

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

arts, culture, and politics

Students Respond to Decision 2016: Begins on Page 13



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fnewsmagazine

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Our special section between pages 13 and 20 features a news article, four editorials from staff members, and seven letters to the editor from the School of the Art Institute of Chicago community.

It is designed to be pulled out of the issue.

letter from the art director and managing editor

There's a lot to think about as we move into the final days of a truly unprecedented year. We lost some incredible celebrities; against all odds, Britain voted in favor of the Brexit; and let's not forget Pokemon Go. Of course, we're avoiding the big (red) elephant in the room: The 2016 presidential election was a hot mess unlike anything in recent memory. F recognizes the importance of talking about the surprising outcome of last November's election, and we've put together a special pullout section of the newspaper this month with editorials and letters that we hope will keep the conversation going at SAIC.

The rest of this issue is about the other important things to keep in mind as we prepare for 2017. We try to stay woke about "Hamilton," and pay attention to the SAIC's

role in Chicago's Homan Square. The editors of the paper also weighed in on their Top Ten Everything of the past year. We hope that 2017 has some potential to be a year of giving. To that end, here is our holiday gift to you: Here are some New Year's Resolutions for art students you are welcome to co-opt for yourself.

This year, I will only sleep in my studio four nights per week, at the most.

I will stop smoking. On the days when it's below four degrees outside.

I am finally going to finish a work of art — and this time I promise.

I'll try to use the word "juxtaposition" less.

On the other hand, I'll try to use the word "intersectionality" more.

One the design side, this issue and its special section presented new challenges. The special section differs entirely from the rest of the issue with a new grid, color scheme, and typefaces. For the regular issue, we used a dynamic color scheme to both unify and separate it from our election coverage, rather than set each section apart from the others. We also added photographic textures to our illustrations this time as an experiment with a different visual style, mixing the abstract and the representational. We are always trying new things; experimentation is core to our design process. Except that ad over there. The one with Comic Sans. That's not experimentation. That's just bad.



on the cover

"Full House," *Amber Huff*

It's that time of year again. It's time to go home to visit your friends, your family, your pets — inevitably someone (totally your grandma) who doesn't know how to use the new iPhone operating system. It's time to travel to warmer, better places within warmer, better futures. As the season changes from fall to winter, just remember one thing: that you'll always come back, because we belong with the people that love us, and we don't get to choose who we love. Because a house is not a home. Because winter will turn back into spring.

- 01. Thing One
- 02. A Trusted Place of Business
- 03. The Bastille
- 04. A Fixer-Upper
- 05. Boo Radley's
- 06. Thing Two
- 07. Not On Google Maps
- 08. Generic Apartment Building
- 09. Orlando, FL
- 10. A Bad Idea

- 11. Plan B
- 12. Santa's Girlfriend's Place
- 13. A Far, Far Better Place
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- 15. The Kum-Rite Inn
- 16. The Doghouse
- 17. Your Wealthy Neighbor
- 18. We're All Gonna Die
- 19. This Is Your Captain Speaking: Welcome Back to Chicago,

special section on page 13

The 2016 election has been divisive. There is an impulse to silence the people we don't agree with, because so much about the current political climate can feel painful. F Newsmagazine's staff had a lot to say about the election, and we didn't all agree. The staff ultimately decided not to publish a single editorial about the election; we are, instead, publishing four. We also invited the School of the Art Institute of Chicago (SAIC) community to share their thoughts in letters to the editor, some of which we have also published in this issue: pages 13-20 have been designed and assembled from the ground up, and all eight pages pull out as a separate supplement so it's easy to keep and share with others. There is more election content online at fnewsmagazine.com; you can be a part of it.

We live in a wonderfully diverse and supposedly free country; but none of that matters if any voices are silenced. Our special section cover features, weaved around a portrait photograph of President-elect Donald Trump, the First Amendment to the United States Constitution: "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances." Those words represent both the shield and the sword of any functioning, democratic society. As we move forward as a country, we urge you to speak, and we urge you to listen. You can start right here.



everything evergreen



“Mr. Frenhofer and the Minotaur: An Evergreen Film”
Peterson, Sidney. 1949. Film.
16mm Film Collection | Flaxman Library

Interested in films based on art? This film was inspired by Balzac’s “Le Chef-d’oeuvre inconnu” and Picasso’s “Minotauremachie.” The early experimental picture features an imagined modern adaptation of mythological Minoan labyrinths.

FUN FACT Peterson worked at Walt Disney Productions as a scriptwriter and storyboard artist on the never-completed sequel to “Fantasia.” He also visited SAIC in 1970.

X-TRA
Periodical | Flaxman Library

X-TRA is a contemporary art journal published quarterly in Los Angeles. The Fall 2016 issue features a detail of the French artist Laure Prouvost’s work (which includes decaying greens and evergreen) on the cover. Elsewhere in the journal, critics tackle the work of Frances Stark, Diana Thater, and Carrie Hott. Each issue of X-TRA includes a project; this issue’s project is by Los Angeles-based artist Sarah Conaway. SAIC faculty member Michelle Grabner wraps up the issue with a review of the inspiring Black Mountain College exhibition, “Leap Before You Look: Black Mountain College 1933-1957.”

FUN FACT X-TRA is designed by Brian Roettinger, who was the creative director for Jay-Z’s 2013 album “Magna Carta Holy Grail.”



Each month our library offers a selection of themed picks

Flaxman Staff



“Kings, Hummingbirds & Monsters: Artists’ Books at Evergreen”
Exhibition Catalog | Flaxman Library - Special Collections

Interested in artists’ books? Twenty artists (ten artists with bookmaking experience, ten rookies) were invited to make a new book inspired by one from the collection of the Garrett Library at Evergreen House at Johns Hopkins University.

FUN FACT The School of the Art Institute of Chicago’s John Henley was one of 20 artists included in this show.



“Evergreen — The Road to Legalization”
Morton, Riley. 2014. Film.
Streaming Video | Flaxman Library

No matter your politics, you can’t deny that marijuana won big in the 2016 election. “Evergreen — The Road to Legalization” is the definitive feature documentary film on the legalization of recreational marijuana in Washington State. A glimpse of what the future holds for states still trying to pass legislation? You decide.

FUN FACT Travel expert Rick Steves plays a major role in this documentary.



“View of an Evergreen (Tree)”
Unknown Author. Photograph.
ARTstor Image Database | Flaxman Library

This is a Christmas card from 1956. The inscription reads, “There are few things we enjoy so much at Xmas as hearing from dear friends near and far ... Hoping to hear your news, we shall share a bit of ours and since pictures tell the story as vividly and more briefly than words — we are enclosing a few snapshots ... Affectionately George and Virginia”

FUN FACT This Christmas card was sent to Corinna Lindon Smith, a cosmopolitan New England woman in the early 1900s. She was seen socializing with such personalities as Samuel Clemens (a.k.a. Mark Twain), Isabella Stewart Gardner, John Singer Sargent, and Amelia Earhart.

fall foodie frenzy

Cheddar cheese on apple pie? F— Yeah!

Mary Fons

There are levels of foodiedom. On the tolerable end of the spectrum are people who get excited about pea shoots on their salad. On the other end are people who know what kind of pea shoot is on their salad and then tell the waiter — as they send their plate back for a drizzle-and-a-half more artisanal balsamic reduction — that it is not the pea shoot varietal that was listed on the menu.

However deep into the (braised) rabbit hole you go, the best time to be a foodie is right now. Fall is for foodies.

Squashes, apples, leafy greens, root veggies — fall brings produce a cook can work with. Spices and herbs like cardamom, salsify, cinnamon, and nutmeg get to shine in fall dishes — finally. (Anyone who loves nutmeg can't front like they love summer food that much. Nutmeg practically goes underground May through October.) Fall food is hearty, robust. Fall food has soul. Fall food usually pairs well with some kind of crusty bread. Enough said.

If you're into cooking, I feel good about your chances for success and satisfaction with the following short list of delicious fall foods. If you don't cook, but know someone who does, accidentally slip this issue of F into their backpack. They'll be like, "What a great article this is! Come over and eat!" (Take a bottle of red.)



Vegetable Beef Stew (or stew of some kind)

Close your eyes. Inhale the incredible aroma of a crockpot or stock-pot or slow-cooker of a delicious fantasy stew. Bolstered by an arsenal of carrots, celery, onions, herbs like parsley, and chives brighten the tomatoe-y broth of your fantasy stew. Steam rises from the bowl as you dig your spoon in to get at a nugget of beef with the perfect amount fluffy barley for the bite. Now have a sip of that red wine. ARE YOU FEELING THIS?

*No beef necessary; potatoes totally necessary.



Kabocha Squash Soup

Butternut squash bisque (bisque = soup with cream) gets a lot of play in autumn, and pumpkin — another squash — is a media darling. But you know that small watermelon-sized round squash sitting with all the other squashes at the store? The dark green one? That's a kabocha squash, and it's delectable. Slightly sweeter than pumpkin, this Japanese squash cooks just the same as butternut and also makes a great soup. Kabocha is smaller than most winter squashes, which is nice if you're cooking for one. Thanks, squash!



Muffins

The muffin knows no season. But muffins are so, so good with a hot cup of coffee, cocoa, apple cider, or Earl Grey tea on a blustery day in Chicago. They can be adapted to fit any food allergy or restriction. They're portable. They can involve just a few ingredients (cinnamon) or many (cinnamon, banana, walnut, bran, etc.). However you bake it, the muffin is a food with which even the rookie foodie can experiment. Pass the butter, please.



Anything in a Skillet

Cornbread. (with peppers and real corn! And cheese!) Rosemary red potatoes. A hearty stir-fry. A big, gooey, chocolate-chip oatmeal cookie. Perhaps the most versatile piece of cookware you'll ever own, a cast-iron skillet can serve up a lifetime of memorable meals. Tip: Never use soap to wash your cast-iron skillet; just rinse and thoroughly wipe.

Mary Fons (MFAW 2018) is associate editor at FNews. Read her blog, PaperGirl1, at blog.maryfons.com. You will like it.



Apple Pie with Cheddar Cheese

In parts of the American south, it's considered weird not to put a slice of sharp cheddar cheese on a slice of hot apple pie. There's even a saying: "Apple pie without the cheese is like a kiss without a squeeze," and since everyone knows that a) kisses without squeezes are awkward, and b) Southern folks know plenty about delicious food. Try the cheese-on-pie thing. A slice of sharp cheddar brings out the flavor of the baked apple in a revelatory way. You'll see.

holiday how-tos

On avoiding personal and political minefields when you go home

Emily Rich

I am lucky. I walk into holiday gatherings with only three fears: one — that I will not be “put-together” enough to appease my relatives; two —that I will be asked about my love life; and three — that I will not be able to finish all five plates I plan on serving myself.

For many, however, the holidays can be stressful, if not downright infuriating. Here are some useful tips for sidestepping those situations you’d rather not be in, navigating those you can’t avoid, and initiating conversations that make you anxious.



Let Me See You One-Two Sidestep That Personal Question

Holiday gatherings are a feast of personal questions directed at you from relatives you don’t necessarily see often enough to feel comfortable answering. There are three options for your avoidance of these interactions.

