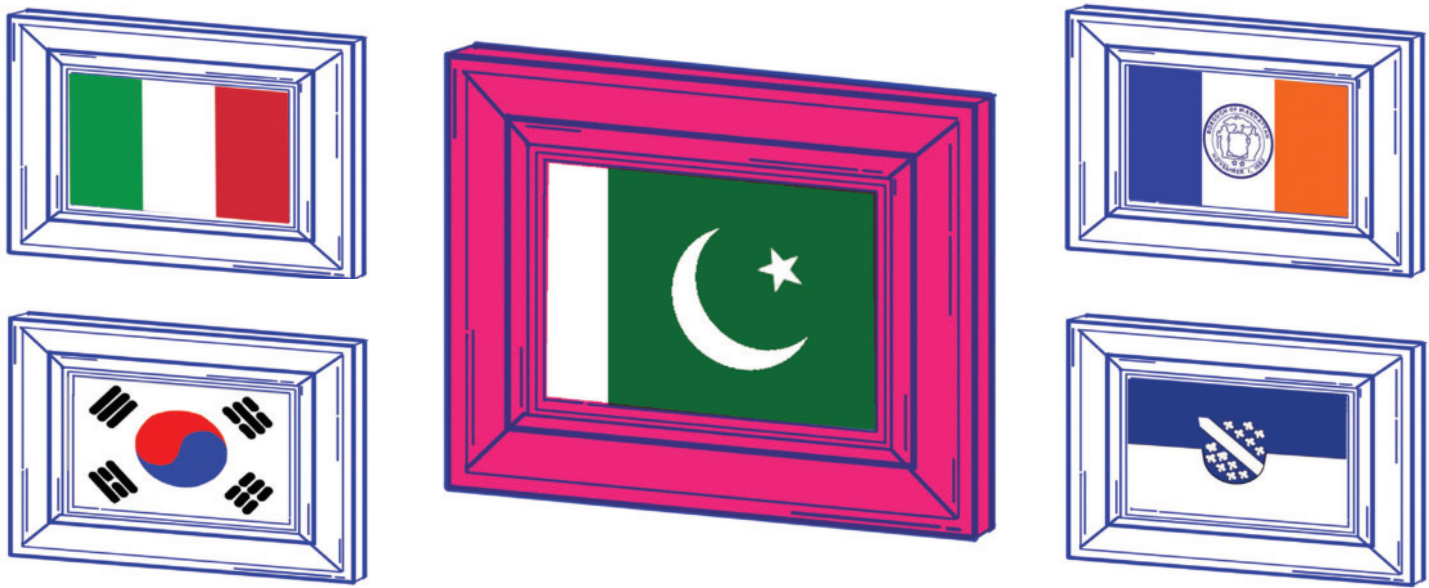
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# Arts Briefs



Kate Morris

Pakistan's First Biennale

Pakistan announced its first Biennale, to be held in Lahore in November 2017. Directed by interdisciplinary artist Rashid Rana, the event will focus on art and public engagement in the changing urban landscape of the city. The aim of the Biennale will help channel global engagement with the art produced in Pakistan. Lahore is home to two globally recognized artistic and cultural academies: the National College of Arts (NCA) and Beaconhouse National University (BNU). The Lahore Biennale Foundation (LBF) are hopeful this will promote balance and humanitarian concerns in the city and cross the boundary between the arts academy and the public sphere.

Flippin' Busts: Picasso Sculpture in Three-Way International Court Battle

Legal conflicts are heating up over Picasso's "Bust of a Woman" after recent information that Picasso's daughter Maia Widmaier-Picasso rushed in secret to secure a second sale of the bust. Initially, Widmaier-Picasso sold the sculpture to the royal family of Qatar for \$42 million dollars. She then hastily retracted it and sold the sculpture to Larry Gagosian for \$106 million. Widmaier-Picasso issued the title to Gagosian before he had made the final payment, and Gagosian then used the title to sell the bust to Leon Black. The agent for the Qatari royal family, contests that the sale to Mr. Black was illegal because Gagosian did not in fact own the sculpture himself at the time of the sale.

Speaking of Money

Casey Jane Ellison hosted an art talk performance/ interactive money workshop on March 19 at Red Bull Studios New York, discussing the economic systems that drive the art world. The event, called "U R \$," is a talk filmed for a future project, and included a panel of guests participating in five hours of "talks, lectures, performances, therapy, finance astrology, macro education, saleswomanship workshops, and audience participation in many forms, but primarily crying." Ellison has been very blunt about her aim, stating in her invitation, "How do people make money? Don't want to talk about it? Then don't come," and, "Stop acting like these scary exclusionary systems have nothing to do with you."



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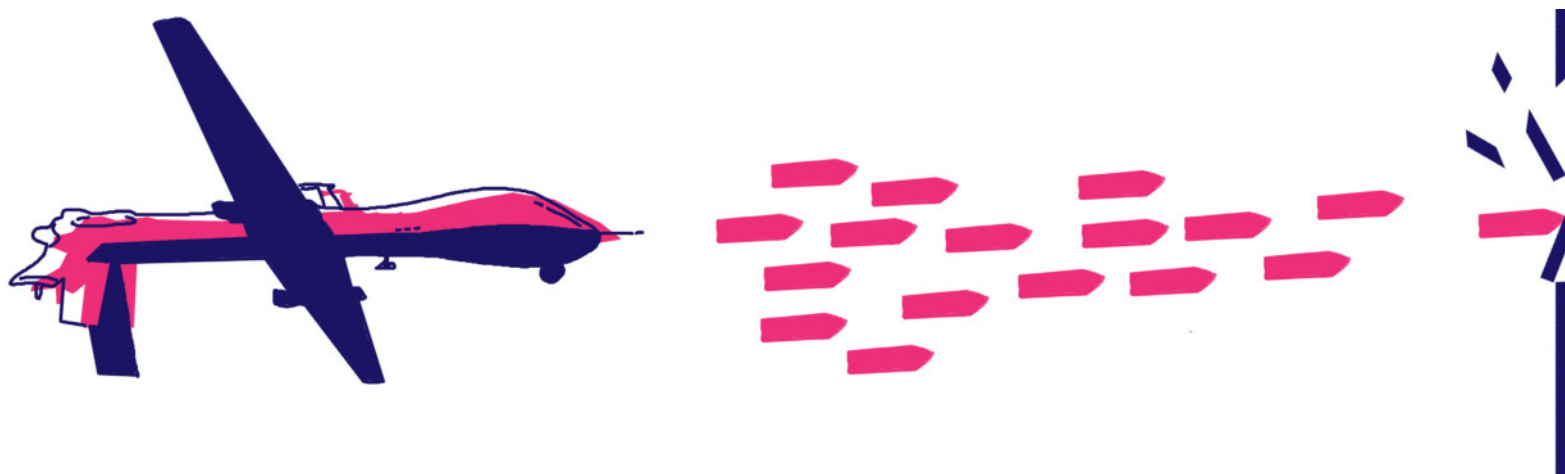
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## News Briefs



**Elizabeth Judd**

## Hillary Clinton Sparks Controversy With Remarks on Reagan and AIDS

Hillary Clinton praised Nancy Reagan and her husband for “starting a national dialogue” about the AIDS epidemic at a time when “no one wanted to talk about it.” Clinton apologized about the statement after being criticized on social media over her statements. Many people, mostly gay men, started dying of the disease in mass numbers in the early 1980s. President Reagan didn’t say the word “AIDS” until 1985 in a press conference. He gave his first speech on the subject in 1987, the same year the US shut its doors to immigrants and travellers who had the disease. The first AIDS victim President Reagan acknowledged was a school boy from Indiana who contracted the virus in a hospital.

## Who Was Killed by Drones in Somalia?

Although the US has not declared war on Somalia, President Obama's administration killed 150 people in a drone strike on March 7. Media outlets such as the New York Times and the Washington Post reported that the deceased were located on a training camp for the Shabab, an Islamist military group. Pentagon officials delayed announcing the attack until they could verify the outcome. However, there are no checks and balances set up for anyone to know if the Pentagon is being truthful about the alleged identities of the deceased, nor is it known how the Pentagon conducted their investigation.

## Supreme Court Temporarily Blocks Dubious Anti-Abortion Laws

Less than a month after Supreme Court Justice Antonin Scalia's death, the Supreme Court heard a case questioning the legality of laws passed in 2013 that resulted in the closure of 75 percent of abortion clinics in Texas. The laws require that doctors who perform abortions have to have admitting privileges in nearby hospitals. Proponents of the bill argue that these laws give women better access to emergency treatment should complications arise. According to a 2015 study, researchers at the University of California, San Francisco found the amount of abortion complications was 2.1 percent, with major complications occurring in 0.23 percent of abortions. The mortality rate for abortions was 0.73 per 100,000 operations.

**WE'RE MAKING ARTS, CULTURE, POLITICS CONTENT OVER HERE!**

**Perspective: BAAC Students on Donald Trump**  
 Named on the National Endowment for the Arts Institute of Contemporary Arts, BAAC students have their say about the rise of Donald Trump.  
[Read More](#)

**Arts & Culture**

**Eye Candy: Art you can use for walls**  
 March 12, 2016  
 New works from the Museum of Modern Art, showcases a variety of art.  
[Read More](#)

**Black, White or Suppressed Voice?**  
 March 12, 2016  
 "The Black Power of the 1960s" highlights an about-face from a white power policy.  
[Read More](#)

**Issues of Delection and Learned Society's "Don't Hold on to Your Guns"**  
 March 12, 2016  
 For some, the new "Don't Hold on to Your Guns" is a challenge to the right to own a gun.  
[Read More](#)

**Summer Study Groups**  
 Learn More

**March 2016**  
 12.95 and 10.95 (Paper)  
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**Featured Covers**

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# Devil's Advocates

Whiteman & Whiteman win large settlement

**Ryan Blocker**

**A**TTORNEYS Brian and Joe Whiteman of Whiteman & Whiteman Law Firm just raked in one of the largest settlements in history on behalf of their client — the Devil. The Ruler of Darkness (né B.L. Zebub) has infamously been tied up in a number of legal battles over the years. But in a recent case against Basic Human Decency, a New York court awarded Satan an amount estimated at a whopping \$4.2 billion and 5 million damned souls.

Brian Whiteman said of the victory:

*"We were just doing what we could to provide the best counsel for our client. We wanted to make sure people really understood all sides of the story. Especially in these situations where no one asked us to participate in the dialogue, we step in to make sure everyone hears what a Whiteman has to say. That's always where we step in."*

The firm has represented the Angel of the Bottomless Pit in a number of controversial cases, including Michigan's 2013 forced ultrasound bill and most recently the Ted Cruz presidential campaign.

Interestingly, the Whiteman & Whiteman Legal Firm does not specialize in one field of the law. They have handled cases ranging from real estate law to anytime a woman has an opinion about something. This is in part due to the firm's massive network of legal secretaries called "The Whiteman Taskforce" who devote most of their

time conducting pre-trial research online.

Zachary Stevenson is a 25-year-old member of the Old High School Acquaintance Division (OHSAD) of the task force and formerly of the High School Classroom Division task force (HSCD). Stevenson says:

*"I basically try the case on Facebook first. I stay pretty inactive but once someone starts making a salient point about their experience as an indigenous transgender woman or just starts talking about something I'm not familiar with, I make sure to jump in and advocate for the Devil. The goal is to get them to say something on the record we can use in court."*

Over the course of the firm's representation of the Lord of Evil, the firm has pioneered a number of now famous defenses, such as, "Well, what was she wearing?"; "Rappers use the word all the time, so what's the big deal?"; and "What about black-on-black crime?"

After the New York verdict, Whiteman & Whitman released a statement on behalf of their client that in part read, "I AM LUCIFER! BOW TO ME! I AM EVIL MADE FLESH!"

Both Joe and Brian Whiteman say that they will continue to represent the Devil whenever there is a productive conversation being had about race, sexuality, gender, or politics that needs to be completely derailed.

**Ryan Blocker** is a second-year graduate student in the Arts Administration and Policy Program and is engaged with issues of social justice and representation in art.



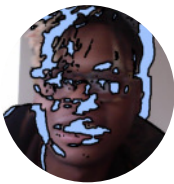


# WHAT THE **F** ARE YOU DOING?

Jarad Solomon

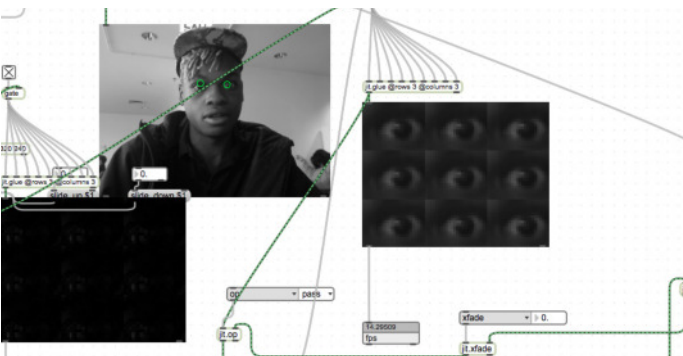
What a month for doing stuff, right? Look at all the cool shit everyone's working on! Find the post-one-month follow up with the artists online @ [www.fnewsmagazine.com](http://www.fnewsmagazine.com).

Doing shit? Involved at SAIC? Send me something and I'll show you off next month! (**Send stuff to [jsolom@saic.edu](mailto:jsolom@saic.edu).**)



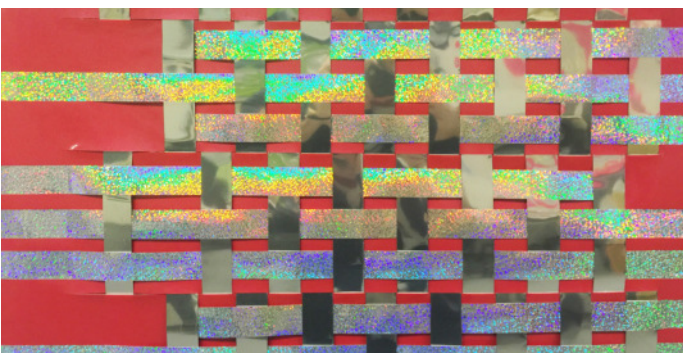
**Maurice Hampton**  
BFA 2016

I'm obsessed with making computers see, hear, learn, and perform. Technology will only continue to become more pervasive in our everyday lives, but rather than fear this, I, think it's important to creatively embrace it, and to use these technologies as tools of empowerment and expression.