The first is to dress so well your relatives forget to pry. This is a strategy I use every year, and it works two-out-of-three times. Instead of asking you if you’re seeing anyone, who, how tall are they, and are you using protection, your nosy aunt will instead say something like, “You really have become very pretty” — which is, in fact, the nicest and most elegant way to tell someone you never thought of them as pretty until just now. Still, this is better than the discomfort of being questioned about your life and choices.

Here’s another strategy I employ often: When they ask you a question you do not want to answer, respond with a clarifying question that they have to take so much time answering they forget to re-ask the original question. Alternately, deflect with a vague true statement that relates to, but does not answer, their question. For example:

Relative: So, are you seeing anyone?

You, Dear Reader: How do you mean?

R: Are you dating anybody?

YDR: Like carbon dating?

R: No, like kissing.

YDR: Oh! I thought you meant like seeing with my eyes at first. That would’ve been funny. I was like “I’m looking right at you!”

At that point, one would hope that your relative would laugh and move on. Appealing to your family’s sense of humor is always a good strategy; if they are laughing, they are not talking, asking you questions, or judging.

There are moments, though, when relatives doggedly pursue you with follow-ups. This happens in particular when you deign to answer a yes-or-no question, but don’t want to give any details. To cut the follow-ups short, try answering with, “That’s all you’re getting from me for free today!” Then quickly decide how much money it would take for you to answer a question. If your family member is very determined, this could be a good way to get rich quick.

How to Easily Navigate Around Political Conversation

It seems that politics is always deemed appropriate at family gatherings, despite it never going well or comfortably for everyone (or anyone) in attendance. As a student, you may be in the minority with regard to your political views, and not want to spend the night defending yourself or listening to, at best, a relative’s dissenting opinion (or, at worst, their blatant prejudices). Do I have some tips for you!

If a relative expresses a political opinion that conflicts with your own (e.g., “Wow, I’m so glad Donald Trump is President-elect”) respond by saying, “Ugh, potatoes,” and then everyone will be talking about potatoes and you will be free. I suggest “Ugh, potatoes” because everyone likes potatoes and certainly will have many opinions on your controversial utterance; however, any phrase that garners an immediate and strong response (but isn’t political) will work.

You may be the target of some ire or strange looks when you say something people are bound to disagree with, but in the scheme of things, having a relative confront you about your opinions on potatoes is far better than having them say more words defending their political stances.





Alternate suggestions for immediately reactionary, non-political responses: “And I’m so glad Barb died on ‘Stranger Things!’” “Speaking of politics, I don’t think ‘Hamilton’ should have won the Tony, any of the Tonys.” Or, “I’m gonna put another curse on the Cubs.”

When a relative uses a slur or politically incorrect term or says something overtly or subtly racist, homophobic, or sexist, make direct eye contact with a sibling or cousin or pet you trust like they are the camera on “The Office.” This strategy is one I use every day in a variety of scenarios, and it gives me a momentary reprieve with the illusion that the world is empathizing with me.

Remember also that if you are the designated wine-pourer, you don’t have to be near any one person long enough to make conversation. You also get to choose who gets refills and when, making you the most powerful person at the party. By controlling the flow of alcohol, you also control how free your relatives feel to speak about their politics openly, and if they start, you can just excuse yourself to serve someone else more wine. Plus, your family will think you’re being kind and useful when really you are avoiding them.



This Is the Part Where There Aren’t Any Jokes

Sometimes Thanksgiving is a good time to have serious conversations with your family when they’re all gathered together. You may not want to avoid talking about yourself or the current political landscape. I have tips for those moments too!

If you want to come out this Thanksgiving: First of all, congratulations, and I hope it goes well for you. Here are some things to keep in mind.

Your safety is always your number one priority. Sometimes relatives can have a less-than-ideal reaction to this news; if you feel unsafe coming out or after you’ve come out, have a friend you can go to for support who can give you a place to stay if things don’t go as well as you had hoped.

Your family will probably have questions; it’s perfectly OK for you to tell them to Google things for themselves if you are uncomfortable answering. That being said, some things they might want to know may not be Googleable (e.g., “Since when?”). If you are uncomfortable answering these questions, that’s OK, too — you don’t have to. You may also want to prepare for the inevitable questions, so you can feel as comfortable as possible answering them and knowing what questions you simply won’t answer.

Choose whatever method feels best to you. I, for one, wrote every member of my nuclear family an individualized letter. For me, this was the most comfortable; it was intimate and one-on-one without me having to be in the room with them when they got the news. Think about where you want to come out, and whether you want to tell the whole family at once, or if one-on-one conversations would be best.

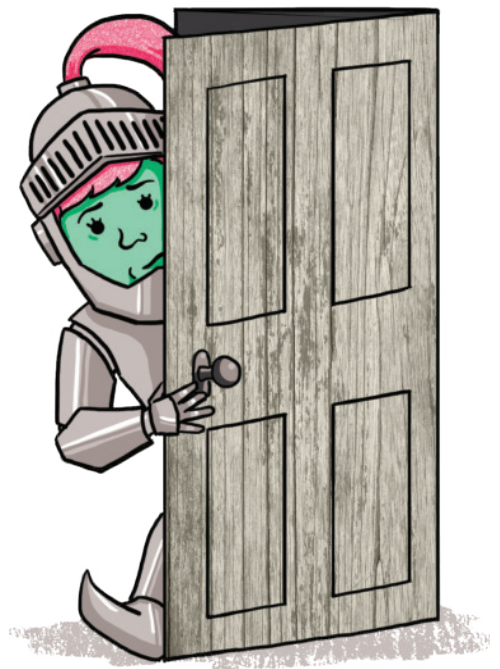
If you are lucky enough to have a family who you feel comfortable talking about this election with, my advice is to do it. Tell them if you are afraid. Tell them if you are unsure. If you are neither of those things, I envy you. In any case, we should all have a support system right now, and if your family can be part of that for you, let them be. They might be scared too. They might be unsure. They need you, too.

Emily is a first-year Writing MFA student. She’s a playwright, photographer, and teaching artist by day, and preferably asleep at night.

Bonus Tips

If a relative makes a food you don’t want to eat, but you would feel rude, or that it would hurt their feelings if you didn’t, just don’t eat it. They are adults and will get over it. If you feel you simply must eat the food, take as small a portion as you possibly can and eat it in a bite with something more tasty to mask it. I think this is actually what cranberry sauce was made for.

Put on a solo performance of Beyonce’s “Lemonade” (alternatively, “Hamilton,” or really anything you enjoy and know all of). This is just a tip in case you are feeling like you aren’t getting enough attention, or the wrong kind of attention. I personally use this after I’ve successfully dodged everything they’ve attempted to ask me; all they need to know is that I can do Hamilton alone.



the future is feminine

In eschewing the needlessly abstract, Gaetano Pesce articulates design's most appropriate functions

Chris Zhu

Recent news from the design community declared internationally acclaimed designer Gaetano Pesce dead — but seeing that he spoke at the Art Institute of Chicago on October 27, reports of his death seem to have been exaggerated. Known for pulling similarly eccentric stunts over his 50-year career, Pesce is infamous for fighting conformity.

As I sat in the audience in the Rubloff Auditorium awaiting the architecture lecture, I was surprised as everyone else when Pesce came out on stage and announced that he would neither sit in the provided chair, nor talk primarily about architecture. He stood instead, and spoke about his unique design philosophy developed over a career lasting a half-century. It seems to be working for him: Pesce has won awards across many fields, such as the Interior Design Magazine Award for Furniture, the Good Design Award for Architecture, and the Lawrence J. Israel Prize from the Fashion Institute of Technology in New York.

During his lecture, Pesce described "interdisciplinarity" as a natural state for human beings. "You are only an architect when you do architecture," Pesce said. "Sometimes, you eat pasta."

Pesce's roots as an Italian designer come up frequently in his work. A recent project started by the Italian government detailed a bridge spanning the Straits of Messina — modeled after the Golden Gate Bridge in San Francisco. Although respectful of the design, Pesce criticized the Italian government's appropriation of the uniquely American model, stating that bridges in Italy should both look and act differently than they do in other countries. Pesce, instead, created plans for an inhabitable S-shaped bridge. In keeping with the stylish and relaxed nature of Italian culture, the bridge would support restaurants and hotels, all of which would overlook mainland Italian or Sicilian coastlines, depending on the location. Suddenly, being stuck in traffic on a bridge seems much more appealing.

"Why spend five thousand million euros to make something you would drive across in three minutes?" Pesce questioned. "We need something exciting in the city, because life is exciting."

Pesce's philosophy of design changes from city to city, place to place. For example, Pesce criticized The Shard — a glass-covered, pyramid-shaped skyscraper newly erected in London — as poor design, due to its ill-fitting placement in the historically rich city. Instead, Pesce suggested it might fit better in North Korea.

How so? Comparing The Shard to the unfinished Ryugyong Hotel commissioned by the North Korean government, he said that a key difference between the two buildings was that despite them both being poorly designed, the Ryugyong Hotel's monolithic and featureless nature sadly but faultlessly fits North Korea's status as, as he put it, a

"shit country." To Pesce, a pyramid is a building that belongs to a dictatorship, symbolic of a "one above all" society. A controversial remark, but not out of the ordinary for Pesce.

"Abstraction is super boring," he said, adding, "Art was always practical."

Yet the 77-year-old Italian has created furniture shaped like breasts, designed a lavender-scented house, and a nine-story building fitted with both living walls and a vertical garden. By what definition is that not abstraction? In Pesce's mind, abstraction is the creation of something with intentionally less foundation in reality, something that lacks origin. Instead, Pesce strives to grow his work out of the environment it is created in.

"Art is able to criticize reality," said Pesce. In some cases, his work does more than criticize reality. It changes it. In response to the simultaneous need for green areas but lack of space in urban planning, Pesce's "Organic Building" in Osaka, Japan, has a water distribution system for more than 80 types of indigenous plants, which grow on the walls of the structure. The building is vibrant, standing tall and colorful amongst a series of dull, nondescript residential blocks.

Pesce proudly asserted this as one of his greatest achievements: The Japanese regional government recognized his building as a public utility, and funded both the hydration system and part of the building's construction. It is a marvel of both functionality and aesthetics.

For Pesce, no opportunity to relay meaning from function is missed. His 1969 furniture set — in which a user sits atop two feminine legs, connected to an ottoman modeled after a ball and chain — serves as an example of his worldview. Deriding the overrepresentation of masculinity in design, Pesce depicts a future of design that is more flexible and fluid (or, in his words, "delicate").

During the lecture, Pesce criticized popular structures such as New York's 432 Park Avenue (the tallest residential tower in the Western Hemisphere) as being stiff and unimaginative. "The future is feminine," he said.

In a world where there is less space, more value will be placed on creativity and diversity rather than size. As such, it is wasteful, and typical of masculine design culture to pride oneself on building the tallest or largest skyscraper.

Size is not what makes design impressive or strong. As Pesce put it, "You are strong because you have ideas."

Chris is a Visual Communication Design student at SAIC. He enjoys photography and urban exploration.



'Hamilton' misses its shot

One-sided female characters are far from revolutionary

Lucia Castañeda

I found a grand total of four articles on the internet that talk direct shit about "Hamilton: An American Musical." Well, five if you count this one. This is not entirely surprising: Lin-Manuel Miranda's Broadway hit has been positively received, and fanatically charged (the Obamas love this musical). It is almost impossible to find a negative opinion that hasn't already been said, or one that isn't found solely within the depths of Tumblr discourse.