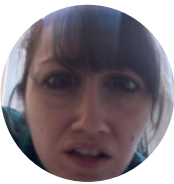
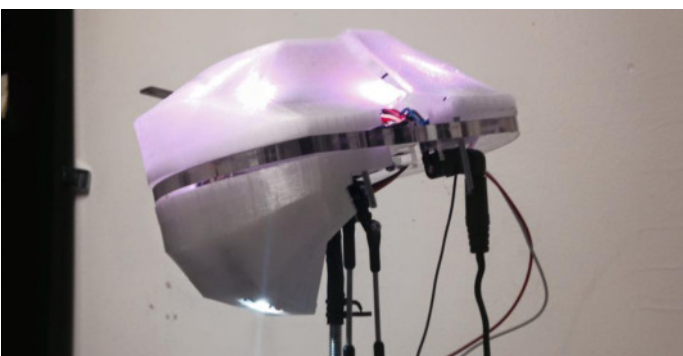
**Chan Mei Yu**  
MFA 2016

I'm a second-year grad student in Art & Technology Studies (ATS). I'm working on collaging diffraction grating material and acrylic skin on stretched vinyl. Using light reflective material allows me to create multi-faceted visual and spatial dimensions through the process of layering. Optical material radiance drives my studio practice.



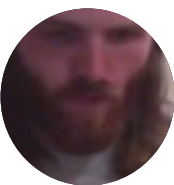
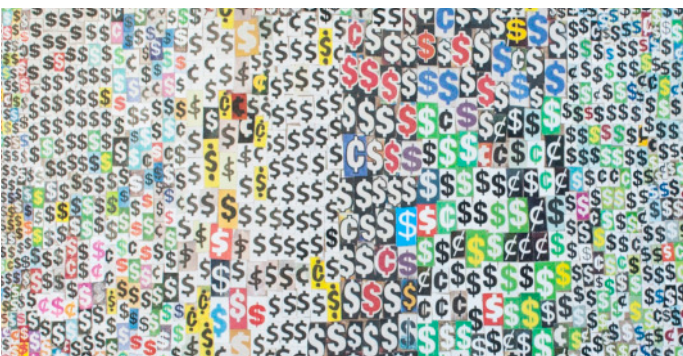
**Hyogeun Song**  
MFA 2017

I am a first-year graduate MFA student in Art & Technology Studies. I recently made a robot that can represent my emotions and wishes. It performs some human behavioral symbolic motions interactively with environments. In the future, I would like to research for diverse experiences that can emerge from artificial and mechanical motions.



**Marlys Caceres**  
MFA 2016

"Symbols" is a 15x15 inch piece filled with \$ symbols from the Redplum Newspaper. The cut-outs are collaged from big to small, center out. As a designer I am inclined to collect all sorts of things, in particular paper. In "Symbols," collecting and collaging are about quantifying just one symbol. The overwhelming quantity parallels the unnecessary excess of consumer culture. *What can we do to slow down?*



**LJ Frezza**  
MFA 2016

This is a still from a video I'm working on, using footage from The X-Files (1993-2002). The piece focuses mostly on how private spaces were depicted in the series, and how that depiction connected to the domestic viewing experience of television in general.





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# Possible Graduation Speakers

*Sophie Lucido Johnson*

As the School of the Art Institute of Chicago (SAIC) prepares for its 150th commencement on May 16, the search for a qualified speaker is especially important. The completion of a relatively scandal-free year as yet another hopeful crop of unemployable adults matriculate into the world is a feat to be celebrated — especially in such a critical (and loudly lauded) ordinal year. To help narrow the search, we thought we might throw a few suggestions into the hat. These speakers would represent SAIC well — and they wouldn't put anyone to sleep, either.



**Cats**

Having a human commencement speaker is soooooo passé. Want to feature the biggest up-and-comers in the modern artistic community? Get cats. Every really envelope-pushing digital film of the last ten years has featured cats, and yet cats have never — not even once — been invited to deliver a commencement address. Cats are relatively cheap speakers, too: Reportedly they prefer to be paid in “fatty cream” and broken headphone cords.



**The Concept of Yoga**

Straight-up yoga is culturally appropriative, so that's out; but the concept of yoga is actually a very interesting candidate for an art school commencement. I mean, think about it. What is yoga, conceptually speaking, other than bending and breathing? And isn't all art just bending and breathing, metaphorically? Sculpture bends into its own breath to take its form. Drawing and painting is bent expression of the breath of the hand. Almost all performance art is actually just yoga that costs tens of thousands of dollars a year to practice.



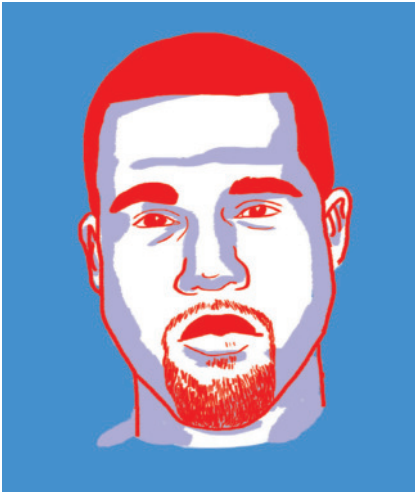
**The Hosts on “The Great British Bake-Off”**

Seriously, have you watched “The Great British Bake-Off?” It's like an American reality TV show, but everyone is British, and they're all really nice! Like, when one of them gets kicked off, she'll be all, “Oh, blimey, I'm so happy I got kicked off, because everyone else in this competition is so spit-spot and charming and talented! Now I'm going back to my flat to be glad to be alive!” It's a fucking inspiration. Why can't Americans be more like that? What's wrong with us that we have to be such dicks all the time? And also, it's so cute how they call cakes “sponges” and cookies “biscuits.”



**Björk**

Whereas it is apparently a requirement that everyone who is admitted to SAIC be a person who tries to emulate everything about the Icelandic singer, it would be good if she actually got on stage and talked to the students here. The speech would be guaranteed to be adorable and probably brief, as Björk on stage is not typically verbose. She would probably not even give a speech. She would probably beep repeatedly into the microphone and then project flower volcanoes on the walls of the museum. Wouldn't that be terrific?



**Kanye West**

Why did SAIC blow its mother-load last year when they got Kanye to speak!? What was so special about last year, huh? No one gives a damn about the 149th commencement address ever. Shame on SAIC for having Kanye speak before the big anniversary. The only way the school can make it up to itself is to get Kanye again. Let's be real: We're not going to ever do better than Kanye.



# From the Archives

*in honor of SAIC's 150th year*

It's that time of the year again. While we may not be able to use bitter cold and wintry mixes as excuses to skip out on gallery openings anymore, the warmer weather means one good thing: outdoor art. These photos, from the School of the Art Institute of Chicago's archives, run from the 1890s through the 1950s. As we honor our 150th year, let's remember there's a world outside the studio.







# Questions with Lisa Stone

Curator of the Roger Brown Study Collection talks Kavi Gupta and the future

**Kimia Maleki**

The Roger Brown Study Collection is one of the most interesting properties run by the School of the Art Institute of Chicago (SAIC). The Collection features artworks, objects, paintings, sculptures, books, and so much more.

Recently the representation of the Estate of Roger Brown — an SAIC alumnus — was assigned to Kavi Gupta gallery. Announcing this news, SAIC Dean of Faculty Lisa Wainwright said: “SAIC is deeply committed to the thoughtful management of the Roger Brown estate. We are tremendously excited by Kavi and his staff’s ideas and enthusiasm around the advancement of Brown’s important legacy. Watch this space!”

Earlier this week, we conducted an interview with Lisa Stone, SAIC alumnus and curator of the Roger Brown Study Collection since 1997.

**1 Would you tell us about the recent news about the representation of Roger Brown by Kavi Gupta gallery?**

Sure. Let me start with a little background. The School of the Art Institute of Chicago was the recipient of the Roger Brown’s estate; Brown gave all the paintings that were unsold at the time of his death in 1997, that were at the Phyllis Kind galleries in New York and Chicago, to the School — a very large body of work. Previously, before he died, he had given 25 paintings to SAIC. Without knowing in advance, the school suddenly became the representative of his estate, which was a huge responsibility. This happened in 1997. In 2003 we retained Russell Bowman, of Russell Bowman Art Advisory, to be the first Roger Brown estate representative.

Russell knew Roger very well and had been the director and chief curator of the Milwaukee Art Museum. We worked with him for 13 years, until he retired and closed his gallery last December. We discussed his successor with SAIC administration and the RBSC steering committee. Kavi Gupta came to us with great enthusiasm and a great desire to represent the

estate, and also a very in-depth proposal for the kinds of things he envisioned. So we were very thrilled for the opportunity to collaborate with him.

We had several meetings with his staff, and I was quite impressed that from the first meeting, Kavi brought his team (curatorial, registration, publishing, archiving staff) and they all had ideas. Kavi Gupta is not associated with working with the Chicago Imagists’ art, and while we are certainly not turning away from Roger’s identity as an Imagist artist, the RBSC steering committee and others agreed that it’s time to untether him from a [solely] Imagist identity and allow for robust new audiences and interpretations of the work within new contexts.

**2 Would you tell us about the future plans by the new estate of Roger Brown?**

Kavi Gupta participates in major national and international art fairs and we desire an international presence for Brown’s work. One of the main initiatives will be increasing the awareness of currents in his work among curators, nationally and internationally, and generating ideas for exhibitions and publications that explore new veins. Gupta will open the fall exhibition at their Carpenter Street Gallery with an exciting Roger Brown exhibition. They’re also working on three panel discussions around the exhibition, which will be held be at Kavi Gupta and SAIC.

**3 What’s the most important thing you want students to know about Roger Brown?**

That’s an overarching question. There are so many things I can say that I learned through my deep work here over the last 19 years. I can address Brown’s legacy as an artist through his works and I’m hyper-aware and ever-interested in the aspects of his creative life; he created homes, studios, gardens, and collections as a very serious response to geographical and cultural places, and his own place in time.

There are so many important things that I can say but one thing that always impacts me is how Brown knew who he was and he was absolutely determined to distill essential aspects of his life into his work. He was growing and changing all the time, and also projecting into the future. Toward the end of his life he was aware of his mortality and he worked hard to design three home/studio/garden environments that were projected beyond the life he had left. He designed places that he knew he would never inhabit. In certain ways, something really important to pass on to students is that his illness didn’t slow down his work, although he knew he didn’t have much time left.

**4 What is your favorite object from the Roger Brown collection?**

I can’t answer this question. It is important as a curator not to favor one thing over another in a collection that’s an entire ecosystem. If you favor a certain object over the entirety, then it affects your approach to the collection as a whole, and is also very subjective.

**5 What was the most memorable reaction of visitor and guest you already have seen?**

There has been a lot of astonishment. We had a student who came with a class recently and returned a few times since. She sent us emails and mentioned how deeply she was influenced, and her in-depth engagement with objects made me create a new category for storing emails called, “Great Things Said.” More recently, we had a grad student who worked here for one semester before graduating. She wrote eloquently about her experiences working here — things that were gratifying and descriptions of things that were intensely difficult for her. Her responses were profoundly revealing and we take them to heart.

*Kimia Maleki is a master’s candidate in the Department of Arts Administration and Policy at SAIC.*





# MONEY DOESN'T GROW ON TREES

## LOOKING AT SAIC'S 2015 BUDGET

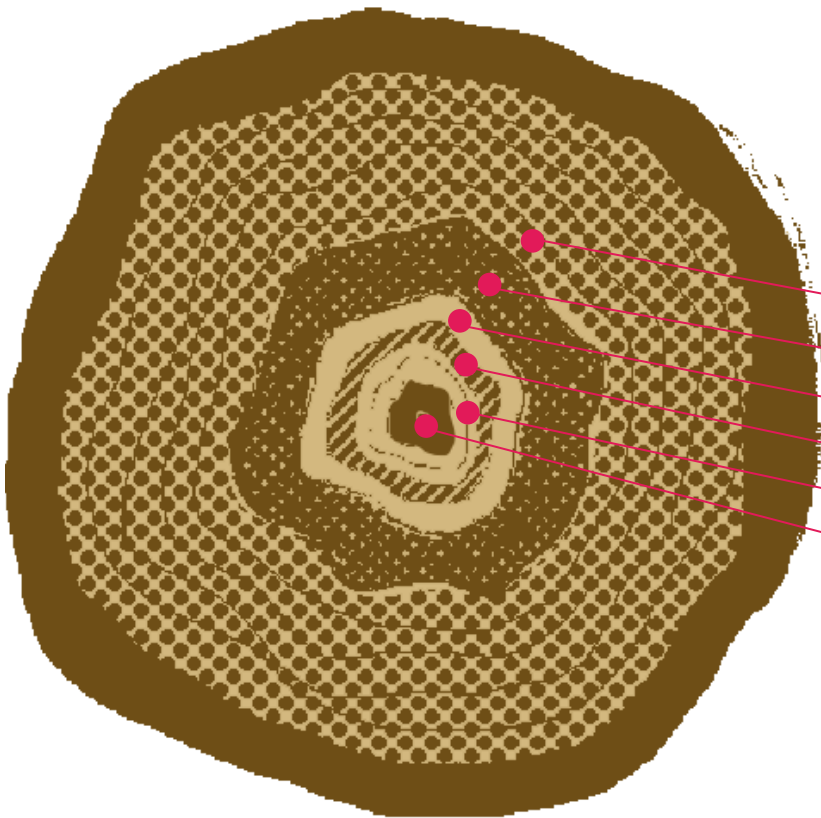
*Violet Callis and Priyoshi Kapur*

Vice President of Finance and Administration Brian Esker and Vice President of Enrollment Management Rose Milkowski recently broke down the school's budget, providing a clearer idea of the distribution of funds.