It would be largely inaccurate to suggest that this writer hates "Hamilton." Miranda has provided a new platform for actors of color to appear on the Broadway stage (and since September, on the PrivateBank Theater stage), and to win awards in categories that are usually dominated by white people. It's fantastic, the critics say! It's revolutionary!

If you don't know American history intensively, like most United States citizens, or if you haven't listened to "Hamilton's" two-hour long soundtrack, the musical is about the life of Alexander Hamilton, a white immigrant from a colony in the West Indies. Miranda actually read all of Hamilton scholar Ron Chernow's biography of the founding father and was inspired to write the "historically accurate" stage show (more on this later). It tells of Hamilton's triumphs and downfalls, finally ending with his death at the hands of one of his rivals, and fellow founding father, Aaron Burr.

What sets this show apart from other historical musicals, like "1776," for instance, is its musical medium: It's an entirely rap and hip-hop musical. A hip-hop Broadway show that boasts an almost entirely black and brown cast is not something that happens very often. That is revolutionary, indeed.

Do you know what isn't revolutionary, though? Failing women in Broadway musicals.

There are three main roles played by women in the show: Angelica Schuyler, Elizabeth "Eliza" Schuyler, and Maria Reynolds. After Angelica falls for Hamilton, she goes from being a hopeful participant in the American Revolution, to growing lovesick and pining for Alexander, whom she gave up after arranging his marriage to her sister, Eliza. The song that tells this story, "Satisfied," makes the audience realize that Angelica and Hamilton are quite the same: They are both intelligent, hopeful revolutionaries, wanting to make a change, both of whom will "never be satisfied." So why isn't she given more stage time; a powerful role outside of her lovesickness? While Renée Elise Goldsberry won a Tony for this role in the original Broadway casting, Angelica ends up falling into that familiar, tired trope: the Muse.

Eliza, who falls in love with Hamilton at first glance, is the wife of the protagonist. First she must deal with her husband's affair, and proclaims that she is "erasing herself from the narrative," in the emotionally-charged ballad titled "Burn." After the death of her son, she returns to Hamilton's side, becomes the "best of wives, best of women," and eventually tells his story. She is the stereotypical embodiment of the Loyal Wife.

Maria Reynolds, sadly enough, is an easy character to label: the Seductress who "led [Hamilton] to her bed/ let her legs spread and said/ 'Stay,'" in the R&B number titled "Say No To This." She ultimately brings about his downfall and the audience is made to feel like it isn't Hamilton's fault. This is the only song in which he breaks the fourth wall and attempts to paint himself as the victim through excuses. ("I hadn't slept in a week/ I was weak/ I was awake/ you've never seen a bastard orphan/ more in need of a break.")

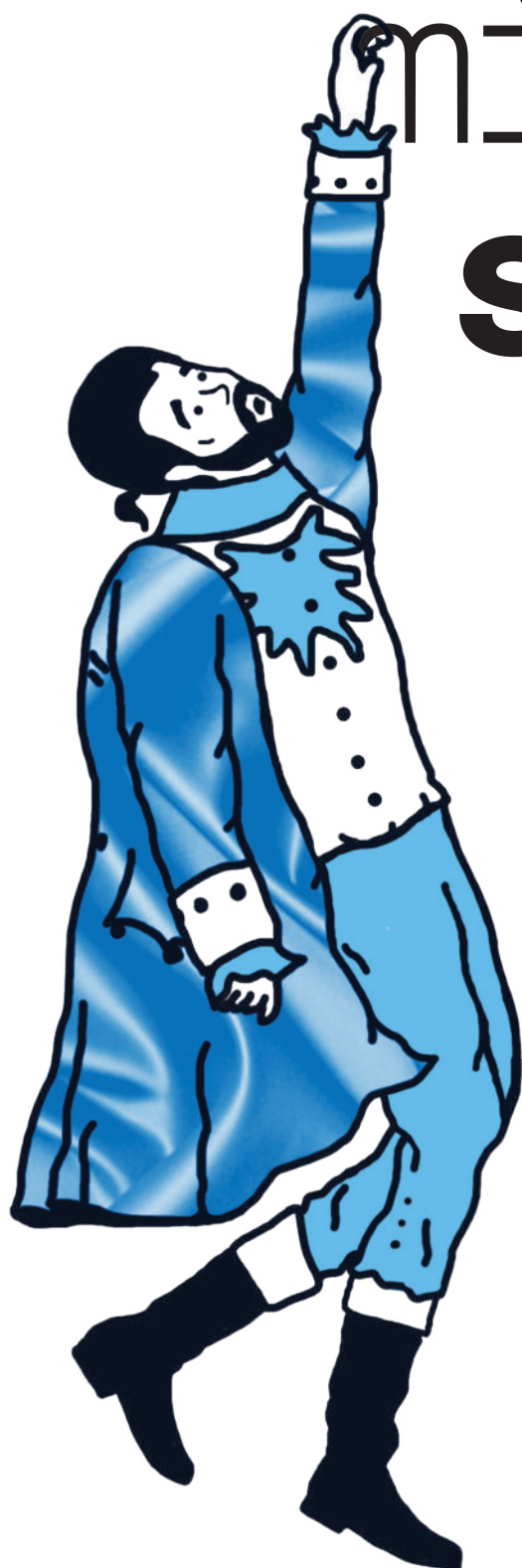
For someone who is insistent on breaking away from traditional theater roles, Lin-Manuel Miranda fails his female characters through the sheer inability to depart from stereotypes; he also has a strange reason for not casting women in titular founding father roles. When he spoke at the Smithsonian Museum of American History, Miranda mentioned that he would be "totally open to women playing founding fathers," but only in highschools, explaining how much of a "pain" a key change can be and how he has trouble writing duets that sound "good" for both "a guy and a girl to sing together."

Despite failings in gender representation, Miranda has made a point of changing the standard narrative. He chose to cast people of color as the white founding fathers, after all — something that many Hamilton fanatics conclude is what removes this musical from ever even being considered problematic. Immigrants who do not succeed according to this ideal are simply not hard-working enough, or perhaps not as intelligent. This logic fails to recognize the many obstacles — racial, institutional, emotional — that immigrants face and reduces the immigrant experience down to "try harder."

Additionally, the "historically accurate" musical claims Alexander Hamilton embraced his own immigrant status, when in actuality Hamilton did not particularly like other immigrants. In 1798, he would support the Alien and Sedition Acts, which allowed the new United States the power to racially profile and deport new immigrants, as well as making it much harder for immigrants to become naturalized citizens with the eventual ability to vote.

The death of Alexander Hamilton was also not actually directly caused by the events of the election of 1800 either, as the musical's song of the same name suggests. In fact, it was Hamilton's inability to apologize to Burr after publicly insulting him that caused Burr to call for a duel. The story tends to martyrize and place Hamilton and the other founding fathers on a pedestal; he becomes a hard-working man who just didn't think before he spoke, rather than presenting the audience with an accurate representation, flaws and all.

Lucia is a first year BFA student in the Fiber and Material Studies Department.



"I can't demand a perfect musical; such a thing is impossible."

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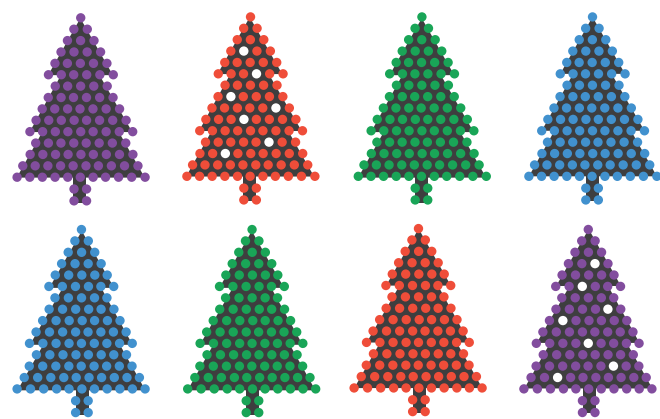
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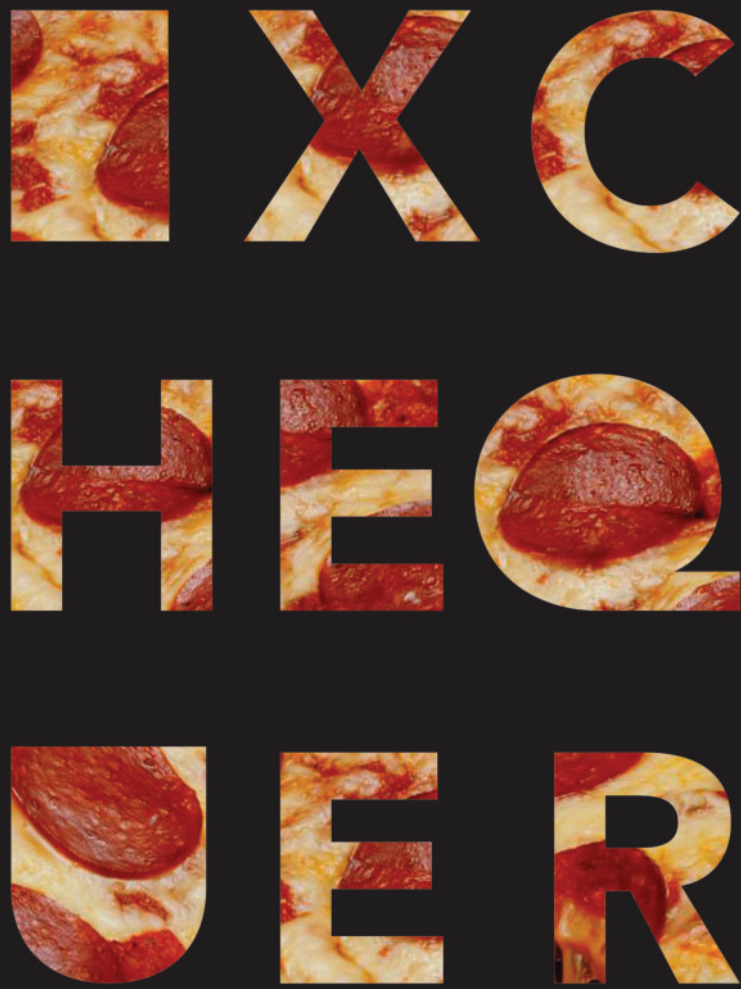
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How do SAIC's mental health services stack up?

Amanda McLin

In an email to the student body of the School of the Art Institute of Chicago (SAIC) on November 9, school president Elissa Tenny urged the community come together in the light of a surprising election. She implored students to “recommit to the values of a democratic society that inspire us to find strength in each other and make the world whole.” Tenny’s email culminated this: At SAIC, counselors are available. If necessary, students should use them.

According to the National Alliance on Mental Illness about one in 25 adults in the United States — approximately 10 million — have a mental illness that greatly impedes or limits one or more considerable life experiences within a given year. Out of these 10 million, only 41 percent received mental health services in the past year.

An overwhelming amount of people in the United States who suffer from mental illnesses do not receive the help they need. This keeps them from living healthy, productive and functional lives.

Tenny is among those hoping that students at SAIC will be able to access extensive resources in order to prevent major mental health crises. This is especially important at SAIC, as mental health professionals say that art students face particularly intense stresses when compared to students in other academic concentrations. SAIC student Eseosa Edebiri said, “We go to a rigorous school while still facing stigmas that art school is an easier form of higher education.”