196	SCHOOL ENDOWMENT
18.2	RECEIVED IN DONATIONS
140	REVENUE
140	EXPENSES

(in millions)

### GIFT SOURCE



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\$4.2 MIL.

\$16.8 MIL.

\$18.2 MIL.

\$18.2 MIL.

\$19.6 MIL.

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AUXILIARY ACTIVITIES

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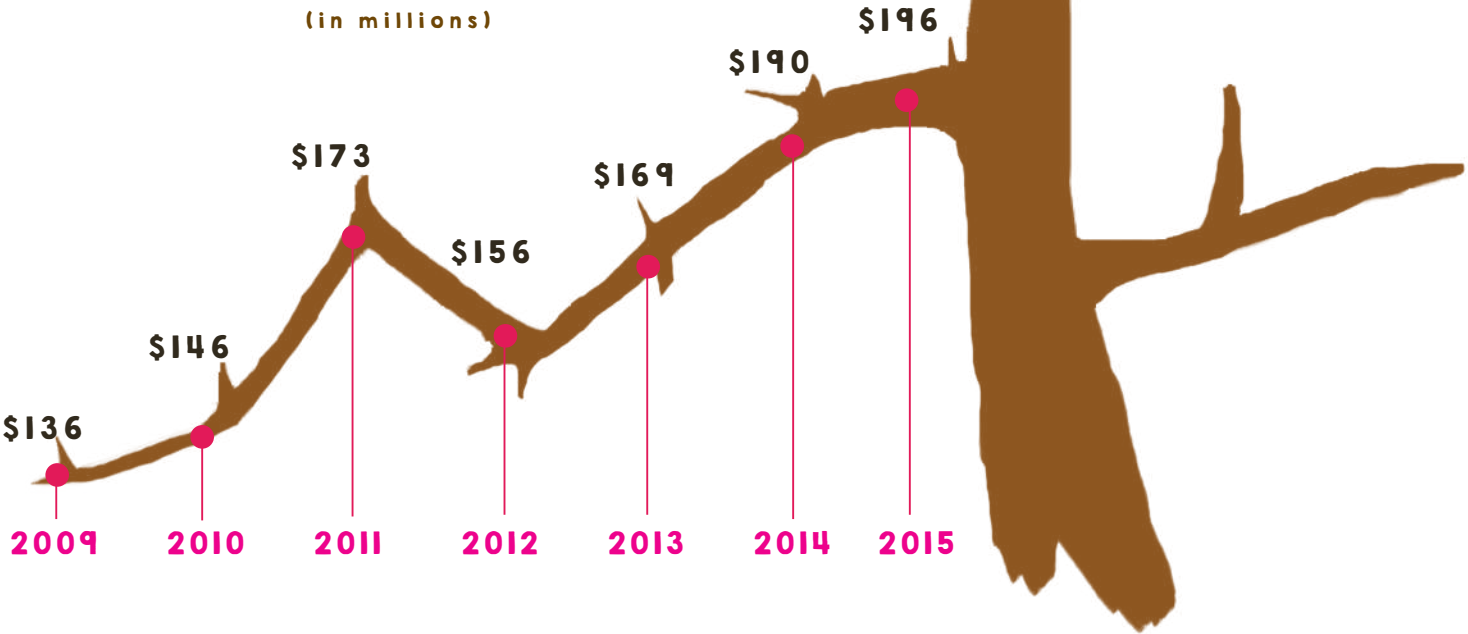
\$4.2  
MIL.

\$5.6  
MIL.

\$109.2  
MIL.

ENDOWMENT SUMMARY

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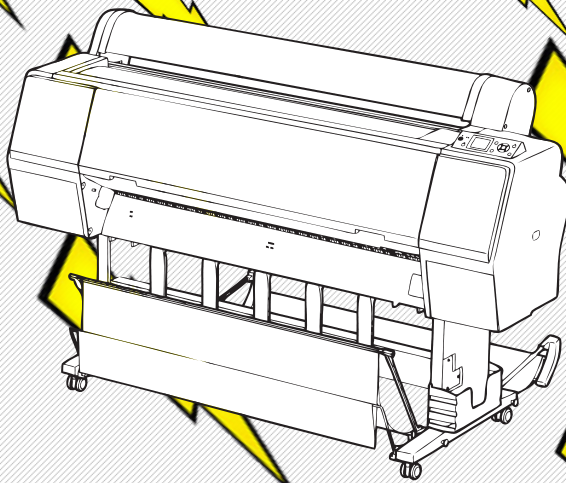




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# iPhone Blackbox

The legal battle between Apple and FBI

Sam Schwindt

A federal court mandated on February 16 that the tech giant Apple aid the FBI in unlocking the iPhone of Syed Rizwan Farook, one of the attackers from the 2015 shooting in San Bernardino, California. The very next day, in a letter addressed to the customers of Apple, CEO Tim Cook responded with a powerful dismissal and refusal to comply. Cook wrote, “While we believe the FBI’s intentions are good, it would be wrong for the government to force us to build a backdoor into our products. And ultimately, we fear that this demand would undermine the very freedoms and liberty our government is meant to protect.”

The conflict between the FBI and Apple has sparked an intense debate among politicians, technocrats in Silicon Valley, and the rest of the public. Should the government have the power to access any iPhone with a simple operating system key? Does this compromise Americans’ right to privacy, or should the government have court-permitted access to personal data for the sake of national security?

Other CEOs of Silicon Valley have been quick to defend Apple. Google’s CEO Sundar Pichai posted on Twitter that he believes “forcing companies to enable hacking could compromise users’ privacy.” Jan Koum, CEO and founder of the messaging app Whatsapp, wrote on Facebook, “We must not allow this dangerous precedent to be set. Today our freedom and our liberty is at stake.”

The iPhone has a security feature that deletes all content after 10 failed attempts to enter a passcode, and the FBI is asking Apple to develop a new feature to allow the government to access the content. This would build what Cook describes as a “backdoor” into the iPhone. The proposed software, which Cook says “does not exist today,” would allegedly allow the government to access the data on any iPhone.

“The government is asking Apple to hack our own users and undermine decades of security advancements that protect our customers — including tens of millions of American citizens — from sophisticated hackers and cybercriminals,” Cook stated.

When questioned about the controversy surrounding the United States vs. Apple case, School of the Art Institute (SAIC) student Erin Barrett said that if the government were allowed access to iPhone data, “It would start for this cause, but then it would domino into a complete invasion of privacy. Many things could be misconstrued.”

Not everyone believes that privacy would be destroyed irreparably if the government was permitted access, and some say that it is a

necessary step for national security. In a “Room for Debate” discussion in the the New York Times, the Manhattan district attorney Cyrus R. Vance Jr. wrote that “iPhones are the first warrant-proof consumer products in American history. They compel law enforcement to deploy extraordinarily creative prosecutorial strategies — and obtain state-of-the-art tools — to carry out even the most basic steps of a criminal investigation. I applaud our federal colleagues for their commitment to justice for the fourteen killed in San Bernardino and their families.”

The FBI and Justice Department were not pleased by Apple’s forceful reply. In a filing from the Justice Department on February 9, U.S. Attorney Eileen Decker stated, “the order ... does not give the government ‘the power to reach into anyone’s device’ without a warrant or court authorization, and it does not compromise the security of personal information.”

However, the issue at hand is not quite as black-and-white as government officials and their defenders would like to portray it. According to Wired.com, a San Bernardino county worker may be responsible for the legal battle occurring between Apple and the FBI.

“Shortly after the phone in question was seized from an SUV belonging to Farook and his wife,” wrote Kim Zetter, “someone changed an Apple ID that might have allowed the phone to back up data to iCloud — which would have given the government a chance to seize the data with a court order.” Because of the password change by a San Bernardino county employee, there was no way the iPhone could have backed up additional data to iCloud.

On February 29, however, a federal judge in New York ruled in favor of Apple. Ellen Nakashima of the Washington Post reported that the judge said, “An obscure Colonial-era law did not authorize him to force the firm to lift data from an iPhone at the government’s request.”

Tim Nicodemus, a lecturer in the Painting and Drawing and Contemporary Practices departments at SAIC, agreed that this issue is much more nuanced than the opposing sides would like to portray: “My thought is that from both sides we can see kind of where we draw the line. What kind of limits should be placed on the government to keep privacy and personal security, while still maintaining national security? There is no easy yes or no.”

**Samuel Schwindt** is a multi-media artist and student at the SAIC. His interests range across contemporary domestic and international politics, technology, philosophy, and investigative journalism.







# Identity Politics, Heh.

## An analysis of 2016 presidential campaign identity systems

Sevy Perez

**EIGHT YEARS AGO**, the flag for presidential campaign identity systems was raised full mast. Part of this was, of course, due to the simultaneous rise of social media and both the digitization and democratization of design tools. But it's a logo for a then-junior senator from Illinois that's the true pivoting moment for American political design, when the Windy City's very own design firm Simple.Honest.Work. created the now iconic Barack Obama "O," a multi-layered and flexible capital letter/cresting sun/American flag pasture mark. The logo, versatile and extrapolated into an unimpeachable visual identity, was paired later in the presidential campaign with the Gotham typeface, originally commissioned by GQ magazine in 2000 and created by the Hoefler & Frere-Jones foundry (since 2014 just Hoefler & Co. — a moment of silence, please). And the rest is, quite literally, history.

And only eight years prior to that, today's inseparable blue-as-Democrat and red-as-Republican party associations were solidified, the transgression of a Today show airing that used the colors to separate general election state results on a nation-wide map. While this chromatic separation really only makes sense in winner-take-all scenarios — and while there are blue-to-red gradients that involve purple hues in other instances — it's nonetheless here to stay.

Comparing against a successful design example and an accepted color scheme, we can analyze how 2016's presidential hopefuls execute their identity systems. We'll be looking at the two Democratic candidates, Senator Bernie Sanders and former Secretary of State Hillary Clinton, and the two leading Republican candidates, Senator Ted Cruz and businessman Donald Trump. So let's dig in.

*Sevy Perez has been called, among many things, a loose cannon wild card. He's 57%-60% water but prefers other fluids like coffee, Red Bull, and the tears of bad designers.*



The flux capacitor, Marty!

It's been said that the Bernie aesthetic is an attempt to channel Obama's design and candidacy enthusiasm. The closest anchor points for this comparison would be the red and blue waves and the fact that in 2012, Obama ran with a slab-serif version of Gotham (designed specifically for his re-election campaign). The identity works just fine, but it's overall certainly lacking any visual excitement or revolution, and the attempt to just stylize "Bernie" feels unpresidential.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

Llublilat. Literally "finencioneer" in Catalan



Bleep\_bloop.exe.

Full transparency: probably the best system. But still not as good as Obama's. The logo is highly flexible: It's patterned and mixed-and-matched in online iterations for different demographics and executions, and its hard geometric construction means it's easy to appropriate — a must-have quality for the social media age. The above mark, which appears rarely in combined form, was originally debuted during Clinton's announcement.

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ

Unlity. See nplaciarism. n



The Zodiac Killer?

Whether or not Ted Cruz is actually the long-sought Zodiac Killer (Ted's not even your real name, Rafael), his visual identity is really just incongruous. The web and print material don't get along, and some of the main design choices look like the work of an amateur designer still obsessed with puzzling material rather than actually designing. It's a generic creation... which is exactly what you'd want if you're trying to avoid attracting attention. Hmmm.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

Electra (No, not the complex unless it's

### THE ELEMENTS OF IDENTITY

#### Typeface

Typefaces have roughly three general categories: serif, meaning the letterforms have feet or additional extensions of some sort; sans-serif, letterforms without ornamentation; and everything else that no serious designers actually care about. Typefaces carry historical significance and cultural meaning through the ways they're consistently used.

#### Iconography

Almost all presidential campaign designs use stars and stripes in some capacity, or they use stars and stripes to form or allude to other very, very American iconography: torches, amber waves of freedom grain, flags blowing valiantly in the wind — these are all on the table. Often times these inclusions appear as titles or letterform modifiers within the candidates' logotypes. Yes, tittle is an actual design term.

#### Color

Color schemes are of course important and meaningful, but without much wiggle room in American politics we only tend to see versions of red and blue. More recently, though, as we'll discuss, contemporary color schemes use varying hues in (futile) efforts to stand out just a little bit more. Because the candidates certainly won't stand out on their own.

TRUMP  
MAKE AMERICA GREAT AGAIN!

Donald Trump.

Business mogul Donald Trump's identity is comprised of loud text paired with either a five- or three-star lockup and guiding lines/stripes. Because of the candidate's name and recognition, the logotype only uses his last name. And other than that stupid red hat, there's not much variation in the campaign's visual system. It avoids overt American tones, and the full logotype isolated has no allusions to the United States or to its typical iconography.

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

Ak-zidenz-Groetack BO / EE Met's Wait what?



**Substantive Literacy Pensioner in Outland**

For Sanders, the only candidate running with a slab-serif typeface — Jubilat, commissioned for First, a women’s weekly publication from the United Kingdom — a heavy weight of the typeface by Darden Studio strives to emulate Sanders’ qualities of reliability and straight-forwardness. And yes, “jubilat” literally translates from Catalan as “retired” or “pensioner.” Jubilat’s careful curves and blocked serifs are reminiscent of American 1950s and 1960s typefaces like Volta (a then-modernized version of Clarendon), which is likely a nod to Bernie’s political career. The overall glyph stylization is a mostly unadorned approach; the title above the lowercase “i” is swapped for a star in a historically stale modification, and the kerning in the logotype is generally good (although that near collision between the “n” and “i” gives me night terrors). The lowercase “r” and “n” have been modified to get along with each other, a subtle yet totally profound and relevant nuance. Paired with Freight Sans Pro in other materials, the final identity is consistent throughout both web and print.



**Toothpaste tube, is that you?**

Seriously, if you have one of those red-blue toothpastes, go squirt some out and tell me that it isn’t the Bernie Sanders design. Otherwise, it’s your expected combination: blue and red together in wavy style (but blue superseding red) with a star to double-down. But the wavy lines are ambiguous. The logotype rests on them, but are they a landscape? The Great Lakes? Another one of the Zodiac Killer’s cryptic clues? And that star over the “i” feels oddly small: it’s an uninspiring and safe choice and feels like an after-thought — which brings me to what the Sanders identity is really missing: risk. As an independent seeking the Democratic nomination, it’s strange his visual system makes no attempt to either break traditional design molds or subvert them in some way. There’s nothing inherently bad about the design, but applied to the candidate’s brand, well, it doesn’t seem like even Sanders is even feeling the Bern.

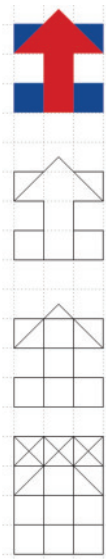


**Soft on color, hard on Wall Street.**

Sanders’ colors are lightened, and it’s only in comparison to the other candidates’ schemes that we see how calm they actually are. The soft light blue and soft paprika alone make his campaign the most welcoming; in a field of intensified and darker colors, it definitely stands out — in a good way.

**Omny: See! plagiarizing!!**

In unabashedly propagandistic fashion, the Clinton campaign Unity typeface is based almost entirely on the 2012 Sharp Sans, the wildly versatile creation of designer Lucas Sharp. Sharp Sans is a homage to 1970s geometric aesthetics: bowed curves and sheared terminals turned contemporary. But for Unity, Clinton’s designers modified the titles and periods to be circles instead of squares and adjusted angles on glyphs like “Q,” “t,” and “r.” The results are heavy, friendly letterforms — bold in presence, yet kind in message. In web and print, Unity is sometimes emphasized even further with color or boxed frames, and it’s always kerned more air-tight than Ted Cruz’s alibi between December 1968 and October 1969. Sometimes, Unity is used as body copy (a good example is Clinton’s biography on her website), which is where you can see the typeface’s weaknesses. It’s in these large blocks of text the super-stylized letterforms strain the eye, and it’s hard for me to read past a couple of sentences. Otherwise, it’s an effective and fresh choice.



**The first FedEx delivery drone.**

Michael Bierut, graphic designer and partner at renowned design firm Pentagram, is the creator of the controversial Hillary Clinton “H” logo. While his former boss, the great modernist Massimo Vignelli, might shudder at the idea of this monogram collapsing entirely in black-and-white, Bierut’s emphasis is system. And that’s where this logo succeeds: It’s an impeccable system. But as a static symbol, it’s been criticized as implying Hillary’s moving to the right — that the red arrow passing over blue aisles paints the candidate as an unappealing centrist. But even with a plethora of these comparisons, it’s hard to argue against the mark’s construction: the “H” is comprised entirely of forty-five- and ninety-degree angles, and each component falls cleanly on a grid, occupying geometrically consistent squares and triangles. It also omits any stock American symbolism, suggesting the candidate’s brand is something more.



**More royal than a flush.**

These colors are the closest to true blue and red. The blue is most certainly a royal hue, while the red is more scarlet than anything. Clinton’s scheme is pure and bold. It reinforces the qualities of Unity and renders her rigid monogram stalwart and proud.

**Electra (No) not the complex messiness!**

Ted Cruz’s campaign uses, with slight glyph modifications, Linotype’s 1994 digital adaptation of designer W.A. Dwiggins’ classic 1935 typeface Electra. Dwiggins once wrote that Electra was designed to emanate warmth and evenness, and the Cruz campaign’s changes (balancing the crossbar serifs on the “l,” for example) push the typeface’s balance even further. It’s the only logotype making use of both the candidate’s first and last names, and the lined-figure 2016 that rests awkwardly between the x- and cap-heights is always tacked onto the full mark. There’s some awkward kerning — i.e. there’s barely any attention to the spaces between the individual glyphs — primarily if you stare long enough at the “r” and “e” in comparison to the “C” and “r.” The presumed flame logo is itself, in addition to breaking the lines of the logotype, uncentered: The apex extends more distance from the cap-height than the bottom of the flame from the baseline. The wispy quality of the logo isn’t well reflected in Electra, although Dwiggins’ own classification of warmth does thread through the final system.



**Oh, look, another one of these things.**

From left to right: Georgia State University, People’s Gas, Al Jazeera, The Onion, and the Ted Cruz presidential campaign flame/flag thing. Trust me, I could list more. And apart from being painfully unoriginal, it’s going the wrong way. Shouldn’t the blue and star at least be on the left? And, uh, doesn’t this also mean his campaign is burning the American flag? The seemingly hand-drawn — the curve weights don’t correlate — flame logo is a reference to a similar Christian symbol, and in fact Cruz’s father is the director of Purifying Fire Ministries, a religious organization in the U.S., Mexico, and Central America. As a gestalt approach, where the flame (or tear drop, if you’re as sad as I am about this) is implied by the lines of the flag, the details distort entirely in smaller settings. Although, yes, it works in black-and-white iterations, it doesn’t have much else going for it. Add me to his list of victims.



**My eyes! The goggles do nothing!**

In my opinion, Cruz’s blue-and-red scheme doesn’t really make much sense. The densities are off. The red — unless this is the point — is too dominating as a typical bright red paired with a blue that is more of a dulled azure. Ted Cruz is the Zodiac Killer.

**Archie: Grotesk BQ / FF Meta: Vary, what?**

The all-around all-capital Trump setting makes use of the newer Akzidenz-Grotesk BQ Bold Extended font generously tracked out; the slogan — the only logotype this election to contain a slogan — is famous German typographer Erik Spiekermann’s FF Meta in a slightly bold weight. This is an unusual pairing for a number of historical reasons: The original 1896 Akzidenz-Grotesk (sold in the United States as Standard or Basic Commercial) served as fertile source material for the now ubiquitous Helvetica by Max Miedinger in 1957; Spiekermann, a vocal opponent of the corporate, bland Helvetica (your tax forms are in Helvetica), invented Meta for the Deutsche Bundespost during the 1980s and throughout the 1990s to be the sans-serif anti-Helvetic. So, either the Trump design team slyly appropriates both the establishment and the anti-establishment in one masterfully combined mark (which would make a lot of sense), or it’s a fucking trainwreck of thoughtless design (which would also make a lot of sense). Please don’t get me started on the exclamation point. Bye, Jeb!



**As aggregated by Yelp.**

While Trump’s five stars and accompanying line(s) can’t really be called a logo, and the campaign hasn’t attempted to use them in that capacity, it’s the only other symbolism accompanying the candidate’s identity. And it always appears on whichever podium Trump’s behind. There are two implications going on with this, though. The first is that he’s been more wildly and highly rated than a new American fusion restaurant, although the second and more likely is more telling: that Trump likens himself to some sort of five-star general. While John McCain ran in 2008 with similar militaristic appropriation, using a star and aviator wings (given he was a pilot in Vietnam), Trump has of course no military background. The design system is an overt attempt to bestow authority on a candidate who’s never held public office. And in conjunction with his darker color scheme, the visual message is austere.



**Technically not really blue. Or red.**

I’ve seen Trump’s blue labeled “King Blue” and “Purple Heart” — it’s an off-shade of purple-blue that invokes both hues. The red is more brick-red or burgundy, which I’ve seen referred to as “Carmine,” “Devil’s Red,” “Barn Red,” and “She had blood coming out of her wherever.”





*A young man displays a Nazi salute to a crowd of protesters outside the canceled Donald Trump campaign rally at the University of Illinois at Chicago. The March 11 event was eventually canceled due to the large numbers of anti-Trump demonstrators, which led to crowd conflicts and five arrests.*





# Confronting Trump, Confronting Ourselves

On the one hand, giving more news space — space that could be spent on the Syrian refugee crisis, Guantanamo Bay, or #blacklivesmatter — to a hateful fearmonger with an unchecked ego is infuriating. On the other hand, Trump’s seemingly unstoppable lead in the Republican polls and his increasingly dangerous rhetoric cannot be ignored.

At his rallies, Trump publicly shames protesters, egging on his supporters and openly goading them toward violent acts. Lest we forget, he is the man who called Mexican immigrants “rapists” and “drug dealers,” promised to “bomb the shit” out of countries like Syria and Iraq, called for a “total and complete shutdown” of Muslim immigrants, insisted that “laziness is a trait in blacks,” referred to Japanese Americans as “the Japs,” and claimed that “you have to treat [women] like shit.”

As Emma Lindsay wrote in Medium, Trump supporters aren’t stupid. Racist, yes; hateful, often; but not stupid. She points out that some working class whites believe that “if racism is ever truly dismantled, then poor white people will occupy the lowest rung of society, and the shame of occupying this position is very painful.” Many voters say that Trump is simply eschewing the language of the political machine and refusing to play by the rules. In truth, the kind of thinking Trump models out loud is as contagious as it is dangerous.

According to the Washington Post, Donald Trump’s support is strongest among white males with an income of less than \$50,000 a year. Many in this group are attracted to Trump’s pose as an “outsider” in Washington. In fact, Trump’s elitism is as insider as they come, and his candidacy is based on the cynical manipulation of economic and racial tensions.

This manipulation is an old part of our political history and Martin Luther King, Jr. spoke about it in 1965 in his speech at the conclusion of the march in Selma, Alabama:

“It may be said of the Reconstruction era that the Southern aristocracy took the world and gave the poor white man Jim Crow... And when his undernourished children cried out for the necessities that his low wages could not provide, he showed them the Jim Crow signs on the buses and in the stores, on the streets and in the public buildings.”

Due to his racist rhetoric and hyper-macho political style, Trump is often compared to Hitler and Mussolini. At several rallies he has called on supporters to raise their hand and pledge an oath of loyalty to him, which many have compared to the Nazi salute. In a few recent incidents his supporters have taken to openly using the salute to intimidate protesters.

In truth, Trump is a uniquely American invention. We often forget our proximity to

segregation, lynchings, internment camps, and blatant discrimination as policy.

In an effort to uphold an image of strength and justice, America shrinks from and buries its violent and bigoted past. Trump’s rise is the manifestation that should be expected given our unwillingness to take any real ownership over the past.

Trump is perhaps less similar to Hitler than he is to Alabama Governor George Wallace, who, in his inaugural address in 1963, infamously declared, “Segregation now! Segregation tomorrow! Segregation forever!”

Since the 1950s, conservatives have advocated for policies with disparate racial impact and courted white racial anxiety, much of which was coded in the language of “small government.” The “Southern Strategy” was a Republican tactic to capture the white Southern vote which the Democrats lost by supporting civil rights legislation. As disturbing as Trump’s ascension is, it should surprise no one. His campaign merely reflects America’s own painful and complicated racial history. That shame is uniquely our own.

This is precisely what makes Trump so scary: The people who support him do not understand how dangerous he really is. And we all need to understand that Trump is not a joke. He poses a real and violent threat to the United States.

The call to action moving forward is threefold: First, we have to realize that white supremacy is the inheritance of the US. Trump supporters are misguided. As forward thinking people, we must do more than uncritically dismiss or antagonize them; they believe Trump’s claim that he will make America great without acknowledging their (and our) own cultural past. We have to take Trump’s prominence seriously. We can no longer fight back by simply mocking.

Second, we must stay diligently informed. Heading into the second phase of the primaries, we have to think about the Republican National Convention (RNC). The deal-making and delegate-swapping that takes place at these conventions is not the sort of arena a dishonest blowhard like Trump should be allowed to manipulate. Trump is fundamentally unqualified for the Presidency, and the leaders of the Republican party know it. They will use him as a distraction or galvanizing political force before they swap him out for someone else at the last minute. We probably don’t want this (as yet unknown) candidate either.

This is yet another reason for people to do as much as possible to act against Trump before the convention in July.

Finally, let’s reject hateful ideology by continuing to protest, advocating for causes that matter to us, and making work that explores humanity and challenges us to see the humanity in others.


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***In a few recent incidents his supporters have taken to openly using the salute to intimidate protesters***



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# Black Sheep or Suppressed Voices?

Four Feminist artists of the '70s now at Dallas Contemporary



**Ally Pockrass**

**S**ex positivity is an ever growing ideology. Like feminism, it is always evolving and is defined differently by each individual. The “Black Sheep of Feminism: The Art of Sexual Politics” at Dallas Contemporary, consists of 26 works by Joan Semmel, Anita Steckel, Betty Tompkins, and Cosey Fanni Tutti. These four artists made political, sexually explicit art during the heyday of second wave feminism in the 1970s. Like other artists from this time, they have been grossly undervalued in art history.

Semmel, probably the most well known of the artists in the exhibition, has five paintings of heterosexual couples during intercourse in the show. Only the last of her paintings uses natural skin tones on the figures, while the rest employ bright oranges, pale yellow-greens, and bolder blue greens for the figures. The bright colors give these erotic scenes a playful energy, while Semmel’s technical ability grounds them in serious meditation on sexuality.

Tompkins has two series in the exhibition: “Fuck Paintings,” which also depict extreme closeups of heterosexual intercourse, and “Cow/Cunt Paintings.” In “Cow/Cunt Painting #2,” 1976, the cow appears to be taking a stroll in pubic hair. Aligning cow and cunt could simply be a funny alliteration — but it might also be a social commentary on mothering, an innuendo for grazing/oral sex, or the commodification of body.

Fanni Tutti is a British artist and musician who photographs herself for pornographic magazines. The images comment directly on the connoisseurship of sex — playing the body to please the viewer — but her contemporary photo series “Szabo Sessions (Volume 1),” 2010, pushes the conversation further.

In the second “Volume,” Fanni Tutti wears a zip-up leather romper and takes various poses. The series includes progressive images of the zipper’s teeth v-ing out from the back of the vulva and up her back. As the photos continue, her labia, the only part of her vulva visible, slowly disappear.

Showing these artists is incredibly important in the current climate of gender and identity politics, censorship of the female body, and feminism in mainstream culture. The strides these four artists made throughout their career, but especially with their activism in the ’70s, made it possible for shows like “The Black Sheep of Feminism” possible. While there is still a long

way to go before sex censorship is no longer an issue, sexually explicit art is at least left to exist as a niche category today.