Not only are artists vulnerable to these very specific pressures, but the way artists view the world can often cause them to feel alienated and scrutinized. Kari Stefansson, the CEO of deCODE, a genetics company, spoke on a study done by Nature Neuroscience regarding the possible link of mental illness and creativity. He said, “When we are different we have a tendency to be labeled strange, crazy and even insane.”

There are some studies that claim to have found biological evidence that mental illness and creativity can be concretely linked. A study from Iceland found that genetic factors that raise the risk of bipolar disorder and schizophrenia are found more often in people that have creative professions.

Studies, however, can be unreliable, and scientists have no firm position on whether creativity and mental health are biologically linked.

In the 2015-2016 school year, SAIC lost two students to suicide. Students regularly report missing classes for mental health reasons, according to anecdotal data.

In an article for the Higher Education Chronicle in 2010, Daniel Craig noted that between 10 and 15 percent of students at SAIC were on a psychotropic medication at that time. As he put it, “Those numbers can rise as students deal with the stress of college life.”

SAIC has responded to its mental health community with resources built into the campus’ Wellness Center. Counseling services are offered for all enrolled students — but they are only allocated 16 sessions before students are required to seek outside mental health services.

SAIC student Shunae Drake said, “My interactions with the Wellness Center has made a world of a difference. I encountered an unforeseen experience that dramatically impacted my sense of well-being and I felt generally unsafe. The relationship I formed with an SAIC counselor was one of the only things that helped me hold it all together. She was the greatest source of support.”

“For whatever reason, creative types are more likely to suffer.”

But Drake, along with other students, does take issue with the relative restrictions of the Wellness Center, especially on such an at-risk campus.

“For me, the limited number of sessions makes the encounter bittersweet. Just as you are really getting to know someone and open up, you may be over half way finished with your sessions. This may cause you to second guess going or feel the need to save them for a time when you might need them more versus feeling relaxed about the idea that you will be consistently supported the entire time. These sessions were the first time I had ever had access to therapy,” Drake added.

SAIC student Eseosa Edebiri had suggestions about ways in which the Wellness Center might be able to improve without requiring more funds.

“I actually haven’t used all of my 16 sessions and I’m not sure if I will end up using them, which is why it would

be useful if there were a process for students to opt out of the rest of their sessions. With that, students who could use the extra sessions could sign up for them or be put on a waiting list opposed to running out and being referred after taking the time to gain comfort from sessions with a specific person,” Edebiri said.

Other fine arts colleges provide a similar amount of counseling sessions, and sometimes fewer. Parsons only provides 12 sessions, and the Rhode Island School of Design only provides psychological assessment.

Many general liberal arts colleges and public universities, on the other hand, provide unlimited counseling sessions. Comprehensive mental health resources extend beyond counseling: The JedCampus Foundation awards a seal to colleges that demonstrate “strong, comprehensive solutions to students’ mental health needs.” According to JedCampus, this might include gym access, physical health services, counseling, crisis programs, restricted access to hazardous or illegal materials, and proactive identification of mental health problems, among other things.

Last year, the Wellness Center offered an eight-hour Mental Health First Aid course free of charge to students who wished to become certified. The training was meant to train campus personnel and students to identify and respond to students with mental health problems.

When asked about the current progress of the trainings, Wellness Center Executive Director Joseph Behen said, “To date we have trained 326 staff and faculty members and 460 student leaders. As a result of the MHFA training, SAIC students, staff, and faculty who have participated in the training report high levels of confidence and ability to recognize signs that someone may be dealing with a mental health problem or crisis, to reach out to someone who may be dealing with a mental health problem or crisis, to actively and compassionately listen to someone in distress, to offer a distressed person basic first aid-level information and reassurance about mental health problems, and to assist a person who may be dealing with a mental health problem or crisis to seek and connect to professional help.”

Amanda is a third year student at the School of the Art Institute of Chicago studying creative writing, as well as visual art. She is from the South Side of Chicago.



PERFECT 10

F WEIGHS IN ON THE BEST (AND WORST) OF 2016

Despicable People This Year

Ana María González

1. That high school friend that kept posting articles with the hashtag #AllLivesMatter.
2. Billy Bush.
3. Your next door neighbor who had working AC all summer when you didn't.
4. Britney Spears performing after Beyoncé at the VMAs.
5. Your friend who doesn't understand the meaning of "literally."
6. Pokemon Go players.
7. People who tell girls to smile more.
8. Anyone who defended Ryan Lochte.
9. The person that taught Donald Trump how to pronounce "hom-bres."
10. That drunk Cubs fan who puked on your shoe.

Best Emails I Sent This Year

Sophie Lucido Johnson

1. January 12, 2016
SUBJECT: I know I said I could come to your party, but it is SO COLD.
BODY: And also, I hate everyone.
2. February 14, 2016
SUBJECT: I love you.
BODY: But Valentine's Day is a corporate holiday used to capitalize on the women's

Best Feminist Places in Chicago

Ally Pockrass

1. Jane Addams Hull House
Jane Addams invented the playground, kindergarten, garbage pickup, and the juvenile justice system — and those are only a few of her accomplishments. The Jane Addams Hull House Museum is the best house museum in Chicago. It chronicles the life of a woman who epitomizes activism and is a fantastic role model for SAIC students.
2. Women and Children First
Started in 1979, Women and Children First is a hip, inclusive bookstore with all kinds of books and programming.
3. Chicago Women's Park and Gardens
Home to the "Helping Hands" sculpture (made specifically for Chicago by Louise Bourgeois), this space provides an escape from the usual SAIC grind, where you can soak up some womanly herstory and lots of greenery.
4. Woman Made Gallery
A woman-of-color-run space, Woman Made Gallery shows art and facilitates programming for every woman. Their recent past exhibitions include topics like transgender history, mental health for people of color, and representation of women of color.

5. Chicago Women's Health Center
With a political history from the height of the feminist movement, this collective healthcare center provides sliding-scale healthcare for women. They continue to expand their care with their Trans Greater Access Project. Want to know more? Check out Terri Kapsalis's VCS class, The Wandering Uterus offered in the fall.
6. Guild Literary Complex
The Guild Literary Complex began as a

Best Art Exhibitions to Look Forward to

Irena Frumkin

1. "Takashi Murakami: The Octopus Eats Its Own Leg"
The Museum of Contemporary Art Chicago (MCA)
June 6, 2017, to September 24, 2017

Takashi Murakami is known for his vibrant and complex collage-like artworks and for dancing on the border between high and low art. We are freaking out, obviously. Also, Kanye is a big fan.

2. "Hélio Oiticica: To Organize Delirium"
The Art Institute of Chicago
February 18, 2017, to May 7, 2017

Highly influential Brazilian artist Hélio Oiticica was known for his radical nonconformity, moving effortlessly between various movements of European Modernism and creating his own unique voice in the process.

3. "Andy Warhol: My Perfect Body"
The Andy Warhol Museum
October 21, 2016 to January 22, 2017

Pittsburgh's Warhol Museum combines loans and permanent collection highlights in this broad look at the artist's complex depictions of self.

4. "Art AIDS America"
Alphawood Gallery
December 1, 2016, to April 2, 2017

Made possible by the Tacoma Art Museum in partnership with The Bronx Museum of the Arts, this exhibition will explore the unforgettable and undeniable cultural presence of HIV and AIDS in America.

5. "Kings and Queens: Pinball, Imagists and Chicago"
The Guild Literary Complex

Best Spots for Reflecting on Life

Mary Fons

1. Target
Before enlightenment, get bobby pins and dish soap. After enlightenment, get bobby pins and dish soap. And gum!

2. The Divvy Bike Dock at Adams and Wabash
When there are no open parking spaces on Tuesday at 8:59, one reflects on the meaning of it all — in a Wrathful Buddha type of way.

3. The Mclean Elevators
You'll be there awhile. Consider the lilies.

4. The Fry and Chicken Tenders Warmer in the Neiman Center Cafe
Deep thoughts near deep fat-fried salty starches. Don't fight it.

5. The Ryerson & Burnham Libraries
The room is a poem. Ruminating in that place is a reflex.

6. Outside Citibank While the Xylophone Guy Plays (and Plays and Plays...)
Hardest working man in the Loop. He just never, ever quits, does he? Meditate on work ethic while listening to "The Girl From Ipanema" for the ninth time since 10 a.m.

7. The 14th Floor Walkthrough Space Between Lakeview and Mclean
You're paying a lot for that view — and it's worth it. Gaze east, young woman.

8. The Coffee Tureens at Pret
They're usually empty, which means you have a moment in your busy day to think about your latest project or paper until the guy comes and switches out the Good Morning Roast.

Worst Things To Do During Sex

Mike Pence

1. Contract a Parasite
Sure, it's not technically your fault. But wash your asshole. For the love of God, just wash your asshole.

2. Not Reach Around
It's the least you could do.

3. Confess Who You Voted For
Nothing kills the mood quite like realizing you and your lover don't agree on the nuances of foreign policy smack in the middle of some mad fellatio.

4. Not Announce You're About to Cum
Seriously, "I'm gonna cum" takes like two seconds to say. There's enough bad people in the world. Like Mike Pence.

5. Ask Them If They Wanna Go to Flavortown
It's a fetish to someone out there, sure, but a majority of people probably don't want to go Flavortown.

6. Go Completely Limp
At least put your back into it. Nothing says *can we just wrap this up* quite like pretending you're a character in Toy Story and Andy's coming.

7. Mention 9/11
It can sneak into dirty talk more easily than you think. Example: Are those steel beams in your pants or are you just happy to see me?

8. Show Me a Picture of Your Dad
No, I will not dress up in the outfit he wore during Christmas '69 and spank you, Mike.

9. Use Silicone Lube with Silicone Sex Toys
This one's just purely educational. Do not combine silicone lube with silicone sex toys. Don't do that.

Best Albums of the Year

Rosie Accola

1. Carly Rae Jepsen - "E*MO*TION B-Sides"
When You should listen: Always, but if you need specifics: Go for a Tom Cruise collared-shirt-fuzzy-socks-pantsless- "Risky-Business" type of scenario.

2. Infinity Crush - "Warmth Equation"
When you should listen: When your crush is a jerk but they're also hot as fuck.

3. Thanks for Coming - "Welcome to the Post-Dadcore Revolution"
When you should listen: Forget Slow-dive; catapult your taste into this year and put this record for the tension-fraught moments before you make out with someone. Bye, Alison!

4. Lucy Dacus - "No Burden"
When you should listen: When you need to go on a Bildungsroman-style road trip through the Deep South to find yourself.

5. Kamikaze Girls - "Sad EP"
When you should listen: If you're sick of listening to Hole and you love reverb.

6. Skating Polly - "The Big Fit"
When you should listen: If your soul is weary and it needs to be revived by two teenage girls who know their way around thrash metal chords.

7. Camp Cope - "Camp Cope"
When you should listen: When your seasonal romance dovetails into a scenario that's Netflix and unchill.

8. Downtown Boys - "Downtown Boys"
When you should listen: When the current social climate makes you want to yell and stomp; yet, you're also in the mood to feel revived by an incendiary

holiday used to capitalize on the unassuming masses of disenfranchised people. So fuck this holiday. I hate everyone.