However, though undervalued by art history, these four artists are hardly the black sheep of feminism. Steckel is known for starting the Fight Censorship Group where women artists came together to fight against sexism and puritanism, especially in art.

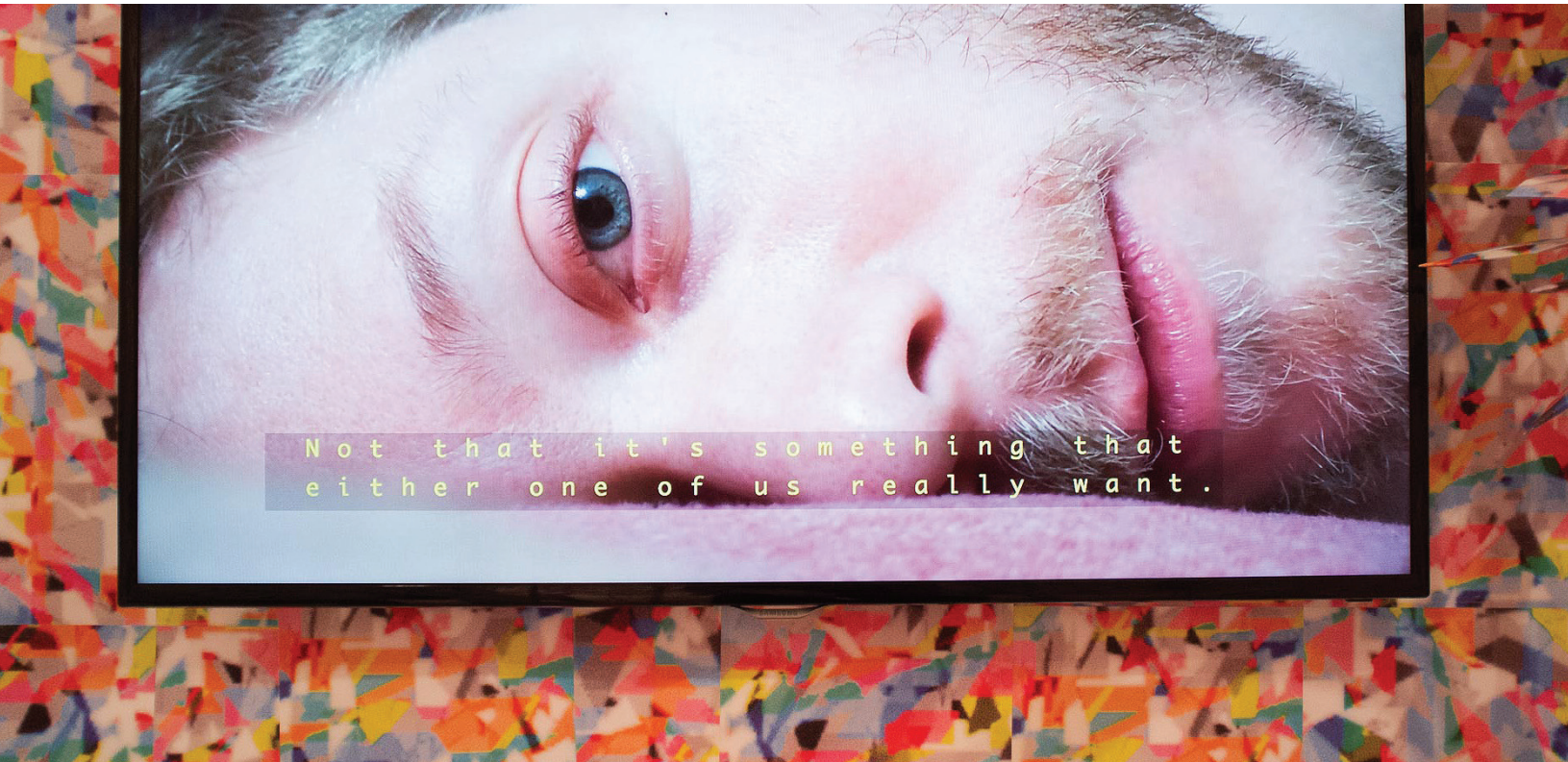
Semmel was a member of the Fight Censorship Group, along with other feminist artists Louise Bourgeois, Hannah Wilke, and Judith Bernstein. Semmel and Steckel were very involved in feminist art movements of the ’70s. Feminist artists as a whole have not been thoroughly historicized, so it seems unlikely that these four artists have been purposefully undervalued, when they are some of the most commonly known artists from the movement. To really look at marginalized feminist artists of the time would require looking beyond the leaders of the movement and those included in more exclusive group and solo shows.

Before viewing the show, the gallery assistant told me that photography was not allowed in the exhibition because it “is basically like posting pornography.” This response seems antithetical to the argument these artists are trying to make with their work. The four artists fought against the screening of sexually explicit (and politically charged) images. Not allowing photography of the work proves that the goal of the show is not to question the standards for censorship in our society; rather, it is to focus on the historical importance and “marginalization” of the artists shown.

- 1 “Fuck Painting” series, 1970-1976. Betty Tompkins.
- 2 “Hold,” 1972. Joan Semmel.
- 3 “New York Landscape (Woman pressing finger down),” 1970-1980. Anita Steckel.
- 4 “Touch,” 1975. Joan Semmel.
- 5 “New York Landscape 5,” 1970-1980. Anita Steckel.

**Ally Pockrass** is a BFA student at SAIC. Her work, both visual and academic, deals with feminism and female sexuality. She also writes for off-kilter magazine.





# Rituals of Dislocation

Leonard Suryajaya's "Don't Hold on to Your Bones"

*This show is  
a translation of  
what any family  
must face as  
they craft a new  
familial structure*

**Steven Ford**

Imagine a sitting room. An eye-piercingly kaleidoscopic pattern repeats endlessly, covering nearly every visible surface: the walls, the floor, the couch, the chairs, the lamps and plants, the interior of the microwave oven, even the security cameras and the buttons on the telephone.

Welcome to Leonard Suryajaya's "Don't Hold on to Your Bones," a liminal space wherein the recent graduate of SAIC's MFA program (2015) tests the limits of our imagination (and his family's patience) and works out the struggles of dislocation, integration, and family.

Huge photographic prints display elaborate, bizarre tableaux, and on video monitors hung throughout the space, a choir of schoolchildren, gums and teeth gruesomely exposed by dental cheek retractors, drool into their uniforms as they sing "God Bless America."

So much of Suryajaya's work is grounded in negotiations of displacement: cultural, sexual, generational, intercontinental, and informed by his experience of growing up a dual minority: a Buddhist in Muslim-majority Indonesia, and a gay man in a nation where a former government minister recently called for the killing of LGBTQ people, and where anti-LGBTQ sentiment has seen a sudden, violent increase.

Ritual is a recurring motif in Suryajaya's work. His last show, "Different Blood Type," featured vérité footage of the funeral ritual held for his grandfather. This current show features a more inclusive built environment and elaborate, deliberate, carefully edited video work; a ritual of Suryajaya's own imagining.



It begins with Peter, Suryajaya's male partner. He is seated between Suryajaya's Buddhist birth mother and Muslim surrogate mother. The mothers disrobe him. Peter becomes the helpless subject of a ritual that seems to deepen his displacement: looking sweaty and exhausted, a papaya is smashed over his head, and the seeds and flesh are massaged into his skin.

He is spat upon, cleaned up, and showered with money and confetti before being bundled up and carried out by boys in school uniforms. They deliver Peter to a stoic Suryajaya, who is prepared to cart them both away on a bicycle rickshaw, but the video fades to an uncertain black before they depart. The ritual seems to symbolize an effort to integrate Peter into the family, though the process itself is harrowing.

In another video, the artist interviews his mother while a bespectacled Peter sits in the background, working on a computer, wearing headphones and partially obscured by a huge roll of bubble wrap. He's physically close but

emotionally protected from the conversation and any stinging words that might come out.

This process of dislocation, disruption, and hopefully, integration, is clear in each piece of Suryajaya's installation. This show is a translation of what any family must face as they craft a new familial structure: how to maintain a relationship with cherished loved ones and also integrate a new, unexpected element.

This is challenging work, demanding time and patience from the viewer. At the same time, anyone who has suffered through visiting a significant other's family will be familiar with the sense of bizarreness, the stress, and the helplessness shown in Suryajaya's images. They evoke being trapped with an unfamiliar group of people, each of them carrying a separate set of expectations and demands, and the feeling of exposure and vulnerability that comes with that experience.

**Steven Ford** is a former middle-school English and ESL teacher currently studying photography.



# Missing Data

Artistic collaborations need time and a more considered exhibition framework

**Kate Morris**

**T**his year's IN>TIME festival provided Chicago with a number of thought-provoking and well-made time-based art works.

Interestingly, many of the works were made by more than one artist.

Art history valorizes individual artists; as a result, collaborations are reflexively viewed with the same expectations. When we discuss "process-based art" in class or in criticism, process is considered a part of the art; but often, the process of collaboration is not central to the conversation. Our eyes either go directly to the product, or to the individual personas participating.

This mode of reception pushes aside the nature of artistic collaboration, and how separate a collaborative effort is from the individual practices of the artists making work together. I saw an example of inadequate treatment of collaboration during IN>TIME when I went to the two public events surrounding "The Data That We Breathe," the University of Chicago's (UC's) Gray Center collaboration between Caroline Bergvall, Jennifer Scappettone, and Judd Morrissey.

For those who don't know about her, it bears noting that Bergvall is a big deal. She is an excellent example of an international interdisciplinary artist, making work that blurs the borders of sound, performance, writing, digital, and installation art. Of French and Norwegian nationalities, her work often dismantles the boundaries of meaning through shifting and hybrid language, making way for raw sound and new meaning.

Bergvall joined other Mellon Collaborative Fellows Morrissey, a School of the Art Institute (SAIC) professor and internationally-known digital artist; and Scappettone, a UC professor, poet, and performance artist. They are working to create a collaboration that is slated to continue into the fall of 2016. Their motivating ideas are data, toxicity, and breath.

The premise is excellent, and to present this collaboration to an audience at the first event on January 27, the Gray Center organized presentations of each individual artist's practice. Though all three are quite accomplished, it became apparent that first night that they had no clear idea how they were going to approach their work together, or what form it was going to take. The audience learned very little about how this collaboration was going to proceed.

This stands to reason, because they had only come together a week prior, and had a month ahead of

them to create what would be seen at IN>TIME on February 28. The process would, it seemed, be explored through a class taught at UC. When I asked around, no presentation or discussion of methodology was made in that class, either.

The Gray Center prides itself on funding inquiry into art and scholarship, and to that end, showing a work in progress is in line with their mission. What they haven't done with the "Data The We Breathe," however, is give an opportunity for the audience to see the methodology of the collaboration behind the work.

Collaborations need time for the work to take initial form, for it to be negotiated among the collaborators, and for informed choices about the work to lead to the final product. This process takes at least a year if the artists are serious about the inquiry and methodology.

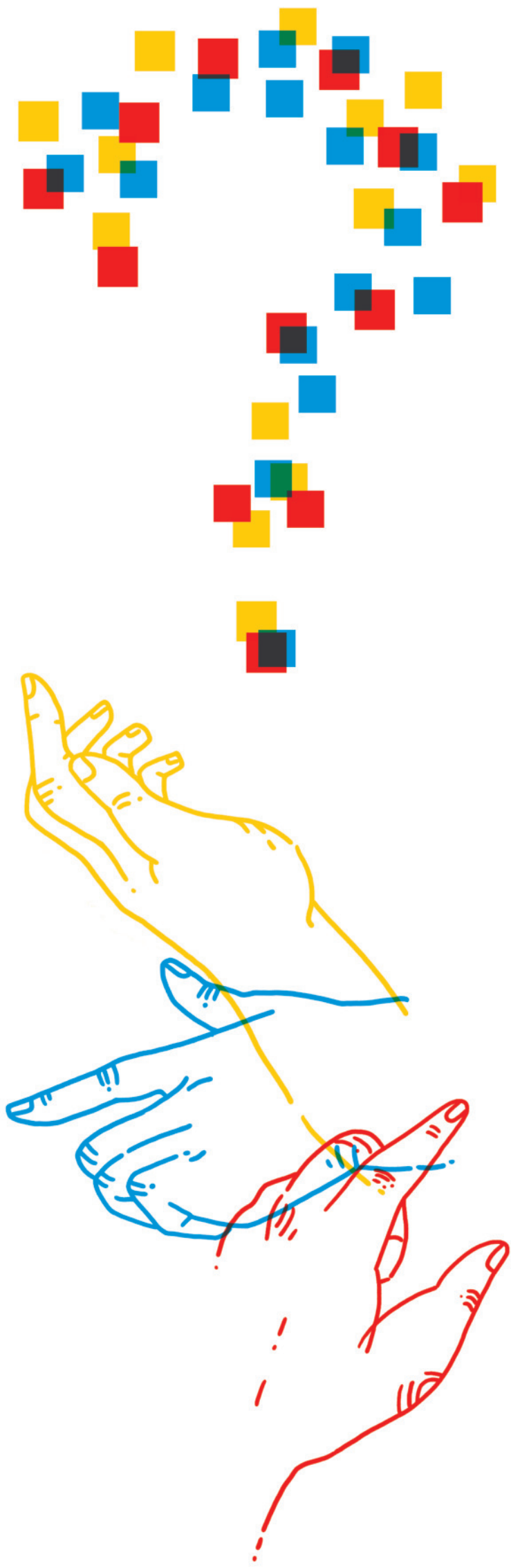
Bergvall, Morrissey, and Scappettone are clearly invested in both the inquiry and the collaboration. However, the Gray Center has scheduled their programming around this work to (once again) focus more on product removed from process, and less on understanding the work itself — which is the collaboration taking place — and the art coming out of that collaboration.

The piece presented at IN>TIME was a work-in-progress, and therefore cannot be examined as the final product. It also cannot be viewed as documentation of the collaboration, because the artists did not discuss or present documentation of their collaborative methodology when presenting the work.

The questions remain, then, how an audience should respond to the work shown so far, and how the Gray Center chooses to present works of art and scholarship made in this manner. There has to be a more considered way to approach a year-long collaboration besides hosting individual presentations and showing a work-in-progress one month in.

The Gray Center website has not posted any information about the future of "The Data That We Breathe," though there was an announcement at the February 28 performance that another showing would take place this fall. If all an audience can see of a year-long collaboration is an initial work-in-progress after a month and possibly the final product, then we are once again asked to invest our attention in a product, not the process. This seems counterintuitive to a project aimed at collaboration and inquiry.

**Kate Morris** is a second-year graduate student in Writing and holds an MA in Collaborative Theatre and Performance.











# Standing up for the singer in the name of feminism



**Rosie Accola**



On February 19, Kesha Rose Sebert — known to the world as simply Kesha — lost her bid for an injunction that would allow her to void her contract with Dr. Luke. If won, the injunction would have allowed Kesha to finally free herself from the man who, Kesha alleges in the complaint she filed, “sexually, physically, verbally, and emotionally abused Ms. Sebert to the point where Ms. Sebert nearly lost her life.”

Kesha met Dr. Luke in 2005 when she was only 18. Her big break came in 2008 when she was recruited as a guest vocalist on the Flo Rida track “Right Round.” Her debut album “Animal” came out in 2010 and it solidified her reputation as a carefree, witty, party girl. As her notoriety rose Kesha used her newfound public platform to advocate for both LGBT and animal rights. In 2010 Kesha participated in the viral “It Gets Better” campaign. But beneath her fun-loving exterior, Kesha lived in constant fear of her producer.

A 28-page complaint filed by Kesha to the Los Angeles Superior District Court outlines a decade of near constant abuse that Kesha suffered at the hands of her producer. One of the most disturbing accounts in the report details Dr. Luke’s attempt to sexually assault Kesha wherein he, “forced Ms. Sebert to snort an illicit drug before they were scheduled to take a flight. Once on the plane, Dr. Luke continuously forced himself on Ms. Sebert while she was intoxicated and drugged. Ms. Sebert was in such an intoxicated state on the plane that she vomited on herself during the flight.”

An artist’s sense of agency within pop music is rarely called into question. It is loosely assumed within our culture that pop stars make music because they want to; it is their childhood dream manifest, or they want to “touch people’s lives.” However, things get sticky when an artist attempts to prioritize their own sense of personhood, their emotional health, and their wellbeing over their ability to be commodified for mass cultural consumption. In this culture of near constant media blitz, do we ever allow celebrities to breathe and prioritize themselves over the zeitgeist?

In 2014, Kesha entered a rehabilitation center for bulimia; at the same time, she was being treated for severe depression, panic attacks and Post Traumatic Stress Disorder (PTSD) as a result of Dr. Luke’s abuse. Dr. Luke’s attempts to obliterate Kesha’s sense of self worth resulted in an eating disorder that had detrimental affects on her physical health. According to the injunction filed against Dr. Luke, “Doctors at the facility told Ms. Sebert and her family that her blood pressure and sodium levels were similar to levels found in patients following a heart attack or stroke.”

Sony is a multibillion-dollar company. They can afford a singular breach of contract; they’ll survive. Kesha, on the other hand, cannot afford to work with the person who abused her for more than a decade. Her mental stability depends on her ability to distance herself from her abuser. The fact that not only Sony, but the New York State Supreme Court ignored Kesha’s vital needs in favor of producing capital is despicable.

Kesha’s case speaks to just how deep we as a society are down a capitalist rabbit hole if our ability to sell labor is contingent on our ability to compromise emotional wellbeing. Critical theory buzzwords aside, this is bullshit. Justice Shirley Kornreich told Kesha’s attorney Mark Geragos, “My instinct is to do the commercially reasonable thing.” In this case, the “commercially reasonable thing” was to force Kesha to continue to work with the person who “sexually, physically, and verbally abused Ms. Sebert for a decade in order to make her feel completely worthless and maintain complete control over her life,” according to the report she filed.

Following the verdict, celebrities and fans alike expressed both outrage and support on Kesha’s behalf. The producer Zedd and Bleacher’s Jack Antanoff offered to work with Kesha so she would be able to make music for

free. Adele used her acceptance speech for her 2016 “Best Female Solo Artist” Brit award to voice her support stating, “I’d like to take a quick second just to thank my manager and my record label for embracing the fact that I’m a woman and being encouraged by it. And I would also like to take this moment to publicly support Kesha.”

On social media, various celebrities and fans have taken to tweeting #freekesha as a show of solidarity. Lorde tweeted, “Standing with @KeshaRose through this traumatic, deeply unfair time. send good vibes her way everyone.” A petition on change.org urging Sony to release Kesha from her contract garnered over 25,000 signatures. Taylor Swift donated \$250,000 to help with Kesha’s legal fees. Then, on the morning of March 9, the website “The Wrap” broke the story that Dr. Luke had been dropped by Sony following his lawsuit with Kesha.

That relief was short lived, however; soon after the story broke, Dr. Luke’s lawyers issued a statement saying, “This is not true. Luke has an excellent relationship with Sony. His representatives are in regular contact with executives at the highest levels at Sony and this has never come up.”

Now, a month after the failed injunction, fans and celebrities alike are still demanding justice for Kesha. Ariana Grande noted the misogynistic undercurrent in Kesha’s legal battle during an interview with Carson Daly on 97.1 AMP radio saying, “The incredible double standards that we [women] face on a daily basis, in the industry and just in the world — it’s shocking. I would be so amused, and pardon me if this comes across as sexist, but I don’t think a male artist would be in this position right now.”

In addition to Grande, Lady Gaga has also been vocal on the injustice of Kesha’s legal struggles, openly discussing the culture of slut shaming and victim blaming that survivors of sexual assault often face once they come forward. Gaga told the same radio station, “I feel like she’s being very publicly shamed for something that happens in the music industry all the time, to women and men.”

Lady Gaga only recently came forward that she had been sexually assaulted herself by someone in the music industry at the age of 19. She explained to Carson Daly, “People don’t always listen or care, and that’s why a lot of women or men don’t come forward.”

Lady Gaga was recently nominated for an Oscar for her song “Until It Happens to You,” which was featured in the documentary “The Hunting Ground” — an unflinching exploration of how college campuses often fail victims of sexual assault. She performed the song at the 88th annual Academy Awards, standing alongside 50 other sexual assault survivors; the performance was introduced by Vice President Joe Biden.

Kesha later thanked Lady Gaga and Vice President Biden on Twitter stating, “Thank u @ladygaga and VP @JoeBiden for bringing attention to sexual assault at the Oscars. It hits very close to my heart for obvious reasons.”

For now, it seems as though Kesha’s creative process is trapped in the frustrating ether of the legal system, but that hasn’t stopped her. She recently appeared as herself on an episode of “Nashville” and on March 5, she accepted the Human Rights Campaign Visibility award for her work as an advocate of LGBT rights. During her acceptance speech she thanked her supporters saying, “As many of you know I am going through some personal things that have been really intense and hard lately. I just want to say thank you for any support I have received.”

Despite continuous and outspoken pleas to end their partnership with Dr. Luke, Sony, has remained tight-lipped after refuting the claim that they were dropping Dr. Luke. It’s beyond frustrating that we live in a society where not only rape culture is a normal part of our cultural discourse, but where we are expected to compromise our emotional wellbeing in order to sell our labor. Yet at the same time, it’s also somewhat affirming to see the outpouring of love and outspoken support that’s been directed towards Kesha these past couple of months, and it doesn’t look like it’s waning any time soon. For now, we’ll stand with Kesha... maybe that’s the best thing we can do.





# I Hate ‘Love’

Judd Apatow’s latest effort is offensively disappointing

**Sophie Lucido Johnson**

**W**hen I finished the tenth episode of Judd Apatow’s Netflix serial rom-com “Love,” I physically slapped my laptop like it was a human being and yelled, “Are you kidding me with this bullshit?” I don’t usually act like this while watching television shows; I’m generally kind and gentle with my computer. “Love” was so offensively, irredeemably terrible that I was angry enough to uncharacteristically hit my laptop — and I hit it hard.

Apatow created “Love” with writers Leslie Arfin and Paul Rust (Rust also stars in the show). Arfin and Rust are a couple in real-life; I can only hope, for their sake, that their actual relationship doesn’t remotely resemble the one they wrote for the screen. Rust plays opposite Gillian Jacobs — a person I just assumed would pick good projects for herself after starring in the near-perfect TV satire “Community.” I guess she must have been duped like I was when she saw Apatow’s name on the project — his previous television forays (“Freaks and Geeks,” “Undeclared,” and more recently “Girls”) have been charming, weird, and funny without being jokey. “Love,” on the other hand was, at best, watchable; but it was mostly depressing, unbelievable, and offensive.

It seems that the idea behind “Love” was to create a ’90s-era romantic comedy (“When Harry Met Sally” comes to mind) that would be able to expand inside the binge-watching Netflix television genre. Also, this story would take place not in the ’90s, but in the present! “Love” is filled with texting, talking about texting, emojis, and smartphones losing service in underground tunnels. Maybe “Love” is another nail in the coffin of romantic comedies; they’ve performed terribly in the box office for the past five years. To set an outdated relationship model inside an intentionally modern America is at once hard to believe and a missed opportunity.

My major complaint about “Love,” though, is that it is pure fantasy in all the worst ways: It’s a wet dream for guys society has deemed “losers” (the unemployed, the addicted, the

nerdy, the overly cautious), placing them inside a world of exclusively beautiful women who are chomping at the bit to sleep with them. I’m all for storylines that allow women to be shallow, mean, egotistical, and complicated (Jacobs’ character Mickey is, indeed, all of those things); my problem is that the women in “Love” are punished for their shortcomings, while the men are not only forgiven, but celebrated.

Gus tells Mickey he likes her midway through the season (it’s the best thing he does over the course of the entire series — and really the only time he honestly communicates with her), and they start to date. Gus takes Mickey out for dinner and points out to her that his only reason for ordering the dish he ordered is because he knows she likes the sauce on it. We are supposed to think this is nice, and that Mickey is dating a nice guy for a change, and that she should cherish this nice, sauce-giving guy for the rest of her life. If I had been in Mickey’s shoes, I’d have thought, “Order what you want to order; please don’t ingratiate yourself.” But that’s just me.

As their relationship unfurls, Mickey’s “bad behavior” mandates that she apologize. She apologizes and apologizes and apologizes in practically every episode. She’s a recovering addict who falls off the wagon a few times over the course of the series, but she makes a pretty diligent effort to clean herself up: She goes to AA meetings and calls her sponsor when she feels like drinking. Gus, on the other hand, never apologizes. Not for taking her to a sexist magic show; not for blowing her off the next day; and not for flirting and then sleeping with a hot blonde he works with.

And just a word on the casting here: Every woman with a speaking role in this series is conventionally attractive. Gus (skinny, big-nosed, openly nerdy, awkward in public) somehow manages to attract three thin, blonde women over the course of three days; they all look like they walked out of a magazine. Mickey’s ex-boyfriends are overweight, balding, and generally meritless. She is furthermore punished again and again for her sexuality (she sleeps

with her boss — who openly sexually harasses her at work — to avoid getting fired, and is then berated and shamed repeatedly for doing so). Ultimately, she goes to a (ridiculous) meeting for “sex addicts” — a term that I struggle with in general, and one that implies that Mickey’s interest in sex is a major problem.

The best part of “Love” is the wonderful and charming Claudia O’Doherty, who plays Mickey’s Australian roommate Bertie. Bertie is a little clueless, but she’s funny and happy and ushers in most of the laughs the script (very) occasionally merits. Bertie is just getting to know Los Angeles, and wants to have a good time. She’s beautiful, kind, and thoughtful. So I guess it makes sense that she ends up sort of dating one of Gus’ overweight, unemployed friends who is into “really spicy food,” and that’s pretty much all.

If you’re wondering if there are any people of color on this show, the answer is yes: The producer/ director of the TV show Gus works on is played by Tracie Thoms, and is portrayed as unlikable beyond novelty. Her character’s nephew Kevin works on the show, and sometimes talks to Gus about his love life. Gus’ friends, who like to gather and write theme songs for movies that don’t have them already, are the bro-iest, most unmemorable white males you could imagine; except a girl named Cory (Charlyne Yi) is apparently dating one of them, and there’s a black girl who also shows up and doesn’t say much. Both girls look so tacked-on that you can’t help wondering what in the real world would ever compel them to hang out with these generic losers.