3. March 7, 2016

SUBJECT: Nobody gets me
BODY: I just had my crit panel, and I can't believe how moronic every other department at this school is. I mean, OBVIOUSLY my work is about PROCESS and about it's a complex composition that is partially assembled in the MIND OF THE FUCKING VIEWER. You know?

4. May 10, 2016

SUBJECT: What are you doing this summer?
BODY: I will be avoiding everyone, so if you want to hang out, the answer is no.

5. August 6, 2016

SUBJECT: The art of the Olympics
BODY: I'm thinking about doing a performance piece about the Olympics where I stand in the middle of a gym and smoke cigarettes, and when people come up to me to tell me to stop, screaming, "ZIKA IS REAL." I might get arrested. Do you want to do this with me? I think it will really affect people.

6. August 30, 2016

SUBJECT: Regarding Intro to Sculpture
BODY: I'm sincerely looking forward to taking your class. I just want you to know that according to my doctor, I need a service animal for my crippling anxiety; but since my landlord won't allow it, I hope you'll understand that I will be unable to come to class most of the time. It's ok, though, because I have been doing sculpture for my whole life, in a way.

7. September 8, 2016

SUBJECT: The chicken breast wrap at Pret
BODY: It's disgusting. Trust me, I'm saving you a world of heartbreak.

8. September 14, 2016

SUBJECT: FML
BODY: Fuck school. My sculpture professor is a dick. I hate everyone.

9. November 8, 2016

SUBJECT: Real talk.
BODY: I just want you to know I love you. Let me know if you need anything. I want you to know that you matter.

10. October 30, 2016

SUBJECT: I know I said I could come to your Halloween party, but I decided to protest Halloween this year.
BODY: But have fun celebrating a corrupt, capitalist, Pagan-exploiting holiday anyway.

The Guild Literary Complex began as a bookstore and turned into an organization that hosts many kinds of literary events, especially featuring people of color and women. It is known for its Brooks Day events, honoring the poet, Gwendolyn Brooks.

7. Early to Bed

This sex shop not only sells a wide range of sex toys, but also features sexual education programming. Owned by an SAIC alum, the store caters especially to queer women — though anyone can find something to tickle their fancy here. You can also order off their website!

8. ARC Gallery

A historic gallery founded in the mid-1970s, this women-run co-op showcases women artists and provides memberships and call for entries for the feminist maker.

9. The Neo-Futurists

A historic, experimental theater group that wants you to think and feel and be moved by their performances. They have an access program focusing on people of color and people with different abilities and are known for their original show, "Too Much Light Makes the Baby Go Blind."

10. Ann Sather

You may be wondering why this Swedish breakfast joint is on the list — despite their delicious cinnamon rolls that every feminist will love. The local restaurant chain is also owned by Tom Tunney, Chicago's first openly gay alderman.

Best Damn
Cheesie's Items

Ryan Blocker

1. The Tenderizer

2. Them Cheese Curds, Though

3. Fried Pickles All Day

4. The Napoleon

5. The Classic

6. Loaded Tater Tots

7. El Hefe

8. The Popper

9. Fried Mac 'n Cheese Bites

10. Root Beer on Draft

The Elmhurst Art Museum (EAM) February 25, 2017, to April 2, 2017

"Kings and Queens" at EAM pairs pinball machines from the 1960s and 70s with the art of original Chicago Imagist artists like the School of the Art Institute of Chicago alumni Gladys Nilsson and Jim Nutt.

6. "Marilyn Minter: Pretty/Dirty"

The Brooklyn Museum
November 4, 2016, to April 2, 2017

Sensual hyper-realist Marilyn Minter's artworks explore sexuality, femininity and power, often depicting close-up, stylized images of pornograhly and fashion. Paintings, photographs, and videos can be viewed together at the Brooklyn Museum until April. Don't bring the kids.

7. "A Revolutionary Impulse: The Rise of the Russian Avant-Garde"

The Museum of Modern Art (MoMA)
December 3, 2016, to March 12, 2017

"A Revolutionary Impulse" celebrates the work of major Russian avant-garde artists (e.g., Natalia Goncharova, Alexandr Rodchenko) working between wars.

8. "Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950"

The Walker Art Center
November 11, 2017, to March 18, 2018

"Adiós Utopia" features the work of over 50 Cuban artists living and working Cuba following its revolution; the timely exhibition will visually describe the aspirations and disillusionments of Cuban revolutionary art in the 1950s.

9. "L'Affichomania: The Passion for French Posters"

The Richard H. Driehaus Museum
February 11, 2017, to January 7, 2018

Showcasing iconic art-nouveau commercial imagery such as Théophile-Alexandre Steinlen's "Le Chat Noir" and undoubtedly recognizable examples by Henri de Toulouse-Lautrec, you can just pretend you are in the middle of turn-of-the-century bohemian Paris.

10. "If You Remember I'll Remember"

The Mary and Leigh Block Museum of Art
February 4, 2017, to June 18, 2017

A blend of past and present, "If You Remember I'll Remember" invites viewers to consider contemporary issues of war, racism and xenophobia in the context of historical events.

Good Morning Roast.
Inhale deeply that fresh ink smell. Later, when you come to, you can share your newfound understanding of the universe.

10. The Steps of the Art Institute

People from all over the globe come to our museum to see — and hopefully connect with — art. The Art Institute isn't perfect, but it's a portal to a much larger world for thousands of people every day. Those steps are not a bad place to eat a sandwich.

Worst Presents To
Get On Christmas

Alexander Hamilton

1. An Unexpected Child

It's your responsibility now.

2. Another Unexpected Child

Okay, maybe it doesn't actually have to be your responsibility?

3. Your Shitty Art Project

Nobody secretly wants anything made with love. We want the new Macbook Pro. The new one. With the Touch Bar.

4. Any Re-Gift

I bet Mike Pence re-gifts. That fucker.

5. A \$10 Whole Foods Gift Card

Because you won't be able to actually buy anything.

6. F Newsmagazine

Your parents' love only goes so far. Also, Ted Cruz is the Zodiac Killer.

7. Republican Controlled
Legislative, Executive,
and Judicial Branches

Joke's on you! We're all getting this.

8. Silicone Lube with
Silicone Sex Toys

Pro-tip: although you can silicone lube with sex toys not made of silicone and latex contraceptives. So you don't have an unexpected child.

9. Lingerie

But if it's in front of your bother, sister, parents, Mike Pence, and your grandma; and it's from your grandma. With silicone lube and silicone sex toys.

10. A Parasite

For the third time: just wash your asshole. You can't drink when you're on the medication, either. Sooo, yeah.

sex toys. Don't do that.
Or do. Jury's still out on how this will or will not add a little danger to the experience. Maybe the locksmith can join in?

Probably the Worst
Design Trends Ever

Sevy Perez

1. Stretched Typography
Stop pulling the crossbars and stems of letterforms all over the damn place. You're a bad designer.

2. Serenity and Rose Quartz
If Pantone told you to jump off a cliff would you do that, too? Would you? You would, wouldn't you? Because I might.

3. Monospacing
Hey, I have an idea! Let's go back in time before kerning metrics were tabled. Wow, so neat.

4. Retro Anything
There is nothing to like about the past. Except for when Prince, David Bowie, Muhammad Ali, Alan Rickman, Leonard Cohen and Gene Wilder were all alive. Fuck you, 2016.

5. Intentional Misprinting
Why are you purposefully making it look like you fucked up? Seriously, somebody explain this to me, please.

6. The Parallax Effect
No, I love scrolling for-fucking-ever and only seeing parts of a beautiful, edge-to-edge image a little at a time.

7. Modular UI Cards
You're better than this. This is just lazy. Lay out your information more dynamically. You secretly know this is lazy.

8. Flat 2.0 / Material Design
Two-point anything is good evidence the whole idea sucked in the first place. What's with colored shadows, anyway?

9. Irregular Grids
We have to have rules. Every time you pull an irregular grid out of your ass, a designer spills her coffee on her MacBook Pro keyboard. The new one. With the Touch Bar.

10. Dashed Lines
I won't name names, but there's a certain identity here in Chicago that makes the rest of us puke in our mouths a little bit. The MCA. It's the MCA. I lied. I'm talking about the MCA.

mood to feel revived by an incidental y cover of Bruce Springsteen's "Dancing in the Dark."

9. Pine Grove - "Cardinal"
When you should listen: If you want to feel like you're in a pivotal episode of "One Tree Hill."

10. Lisa Prank - "Adult Teen"
When you should listen: If you like Peach Kelli Pop but you're indifferent towards love as a construct.

Best Dance Tracks
for Showing Off

Daniel Brookman

1. Red Cafe - "Bad Bitch Alert
(Leonce Bounce Mix)"

2. The Era - "The Testament
(feat. B Rael) (prod. DJ Earl)"

3. DJ Topcat - "I Need Weed In
My Life"

4. RP Boo - "The King"

5. Byrell The Great - "Bubble Drip
(feat. Kassandra Ebony, WARREN B., Princess Precious)"

6. Violet Systems - "Kukoc"

7. Rushmore - "Izakaya Trance (feat.
Koko Miyagi, Konida & Mr. Tikini)"

8. Cuenique & Traxman - "1000%"

9. v1984 - "Becoming N(one)"

10. Jam City - "City Hummingbird."

Worst Year
of the Year

Literally Everyone (Except Mike Pence)

1. 2016

2-10. 2016

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top 10s by emailing
editors@fnewsmagazine.
com for a chance to get
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**Congress shall make
no law respecting
an establishment of
religion, prohibiting
the free exercise
 thereof, or abridging
the freedom of
speech, or of the
press;**

Foreword

by the F Newsmagazine staff

special section cover and
design by Sevy Perez

The 2016 election has been divisive. There is an impulse to silence the people we don’t agree with, because so much about the current political climate can feel painful. F Newsmagazine’s staff had a lot to say about the election, and we didn’t all agree; on November 9, the email thread about our role as a student paper doubled in length by the hour.

What we could agree about, though, was the importance of freedom of speech and the press in the wake of this election, and that a school newspaper like ours has a responsibility to reflect the viewpoints of its students. It is necessary that we listen to each other, even when it’s difficult; nothing can change without conversation. As Salman Rushdie said in Chicago last year, “Expression of speech is fundamental to all human beings. We are language animals, we are storytelling animals. Without that freedom of expression, all other freedoms fail.”

The staff ultimately decided not to publish a single editorial about the election; we are, instead, publishing four. We also invited the School of the Art Institute of Chicago (SAIC) community to share its thoughts in letters to the editor, some of which we have also published here. There are more online at fnewsmagazine.com. We live in a wonderfully diverse and supposedly free country; but none of that matters if any voices are silenced. As we move forward as a country, we urge you to speak, and we urge you to listen. You can begin right here.

The New Olympics

by Mary Fons, MFAW

When I’m not working on my degree, I teach patchwork techniques and lecture all over the country about the American quilt. I’m on the road about twice a month; I’ve been doing this for about five years.

The day after the election, I had a gig in Kansas City. The airport shuttle service got me to my Hampton Inn around 9 p.m.

The news blared in the lobby: An anti-Trump protest was taking place at City Hall just down the street from the hotel. I don’t do crowds; that night, I thought about making an exception.

By the time I was situated in my room, the protest was dwindling, so I got into bed and flicked through news channels while reading news online — two activities I usually won’t engage in at all, let alone together. I felt sick and sad; I felt non-functional. I fell asleep with the TV on mute and my computer glowing with bad news in the dark.