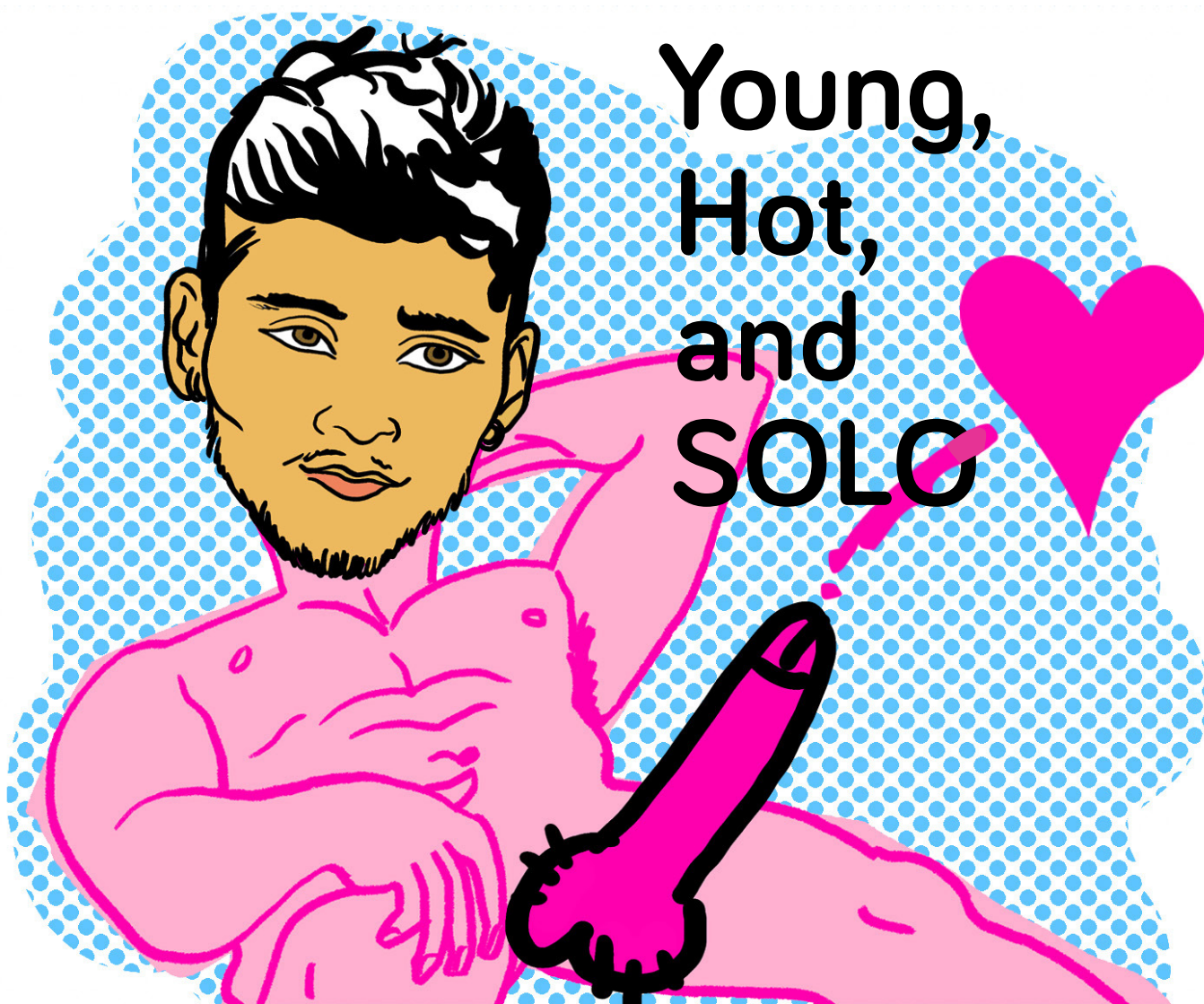
There are so many other things I hated about “Love” that I could fill a book. (I go on for another 500 words in the version of this article that is on F’s website.) It went far beyond being a disappointment; it made me feel sad about humanity. There are tons of nature documentaries on Netflix that are way more romantic — and funny — than this entire series. I suggest watching one of those instead.

*There are tons of nature documentaries on Netflix that are way more romantic – and fun – than this entire series*

**Sophie Lucido Johnson**  
loves love, despite her hatred of Netflix comedies. She is the web editor for F.







## The surprising success of Zayn Malik

**Rosie Accola**

**Q**uimby's bookstore on North Avenue is home to thousands of zines, from earnest confessions to photocopied reviews of local punk shows. Yet if I had to pick a zine that has a particularly special place in my heart, I'd have to go with "SOLO" — a limited edition erotic Zayn Malik fanzine, with drawings risographed on pastel paper depicting the former One Direction member ... uh ... going solo. Much like One Direction as a musical entity, this zine effortlessly straddles the line between campy and cringe-worthy, playing on the raunchy sexual undertones that have always existed within seemingly innocuous boy band culture.

When Malik left One Direction in 2015, fans of the boy band were shocked. If any member of One Direction was supposed to break free for a Justin Timberlake-style solo career, it was Harry Styles. However, on March 25 Malik will release his first solo project with RCA records, "Mind of Mine," and if the first two singles are any indication of his musical prowess, his solo career is off to a fantastic start.

Last November, Malik graced the cover of FADER with orange juice dribbling suggestively down his chin. In the subsequent interview, Malik explained his decision to distance himself from his former band mates stating, "If I would sing a hook or a verse slightly R&B, or slightly myself, it would always be recorded 50 times until there was a straight version that was pop, generic as fuck, so they could use that version. Whenever I would

suggest something, it was like it didn't fit us ... I wasn't 100 percent behind the music. It wasn't me."

Now that the other four members of One Direction are on a brief hiatus, it's easy to see how confining the archetypes of the boy band could have been for any creative individual. Still, after watching countless child stars try and fail to abandon their adolescent fame for a more "mature" spot in the music industry, I was wary of Malik's ability to infiltrate the Top 40 charts as a serious contender.

Enter "Pillowtalk": the syrupy, sensual first single from Malik, which was reportedly penned as an ode to his current partner, supermodel and "Real Housewives of Beverly Hills" progeny Gigi Hadid. The beat of the song oozes sexuality as Malik croons, "In the bed all day/ bed all day/ fucking in and fighting on/ it's a paradise/ and it's a war zone." It is, quite literally, a hot track — calling on classic R&B rhythms while allowing Malik to demonstrate his talent as a vocalist. He handles the hooks and the high notes with ease. If One Direction was Malik's Destiny's Child, then "Pillowtalk" is his "Rocket." It's a borderline triumphant showcase of a raw, animal, sexuality that Malik must have been hiding all along beneath his squeaky-clean boy band exterior. As a track, the appeal reaches far beyond fans of One Direction in a way that's almost seamless.

As a band, One Direction was always lyrically reluctant to broach the topic of sex. Instead, they stuck to the power of suggestion. Take, for example, 2012's "Kiss You," wherein the chorus entices, "If you don't

wanna take it slow/ and you just wanna take me home/ baby say, 'yeah, yeah, yeah' / and let me kiss you." Clearly, a morning after is implied (the album was also titled "Take Me Home"), but it's never stated outright. In the music video for the track, Malik appears fresh-faced and youthful, wearing a leather jacket and zooming around on a motorcycle with his band mate Harry Styles hitching a ride. He exudes just the right amount of energy, coupled with the slightest suggestion of a bad boy archetype as hinted by his leather jacket. He exists as an ideal candidate to project the very first inklings of a crush onto, not as generic as Menudo yet not dangerous enough to be a cause of concern for the parents of any young fans.

The music video for "Pillowtalk," however, is a completely different story. The video features Malik and Hadid in various close proximities, Hadid crying tears of blood, and several "presumed female legs opening to reveal various flowers" shots that would make Georgia O'Keeffe proud. Visually, it reads as a slightly painful attempt for Malik to assert himself as both #artsy and as an adult, but the greatness of "Pillowtalk" as a track makes up for any strained visual metaphors.

Much like seeing Malik's risographed pastel washboard abs next to a zine about self-care, the viability of his solo career took me by surprise — but hey, not all surprises are bad.

Zayn Malik's debut solo album "Mind of Mine" is out March 25 via RCA records. You can buy the "SOLO" zine online at [teenwitch.bigcartel.com](http://teenwitch.bigcartel.com).

*As a band, One Direction was always lyrically reluctant to broach the topic of sex. Instead, they stuck to the power of suggestion*

**Rosie Accola** is a sophomore in the BFAW department. She makes too many zines and loves punk rock and petting dogs.





# PARTY

## COMICS

by Sacha Lusk

IT IS APRIL 2016 AND I HAVE BEEN TO FIVE PARTIES SO FAR.  
THAT'S, LIKE, FIVE TOO MANY.

PARTIES ARE COOL, BUT THEY AREN'T FOR EVERYONE.  
NON-PARTY PEOPLE,  
THIS ONE'S FOR YOU:



"OK! BUT BEFORE WE GO..."

EAT, PRAY, LEAVE

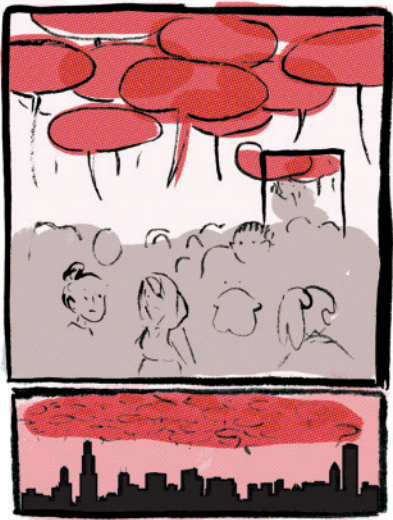


WE LEFT THREE HOURS LATER

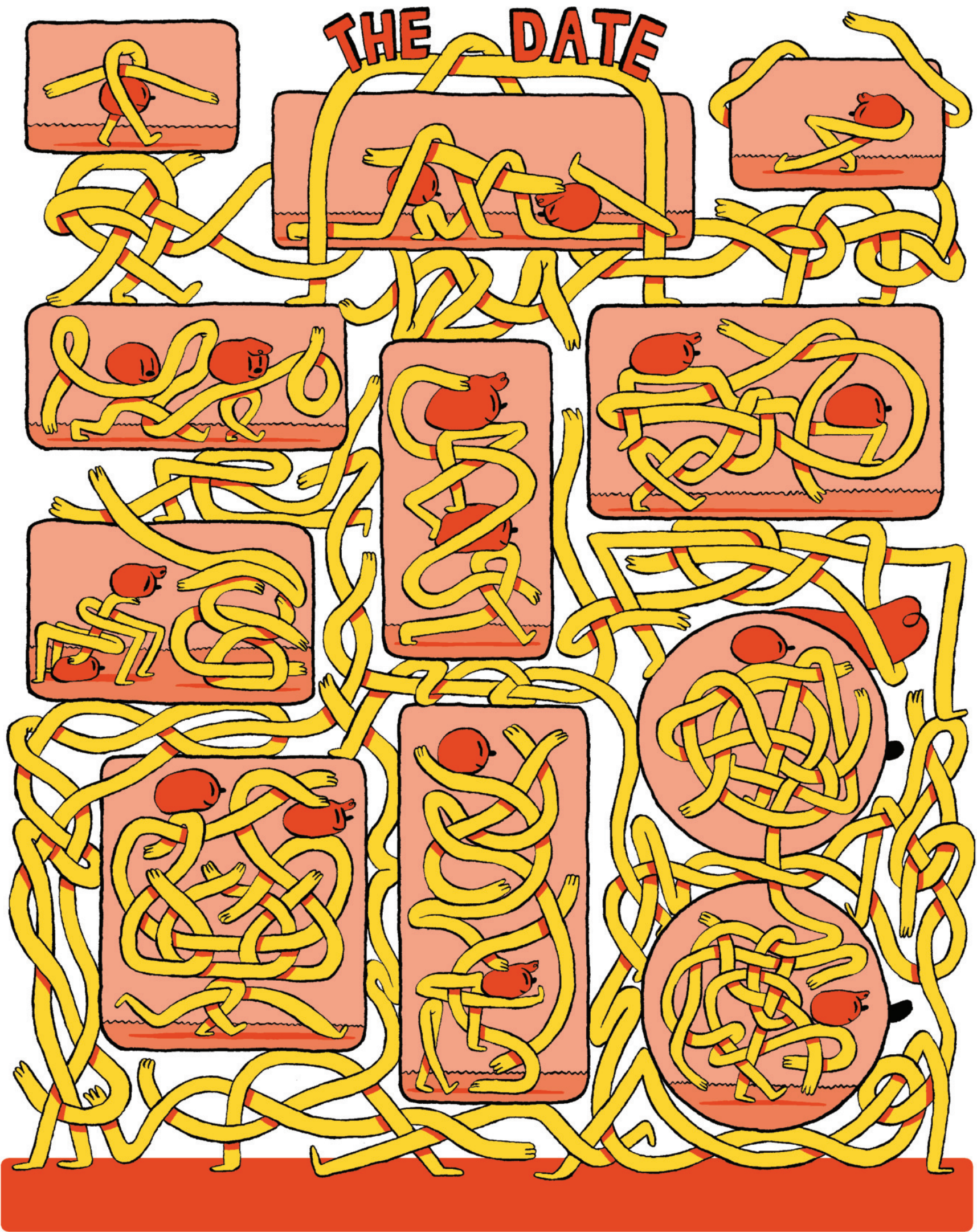
DONT TOUCH ME



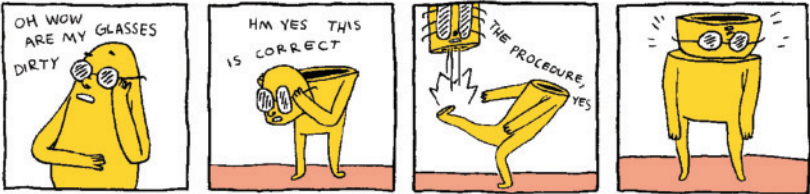
I DON'T HAVE ANYTHING AGAINST PARTIES.  
I WOULD JUST RATHER BE AT HOME EATING  
MAC 'N CHEESE HALF-NAKED WATCHING "HOARDERS".  
IF THAT SOUNDS TOTALLY LAME TO YOU,  
THAT'S BECAUSE IT IS TOTALLY LAME.  
-SACH