The next day, my host picked me up to take me to lunch, then on to the day’s activities: trunk show, seminar, then the evening presentation. I greeted her with a warm welcome and, because this person looked a lot like me — a white, middle-class, city-dwelling, brunette female in her late thirties with a fondness for quilts that look like Josef Albers paintings — I assumed she also felt devastated and angry and would immediately commiserate with me when I said, “Did you see the protests last night on the news? Can you believe what’s happened? I mean, oh my god, right?”

To my astonishment, no commiseration came. This nice woman did not immediately join me to wail. Instead, she deftly deflected my idiot blunder (never mix business and politics), and said, eyes down: “I’m just glad the election is over.”

I was dumbstruck. Did she ... ? She voted for him. Not her. No way. I mumbled, “Oh, yeah, well, anyway,” and that was that. Subject: changed.

Over lunch at a vegetarian cafe near Kansas City’s scenic Plaza, I learned more about my host. She grew up in Indiana. Most of her family still live in Pence Country. Her job: supervisor at a mattress manufacturing plant outside the city. The only other time anything remotely political came up was when she told me she was trying for a different position at the company; she wasn’t so sure her job would be around much longer. I wished her good luck and took a bite of avocado.

The more we talked, the surer I was about her political convictions. After all, there were 1.5 million votes for Trump in Missouri; all ten electoral votes and 60 percent of the popular vote went to him.

Him. The man that put me into PTSD-levels of fear and anxiety after the Billy Bush tapes came out; the graceless, ugly, wicked man; the who couldn’t win, I told my mother (she caucused for Hillary in 2008), because the New York Times said so.

My host was funny and nice. She showed me pictures of her husband and her dog and her quilts. She had a purple streak in her hair. She was into cos-play.

That evening, before my lecture began, I looked out at the audience of 100 in the Kauffman Center, mostly white, but not exclusively. Almost all-female. Average age: 50. And one out of two of those people voted for him.

How could they? How could they put that malevolent buffoon into the most powerful office on the planet? They must all regret it, I thought, they must all have a pit in their stomach today, just like me; they must be saying, “Okay, okay, stop: We took it too far.” But they didn’t look worried. They looked fine.

And so it was with great, great effort, I took my outlook with both hands and shook it, shook the certainty and the righteousness from it long enough to permit a single, different thought. It was hard. It was mental pole-vaulting. But I attempted understanding. It’s what Hillary Clinton told us to do The Day After. It’s what Dave Chapelle has since told us to do: Try.

The people in that audience were not evil. Those people work jobs, buy socks, send emails. They have families, friends, relationships. They don’t wake up and ask who they can hate today. Enough of them, however, have become so disenfranchised, so brow-beaten, so bitter at Washington that they were willing to throw a Molotov cocktail through the window of government and elect a man they believe will rescue them from a country they feel has pushed them around or ignored them long enough. He may not be my president, but he’s theirs. My host, her family, and millions of Americans elected him. Do I stop loving them? What will that do?

Trump is, I believe to my core, the wrong man. But he came at precisely the right time for a lot of people who went out and voted. Casting all Trump voters as backward, bigoted, illiterate, crazy hicks is to be guilty of precisely what we at this university bend over backwards to avoid: blind intolerance. We cannot afford to pit ourselves against the people at my lecture last week. I know it doesn’t look like it, but they are you, they are me. We see things differently, but even so.

I didn’t vote with them. I don’t have to join them. But my task, as I see it today, is to listen, not just talk; to stop trying to be understood (too late) and try to understand something — anything — about these voters’ lives and the choice they made.

My hope is that they’ll do the same for us. Because if we’re gonna get through this, everyone’s going to have to start doing some pole-vaulting.



Letter to the Editor
by Michal Hall, MAAE

A week before Election Day, I organized a time to talk to my parents on the phone. (They live far away, in another time zone, so we have to organize.) Neither of us spoke a word about the election, which for me was a relief, as I had been talking about it all day with teachers and peers. Also, it was a relief because I thought, “Since they know I will not vote for Trump, bringing up politics might be a sensitive subject right now.” It was a positive conversation with my parents, because we did not talk about national politics, and because, once again, I felt my parents’ genuine and consistent love for me. We are divided in our views but not divided in our love for each other. They respect me. I respect each of our right to disagree. In our relationship, I continue to ask that they do the same. Still, after the phone call, something for me was missing.

Today, I wrote my parents an email to let them know how I am doing. I told them how this election has hurt me. In the space and time of the email I was able to choose my words, which are all words about feelings: I am grieving, I am sad, disappointed, afraid, heavy, and depressed. We have avoided this in phone conversation by avoiding the very mention of national politics. My emailing was a strategy of respect and a way to deal with prior avoidance, the result of which was them not having any idea of how to interact with me in person, via Skype, or telephone. I wanted them to know how I am, and also what I need from them in terms of my limitations in talking about politics at this time.

I asked that when I see them in December we not talk about national politics or Trump. In regard to how I would like our interactions to be, my wording was: “I do not want to talk about national politics. I do not want to see national politics on television.”

The email began by thanking them for their consistent love for me that is so apparent. I told them I admire and respect them in so many ways, because I do. This was a hard email to write. I bawled toward the end of it as I was wrapping it up.

Even though my parents support Trump, I am fortunate that they respect me and the choice to not talk about national politics at this time. For me, this is an expression of their love for me. In my email I wrote: “I will not sacrifice my relationship to you based on our differences. Our differences in perspective and values, while not trivial or without consequence, are not reasons for a divide in our relationship.”

Compassion means to feel concern for the sufferings of others. We are all suffering. Our current president both legitimizes and mitigates the consequences of sexism, hatred, racism, a range of phobias, and non-prioritization of climate control. These are sufferings, sicknesses that hurt each of us. Somewhere, and in some way, each person is suffering from these sicknesses, however you define them. I believe anger is an appropriate response to injustice and exploitation. I wonder if compassion is not also a response that would benefit us in the context of close relationships, such as family and friends. With my parents, I am trying to maintain the love that is there. I am also trying to build love in ways that are specific to this moment: love that stems directly from respect and compassion. Maybe love is built in listening and feeling concern for the suffering of others.

With your family, make a space to be heard, to make your feelings known, and ask for their respect of your personal boundaries. I think that is the most you can do. The rest is up to the other person.

“I will not sacrifice my relationship to you based on our differences. Our differences in perspective and values, while not trivial or without consequence, are not reasons for a divide in our relationship.”



Letter to the Editor
by Students for Justice in Palestine

To the community at the School of the Art Institute of Chicago,

At the time of this writing, it has been three days since Donald Trump was voted as the President-elect of the United States of America. Three very trying days. Unless you have been living under a rock, you should know by now that much of the rhetoric Trump used to gain momentum on the campaign trail was extremely hateful and targeted many marginalized communities, on the domestic and international scale. Hate crimes against these communities have inclined sharply since he announced his candidacy, and regardless of whether not he intends for it, they will get worse and occur more frequently. I would list these targeted communities, but it’s easier to say that you’re basically safe if you’re cis, straight, and white.

One of the scariest things I have heard in response to this election is the notion that leaving the United States is better than staying. As a person from one of these targeted communities, I’m going to state that it must be fucking nice to have the privilege to drop your life and leave your problems behind you. Most people don’t have the option or the means of returning to “where they [their immigrant/refugee families] came from.” STAY. Stay because as citizens of this nation, we still hold MUCH more power and freedoms to challenge our government, than the majority of humanity. You think this is a domestic issue, you think that by leaving the boundaries of this nation you will somehow be safe, but you are wrong. The tentacles on American foreign policy reach nations with names you can’t even pronounce. It is your civic duty to stay and help us (and the world) overcome the cancerous disease of white supremacy, climate change, racism, bigotry, homophobia, transphobia, Islamophobia, misogyny, and Donald Trump.

Sincerely a very concerned,
Palestinian-American
Muslim-American
Woman
Human

The Weapons of Hate
by Brian Fabry Dorsam, MFAW

In leftist circles, there has been great despair that on November 8, all the progress we’ve made was undone. It is tempting to see the resurgence of the Right’s tired values as discouraging. It is discouraging. But let us not cede our ground so quickly.

If Donald Trump wants to undo the social and political progress we’ve made in the last few decades, the burden is on him to undo it. He will have to bring the fight to us.

The weapons of hate are old. In fact, they’re ancient. Homophobia, transphobia, misogyny, racism, ableism — all of the weapons in Trump’s meager arsenal — were forged centuries ago. Trump believes that their age is their strength. We know it is their weakness. Trump and his supporters are bringing Bronze Age weaponry to a modern war and we are more prepared than ever to fight it.

In 2016, we are armed to the hilt with weapons of love and compassion. The world has never seen the likes of today’s intersectional feminism, marriage equality, trans rights, gender theory, rape culture theory, reproductive rights, prison reform, Black Lives Matter, Occupy — this is all in full force. These weapons are evolved. These weapons are continuing to evolve. These weapons are deadly against hatred.

Hatred is weak. It is fragile. It is unsustainable. Trump wants us to return to a weakened America. An America of the past. An America ragged with its ignorance and crippled by its bigotry. An America that lost.

The progress we’ve made was not in vain, and it is certainly not undone. We are fortified and strong in our love. We are powerful in our compassion. We are immovable in our wisdom. The way forward is difficult. But what is in our way is tired and ancient and we know it. We’ve seen it for thousands of years. But this old hatred has never seen us before and it has no idea what it has coming.

The fight is long. There will be battles that we lose. There will always be. But the war is ours. It always has been.

If Donald Trump wants to undo the social and political progress we’ve made in the last few decades, the burden is on him to undo it. He will have to bring the fight to us.



Report: Is Art Enough?

by Samuel Schwindt, BFA and Ally Pockrass, BFA

“No matter what, we still have our art practice,” said Stephanie Brooks, an assistant professor at the School of the Art Institute of Chicago (SAIC) on November 9. She was addressing her shocked, tearful sculpture class only a few hours after that it was announced that Donald J. Trump was the president-elect.

SAIC’s president, Elissa Tenny, sent an email on November 9 inviting students, faculty, and staff, to an all-school gathering that evening. Tenny said that SAIC, “in a spirit of community and togetherness,” was to host the gathering at the Leroy Neiman Center of the Sharp building. “We urge you to take this opportunity to reflect on the unique role that each and every one of you — as artists, designers, and scholars — has to play in our societies,” wrote Tenny.

Tenny, however, was absent from the community gathering.

Not all SAIC students shared the sentiments about art’s power in times of political tumult. At the gathering in the Leroy Neiman Center of the Sharp building, many students shared fear for themselves as members of minority communities, and for their family members. The entire first floor of the building was packed with students and faculty, all there in reaction to Trump’s shocking victory.

Many said they were privileged to be in this liberal bubble of Chicago, but that this election would increase the prevalence of bigotry, racism, sexism, and heterosexism in the United States. Several students of color remarked on the need for white people at SAIC to take responsibility and acknowledge their privilege and part in this election.

“The victimization of Arabs and Muslims, and black and brown people, is not embodied in this orange-and-white dude — it’s systemic. This progressive college has been hell; it’s always been hell. And it didn’t just start now,” said a student, who identified as Muslim-American, at the school gathering. “One more thing: When we go out and protest, this idea of a ‘peaceful protest’ — it doesn’t work. The scariest thing in the white imagination is aggressive brown and black bodies,” he added.

Another student was frustrated with SAIC’s administration: “The white people here with a lot of power and a lot of money should be doing more than just giving me a microphone,” she said.

“One of my parents is an undocumented immigrant,” said another student at the gathering. I have a lot of friends and family — colleagues even — and my partner as far as immigration status goes; it’s something that I never thought about — getting married. Literally just to make sure that people I love and hold so closely don’t end up being deported by some orange asshole,” she said.

The tensions have been high on social media as well, where people are confronting each other about their fears and concerns.

Student government released a statement on Facebook on November 9 saying:

It’s hard to find the words to say to calm ourselves right now. I’ll just say this.

Undocumented students, we stand with you.
Muslim Students, we stand with you.
Trans Students, we stand with you.
Queer Students, we stand with you.
Students of color, we stand with you.
Black Students, we stand with you.

Going forward I invite us all to keep Assata’s words in mind:

‘It is our duty to fight for our freedom
It is our duty to win
We must love and protect each other
We have NOTHING to lose but our chains.’

Many students reported to F Newsmagazine that the vibe in their classes in the days immediately following the election was filled with tension. Some students chose not to go to class, or were visibly upset or preoccupied, according to a faculty member who asked to remain anonymous.

During the Maverick (SAIC’s feminist student group) meeting the day after the election, members expressed their frustration with the school for not canceling classes the day of and the day after of the election. Overall, the campus as a whole seemed empty and quiet — save for the occasional swoosh of the doors closing.

Regardless of the results, time was needed to process and recover. The election results weren’t official until 2:30 a.m., leaving students and faculty exhausted the next day.



“One more thing:
When we go
out and protest,
this idea of a
‘peaceful protest’
— it doesn’t work.
The scariest
thing in the white
imagination is
aggressive brown
and black bodies,”
he added.



Clockwise from top:

A woman poses for a photograph beneath anti-Trump graffiti at a rally outside Trump Tower on November 9. Photo by Melody Bilbo.

A group of protesters champion the #NotMyPresident hashtag atop a vehicle at a post-election rally. Photo by Cassandra Davis.

One protester holds incense and a flower while marching through downtown at a demonstration. Photo by Cassandra Davis.

A protester on Michigan Avenue holds a sign that translates to: “I exist so I have to fight.” Photo by Melody Bilbo.



It is dangerous to generalize all Trump supporters as racists and bigots, just as it is to generalize Clinton supporters. This does nothing but continue the echo chamber that we live in.



Letter to the Editor by Anonymous

I am a Republican, but I did not vote for Trump or Hillary. Growing up, I could not wait to turn 18 and be able to vote. My immigrant parents, who became naturalized US citizens, always reminded me what an honor and right it was to be able to decide how your country would be governed. I can always remember my parents spending hours researching every single item on the ballot, deciding what to vote for.

When the presidential primaries came around this year, I was very excited. There were great candidates from both sides of the political spectrum, from Bernie Sanders, who railed against the establishment; Marco Rubio, the son of Cuban immigrants, who represented a more inclusive GOP; and Rand Paul, the anti-establishment libertarian conservative. But Hillary Clinton and Donald Trump, the two most unfavorable presidential candidates in history, defeated them all.

Then on November 8, Trump proved countless political polls and pundits wrong by becoming president-elect Trump. My greatest fear at that

moment was not Trump in the Oval Office, but how polarized our country has become. Scrolling through Facebook that night, a teacher who I have always admired, made a post asking Trump supporters to unfriend him. This shocked me. Why would he toss away a friendship over political differences? Does he really think people he has known for years have become evil?

It is dangerous to generalize all Trump supporters as racists and bigots, just as it is to generalize Clinton supporters. This does nothing but continue the echo chamber that we live in. Without proper political discourse, we will become more insular in our views. The only thing we agree on is bewilderment on how the other side cannot understand our perspective. There is no red America, there is no blue America, there is only one America. We should come together, listen to the other side, make compromises, and work for a better future. Trump is my President and we should give him a chance to succeed.



What Now?

by Irena Frumkin, MAAH

Towards the end of World War II, Pablo Picasso (I know, I know) was quoted as saying: “Painting is not made to decorate apartments. It’s an offensive and defensive weapon against the enemy.” His take on the role of art in politics was a loaded one, as “Guernica” was completed in 1937 as a reaction to the Nazi bombing of Spain during the country’s civil war, and still inspires extreme emotional reactions on sight.

I offer his quote as a counter to, rather than a pairing with, Joyce Carol Oates’ November 2 tweet-heard-round-the-art-world in which she assessed that art under a Trump presidency could be better than ever. Her more precise phrasing was that the potential political future of America “would not be a total disaster, for some.” With all due respect to JC, the underlying assumption that “good art” in response to collective trauma is positive, is unacceptable.

How would have Picasso reacted instead? Was “Guernica’s” subsequent success after WWII a “positive,” or did it simply demonstrate the power of the human psyche in the face of adversity, the will to express in images what is too painful to express in words?

The recent election and accompanying political uncertainty have my art school peers (and myself) asking “what now?” in regards to our artistic practices. It isn’t inappropriate or callous to wonder about the future of art, especially if it is your livelihood and your passion, and especially in an art school setting.

On a surface level, the future of arts funding under Trump is unknown; and on a deeper, more spiritual level, the role of the artist is placed under a microscope.

Immediately after Trump’s presidential victory, hugely influential art critic and columnist Jerry Saltz weighed in on the matter in an article for Vulture titled “This Post-Election Pain is Good, At Least for Art.” Saltz demonstrates some detached privilege; he expresses the idea that artists have lived on the fringes of society and echoes a part of Oates’ tweet suggesting that alienation leads to creative genius. This purports two things: that “artists” (a hegemonic group, for some reason) are somehow more on the level of oppressed groups, just by being artists; and that artists can create in a vacuum. Neither is true.

Saltz goes on to say, “In times of artistic alienation, distress is often repaid to us in the form of great work, much of it galvanizing or clarifying or (believe-it-or-not) empowering.” Alienation is not what makes great, galvanizing, political art; sober and direct engagement does.

Notions of “Well, at least art will be good again” need to be buried in the sand forever. Good art coming out of bad politics isn’t the idea we should be focusing on; the main idea is the human ability to respond to adversity through potentially universal means.

As much as we like to romanticize the notion of art making, at its core, it is “the practice of making decisions,” to quote my good friend and colleague Mary Fons. “Guernica” was a major, well thought-out decision; art going forward should be too. Gone are the days of detached, intellectually vague conceptualism. Now is a time for something more.

Sitting in an art history capstone at the start of my senior year of college, my professor inspired an elongated, awkward silence when assessing whether or not art is “frivolous” and whether or not everyone in the room had chosen the right field of study. He let us dangle for a bit, then concluded that no, art was not frivolous. Art is power, art is danger, art is love, respect, war, vengeance, joy, and sorrow all at once. Art is also frivolity. Art is also privilege.

Art is inherently serious and inherently frivolous. It is both. Whatever lies on the spectrum in between is the push and pull of ideas, movements, and manifestos, some with more potential to insight change and mobilization than others. That’s not the point. The point is that questions about the role of art are being asked, assessed, and aggressively (tentatively) solved, as we navigate a severely uncertain political climate.

Something I did take away from Saltz’s piece that will stay with me, perhaps, for a long time: “While we sometimes break faith with it, art never breaks faith with us.”

It’s true: Even if we walk away for a while, art will still be here when we return, an ever-willing participant, partial and impartial, in the tragicomedy of life.



Letter to the Editor

by SAIC Jewish Student Group

This election has had the majority of us in tears. Tears of fear, of pain, and of solidarity. Recent events have harbored an encouragement of existing hate in people; hate that has been compared to that of Adolf Hitler. We urge you to recognize the parallels in history while being mindful of not naturalizing or equalizing these events. We urge you to stand beside the affected communities that you may not be a part of. We urge you to listen to the voices of people who are a part of those communities and help those voices be heard. Now is the time to support each other through an escalation of hatred and fear; recognize all of the people affected by this and care for the people around you the way you care for your own communities. People of color, the LGBTQ community, women, Muslims, and Jews, among other groups of people, are heavily affected and there are many ways to respond and react. On campus there are many discussions surrounding this issue and it is imperative to keep the SAIC community united and supporting each other through listening to each other and explaining your own concerns to help inform others around you. We extend our support to anyone who would like it, whether it’s through conversation, help with action, or anything in between.

We urge you to listen to the voices of people who are a part of those communities and help those voices be heard.

Citizens Afraid of Our Government

by J. Howard Rosier, MFAW

In the 1980s, Ronald Reagan famously said, “The nine most terrifying words in the English language are ‘I’m from government and I’m here to help.’”

If you were wealthy, or a business owner, or high up in a corporation that had a stake in slowing Jimmy Carter’s progressive agenda, then this might’ve applied to you. But for the rest of us, government-as-the-enemy was an abstraction — posturing used to justify tax-cutting measures and reduced funding for government services.

Fast-forward to our current moment, and we are dealing with the same problems presented by a very different kind of Republican. A Trump candidacy abstracts anxieties fostered around America’s transforming social fabric. It claims that we should be disdainful of government because of what it hasn’t given us, and uses the ensuing anger to justify taking services away from us. Never before have comments from the bully pulpit been so poised to negatively affect our nation’s reality on street level.

When all branches of government are controlled by Republicans, the only silver lining — that the Senate majority hasn’t increased to 60 — means nothing when it comes to the preservation of the Affordable Care Act, which can be dismantled by simply splitting the bill in half and eliminating its budgetary elements.

Victories for women’s health — including the requirement that all health care plans provide contraceptives — might fall too. Hobby Lobby may be decided, but Little Sisters of the Poor is not. Their Supreme Court victory, which would allow religious organizations to dissent from the law without even signing a waiver is possible, as our president-elect gets to fill the current Supreme Court vacancy.

Meanwhile, Obama’s executive orders mandating equal access to bathrooms, the Clean Power Plan, and both of his major immigration policies — Deferred Action for Parents of Americans and Deferred Action for Childhood Arrivals — probably won’t even make it to SCOTUS. All President Trump has to do is write them away.

At least 3 million undocumented immigrants will be deported; the lives they’ve tried to make for themselves will be ruined. If you are one of the administration’s favorite nationalities: congratulations. You can get to the back of the immigration line. But if you are Muslim, you will be subject to “extreme vetting,” if not an outright ban.

Given the circumstances, fear is a natural emotion — but we shouldn’t confuse it with helplessness. The opportunity for liberalism to reassert itself is both powerful and all-consuming. Remember all those caricatures by the right about the left wielding an oppressive and restrictive government? Well, for the first time in nearly 40 years, that’s about to be demonstrably false. Furthermore, the chunk of government that Republicans intend to take out will be debilitating; conservatism will become oppressive because of what it fails to provide. The opening this leaves for progressive policies to reverse Trumpism’s tide is considerable. There’s a chance to change the adjective in Reagan’s dictum from “terrifying” to “exalted.”