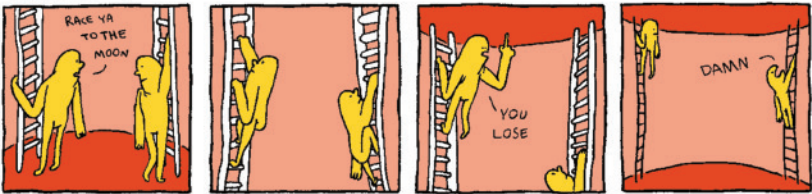




PROCEDURE



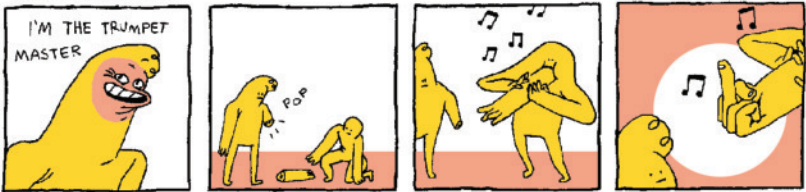
MOON RACE



STUCK



TRUMPET MASTER

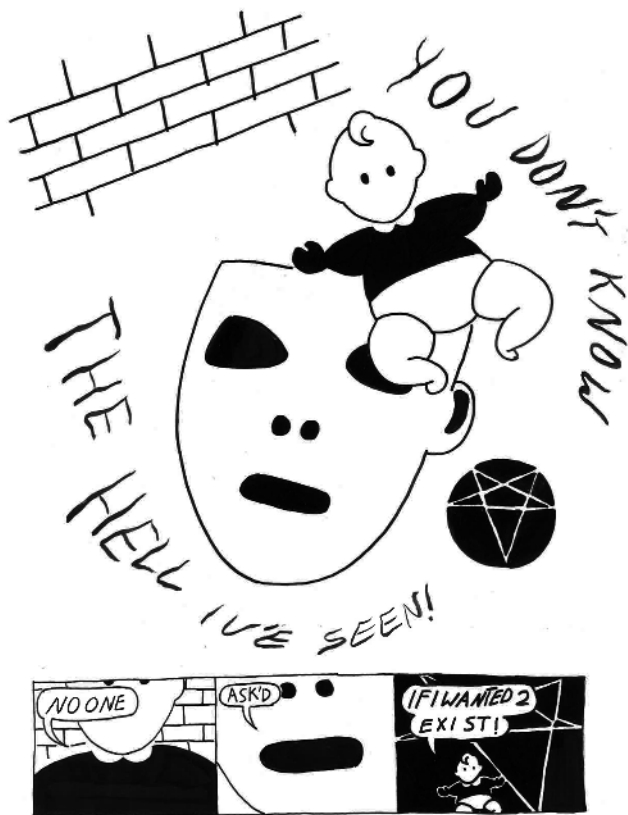




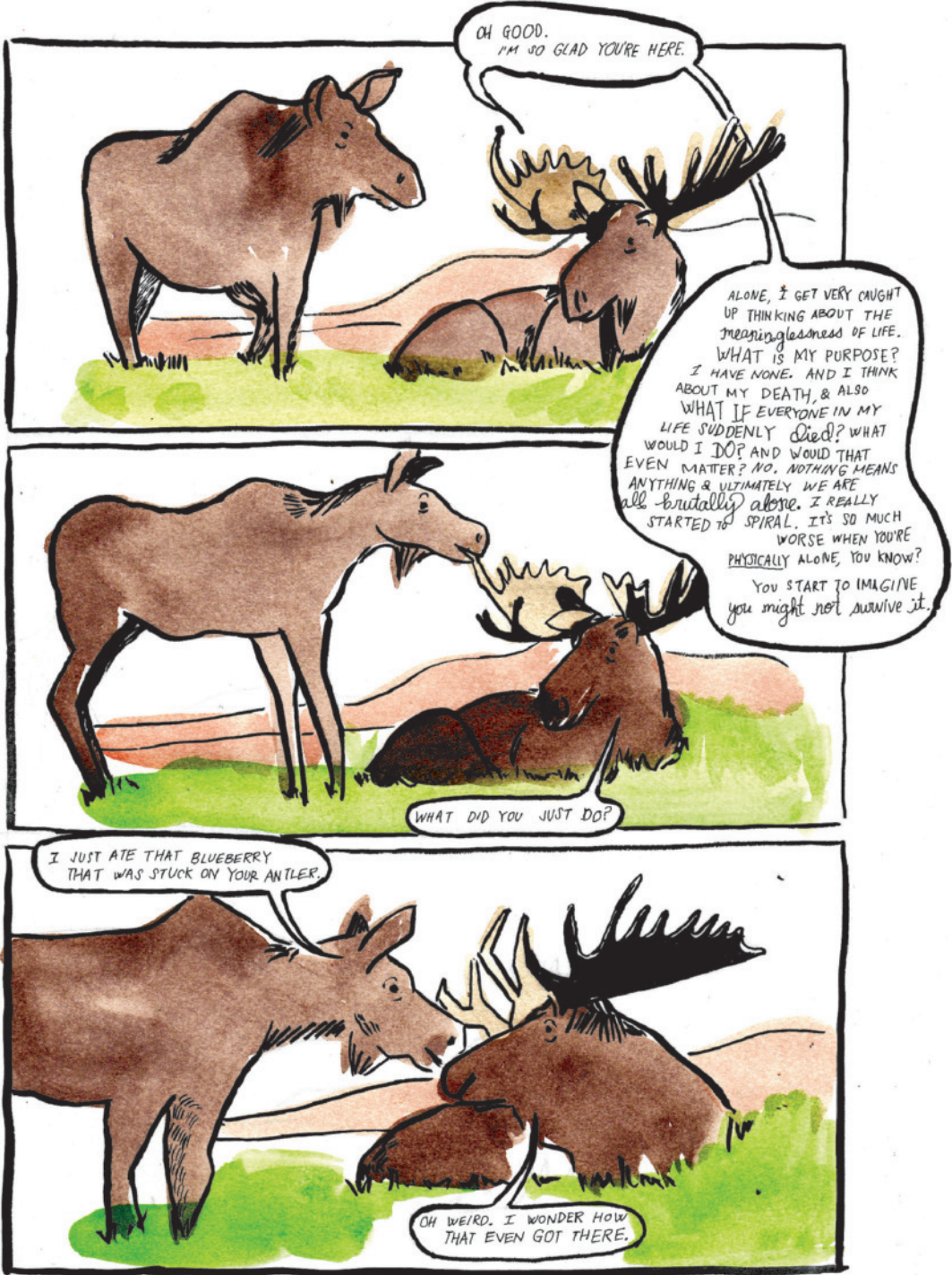


**M**eanwhile,  
**IN COMICS...**

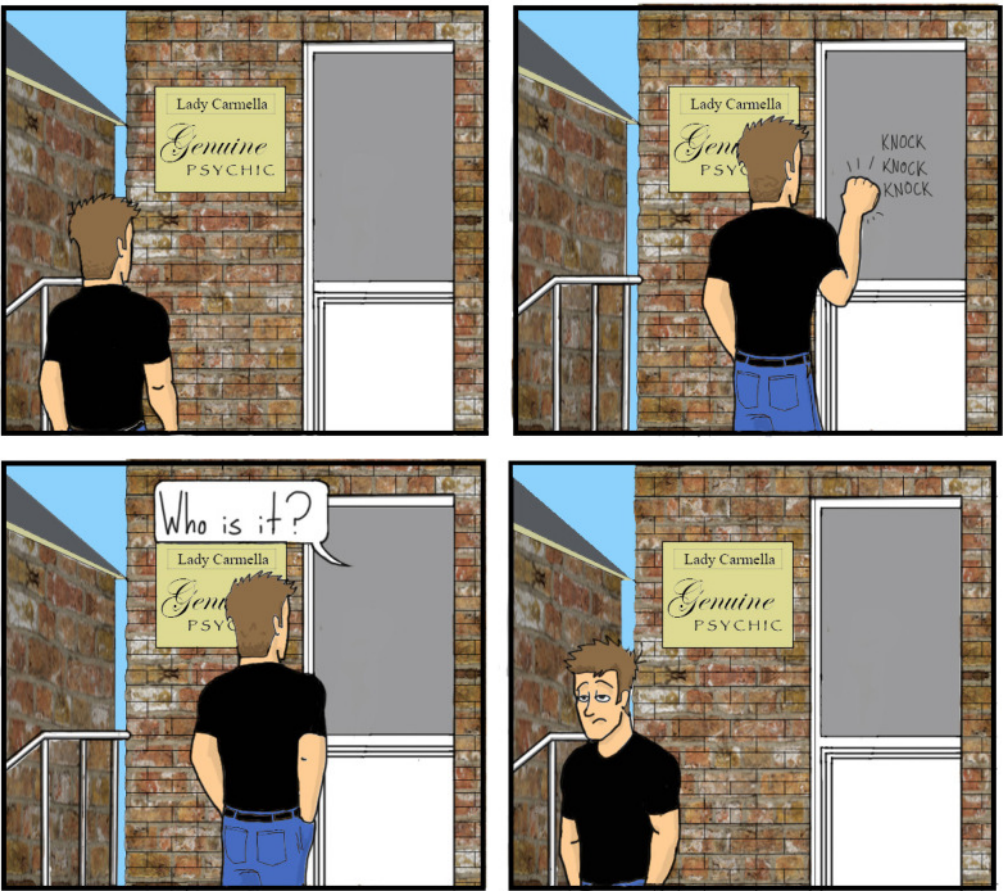
Gabe Howell



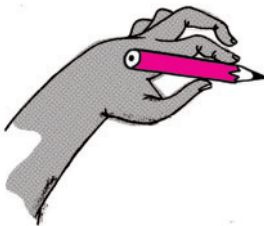
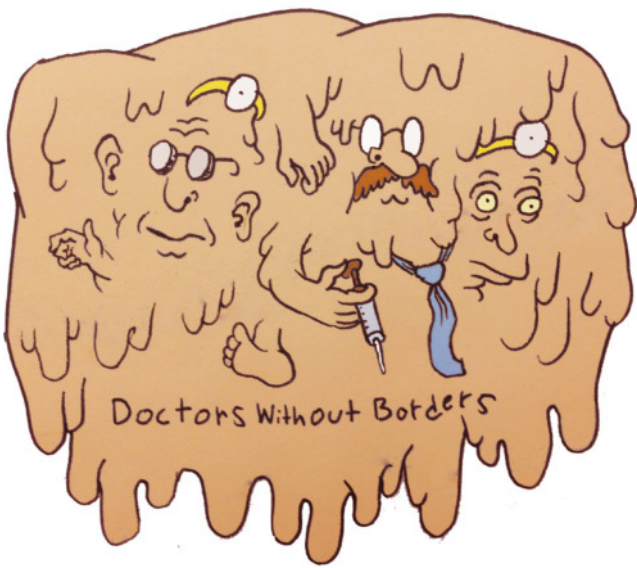
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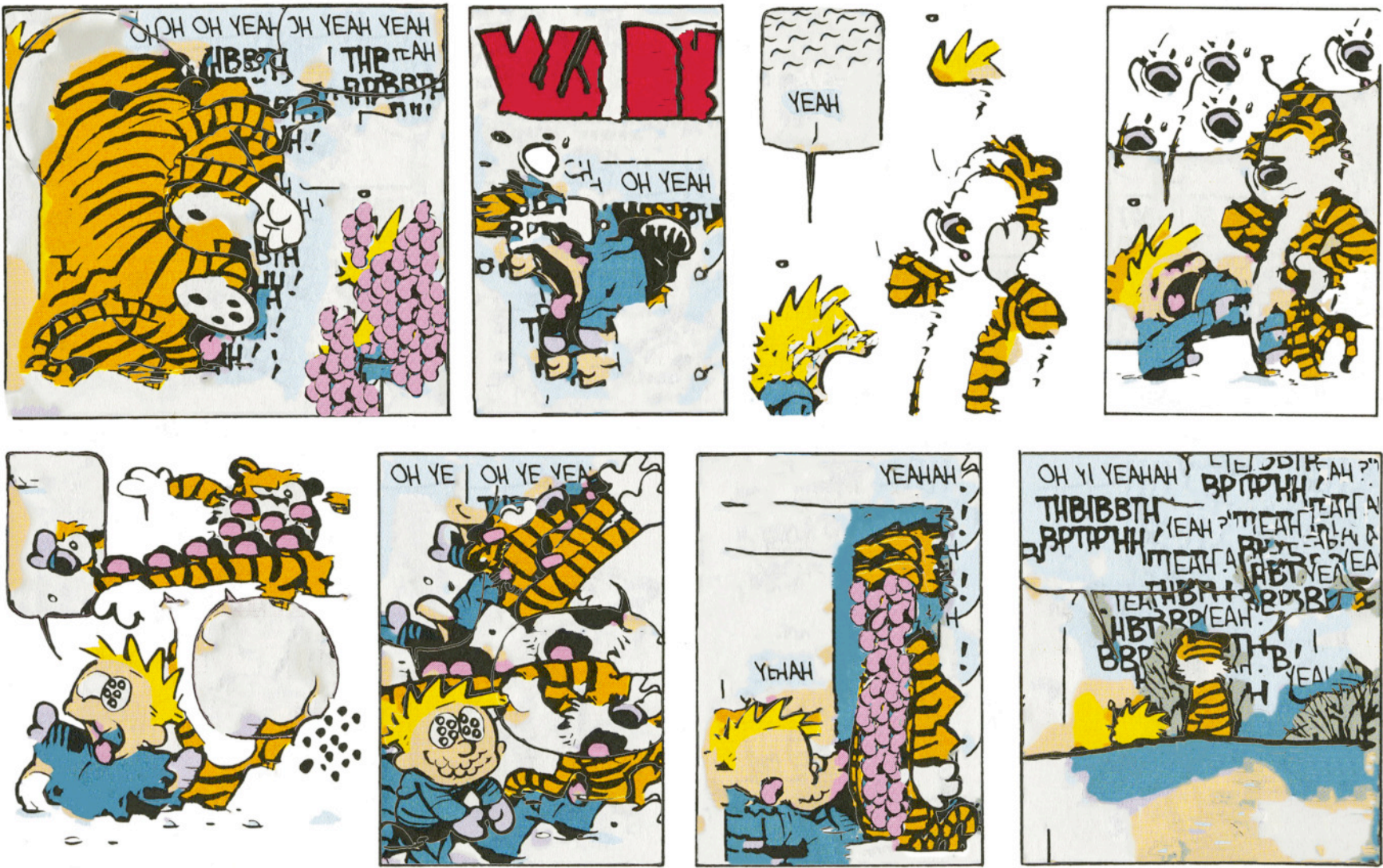
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# Halvin and Cobbles

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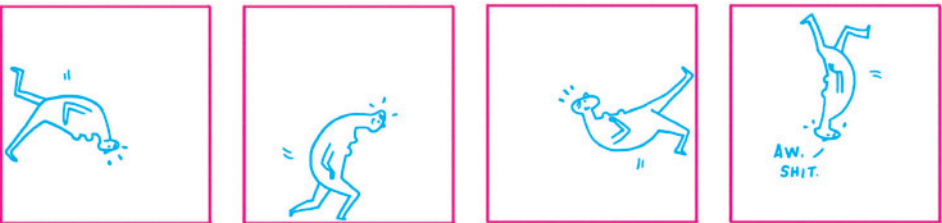
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