It would require kissing goodbye Third Way Democrats who simultaneously advocated for government’s autonomy while decrying its increased presence. All apologies to Secretary Clinton, but a progressive getting things done is self-evident to the project. It’s conservatives who believe that government is incapable of meeting the complete needs of citizens. To frame it this way — liberal principles as stagnant; centrist principles as forward-thinking — distorts political values beyond recognition. And if the Democratic Party circa 2016 is remembered for anything, a moderate characterizing her more liberal counterpart as regressive should be pretty high on the list.

Progressivism in its purist form is a mandate to fill a need. All that should be required to greenlight universal public college tuition, or Medicare for all, or a path to US citizenship (to name just three) is a champion and the will of the people.

When politicians make promises, you should take them at their word. A Trump presidency will probably be as bad as you think it is. Yet the unfortunate stripping down of liberalism’s gains will hopefully reestablish first principles to its standard-bearers.





Letter to the Editor
Sammi Skolmoski, Faculty

There are no words, but here are a few anyway. Victims of sexual assault: It may feel like it right now, but these results do not nullify your experience. You matter. We see you, we hear you, and we are sorry for what happened to you. I am here to talk if you need me, whoever you are.

Letter to the Editor
by Farah Salem AlHaidar, MAAT

Dear SAIC Family,

Although I’m not a US citizen —I’m an international student from Kuwait — this equally affects me. I would like to let you know, my fellow SAIC family, that I feel your pain at this time. Kuwait is heavily connected to the US. It holds a space for a US military base, exports oil, is tied to the US economy, and more. We have so much peace between us. Now, with this election, I’m concerned for my loved ones in Kuwait and in the US.

I understand the impact of this hateful energy and how heavy it is. But I’d also like to remind you that this fear, hate, and worry is exactly what they want us to feel. Fear is so crippling. Where there is fear, there is hate. Fear knows no love. Right now, we are faced with the need for love; for unity, on a human level. The US has always been the country that people look up to as a free and diverse nation. Now, the unity of its diversity seems broken. But I promise you we can repair it. Let us repair it to inspire the world, and create a ripple effect of love.

As an art-therapist-to-be, I’m learning about the possibilities of the creative process. We are creative thinkers and and creators; let us use this talent and make a positive change. We cannot place change in the hands of one person, or a government. Change starts within every individual. We must be the change we seek. Observe your thoughts, begin shifting them. Soon you will attract like-minded people. How many times in history have a minority of people shifted their reality simply by coming together? If there are no examples, then let’s be the first generation that does so. We are the future. Rules and systems exist, sure, but they are not permanent. Nothing is forever, life is so temporary, and its impermanence is a gift if you can see the infinite positive possibilities that can continue to flow.

Have courage, trust in yourself and the good within humanity. A wise mentor once told me “What is in the way is the way.” Trust that this is happening for a reason — to unite us more than ever as human beings. This is a wake-up call. A call for action, for all humanity. It’s time for a revolution of consciousness; a revolution of love.

Feel free to reach out to me whenever you need a friend, hug, grab a bite, talk, take a walk, or make art together. I’m here for you, as you are here for me. Stay strong for each other.

Trust that this is happening for a reason — to unite us more than ever as human beings. This is a wake-up call. A call for action, for all humanity. It’s time for a revolution of consciousness; a revolution of love.



Letter to the Editor
by Taylor Croteau, MFAW

How complicit am I?

I grew up in rural America. In a small town of about a thousand people, where the Confederate flag still flies, I am the only queer person, and I am told the south will rise again just as quickly as I am reminded that I’m an abomination. This wasn’t 50 years ago; this was two months ago.

But how complicit am I?

I went to college in a city much larger than my small town. This past year, the university was listed as one of the top five most homophobic colleges in the country. Studies revealed that, regardless of official policy, there is evidence that dorms are racially segregated. This wasn’t 50 years ago, this was a few months ago.

And how complicit am I?

In my last semester, I was in more protests than classes. We appealed to the university administration, and when that didn’t work, we appealed to the state legislature. We were taught that we are less than. We were taught that we are not entitled to an education. And so I moved away.

How complicit am I?

In the past week, I’ve received phone calls and text messages from friends “back home.” Don’t go outside today. Wait until it’s safe. And while I absorb these messages, I walk safely down the street, because I know that here I can go outside. And I know that there, my friends can’t.

So how complicit am I?

I get a phone call from a friend. He’s a straight, white, male Republican, and I don’t know who he voted for. We talk about nothing. We skirt the issue, until he tells me, “You know racism and sexism and homophobia aren’t real.” What do you mean? “They’re not real unless you want to see them.” This is where I start to understand. That what I can’t be blind to, could never be blind to, is a choice for those it doesn’t impact. That, though I may not be ignorant myself, I am complicit, if only in my failure to recognize others’ blindness. And I can no longer be complicit.

Letter to the Editor
by Alyssa Chavarry, BFA, BAVCS

Donald J. Trump does not know how to respect people. Not women, people of color, or members of the LGBTQIA+ community. Not my black and brown friends, not my Muslim friends, not my disabled friends, not my friends who are in low-income housing. Not my immigrant friends.

I am a Cuban-American woman. I will not be affected by his presidency as much as some of my friends and family will. But I can’t be silent any longer. I am not in denial about the results, I accept them as reality, but refuse to support them. I will not stand for or with Trump, or anyone supporting his overtly hateful and divisive language.

I have been a victim of rape and sexual assault. I have been “grabbed by the pussy” without consent or permission. I have been penetrated without desire for it, and while being physically restrained, prevented from the ability to say no. I am not the only one. We need to teach

our young men and women what consent is, because most of them don’t even know what they’re doing is wrong. We all need to learn.

I am ashamed of the outcome of this election. I knew it was a possibility but I did not think it would actually happen. I thought there were more people out there like me; people who could not fathom a presidency from this horrible human being whose rhetoric and actions condone such behavior. I can no longer sit here and listen to family telling me it will be okay, or that it is what it is, or that Trump says what’s genuinely on people’s minds. I cannot because I am a woman. I am Hispanic. I am queer. I have black friends. Brown friends. Muslim friends. Disabled friends. Immigrant friends. And we are all angry. I have a female body that I should have control over. I have had that control taken away from me before, and I will not stand for it to happen again. In my world, there all no walls.





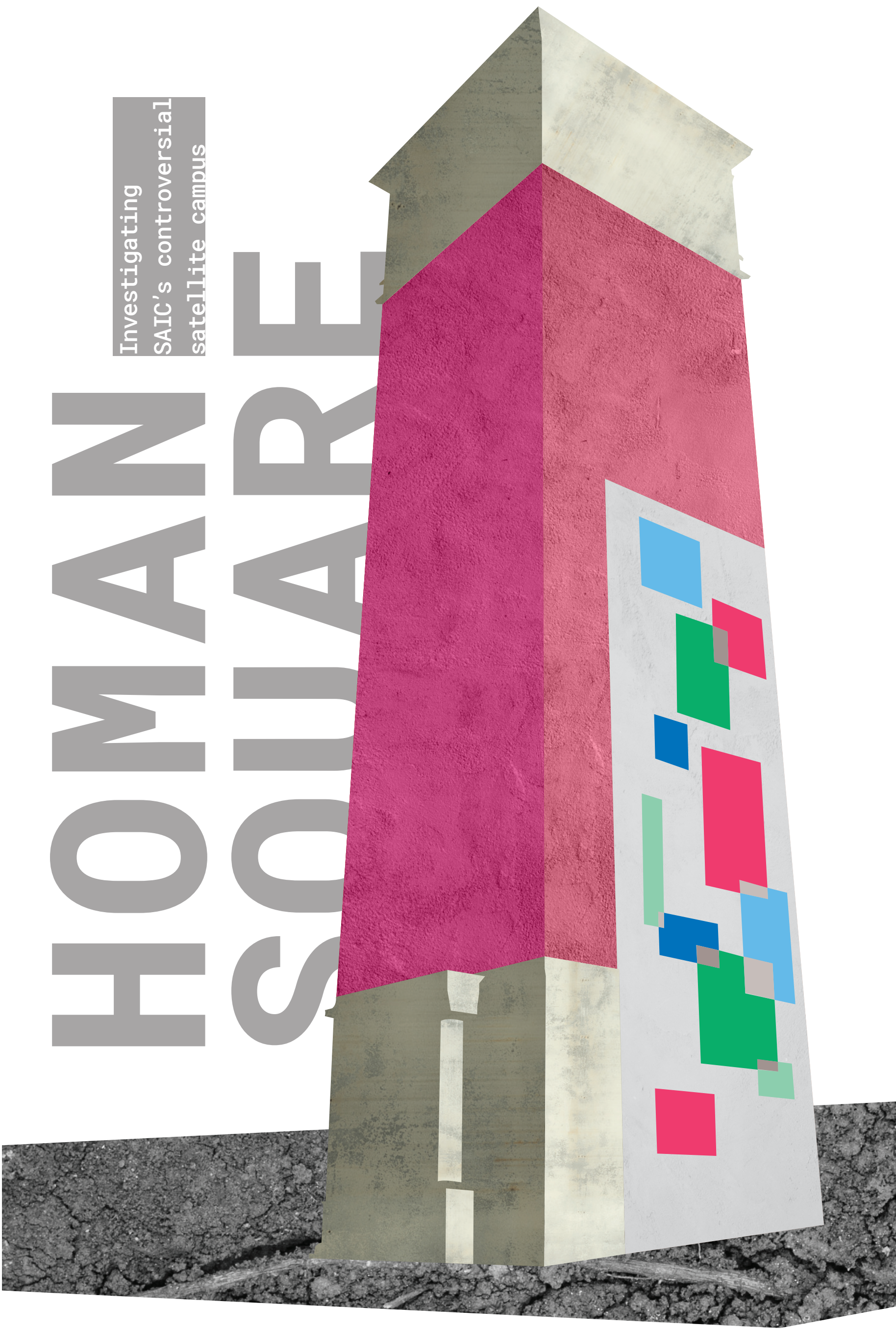
The School of the Art Institute of Chicago is committed to an equitable, just environment where the voices of all our students, faculty, and staff are valued and respected. As artists, designers, and scholars, we believe that every individual has something to offer and contribute, and in our work we continuously and peacefully reaffirm this truth, most especially when it is challenged or undermined by those who would deny it.

Elissa Tenny
President

Craig Barton
Provost

HOMAN SQUARE

Investigating
SAIC's controversial
satellite campus





Samuel Schwindt

In many ways, Homan Square — a multipurpose development in the heart of Chicago’s North Lawndale neighborhood — is a microcosm of Chicago.

There’s a high-performing charter school, a large community center, and various nonprofit organizations — all in buildings reclaimed from the old headquarters of Sears, Roebuck, and Co. Homan Square also houses a detention center for the Chicago Police Department (CPD), infamous for its brutal interrogation methods that have specifically targeted black men. Last year, investigations by the Guardian newspaper showed that the detention center is the domestic equivalent of a C.I.A. “black site.” A protest against a proposed “Blue Lives Matter” bill recently occupied the lot nearby, setting up camp in July.

It is also, by the way, one of the off-site facilities where the School of the Art Institute of Chicago (SAIC) has classrooms.

“Our students have a lot of questions about what we are doing here,” said Jaclyn Jacunski, a research associate at SAIC’s Shapiro Center, in an interview with F News magazine. SAIC moved into the tower in February of this year, but had been in talks with neighborhood groups, representatives, and activists for two years prior. Jacunski coordinates all of the programming at SAIC’s Homan Square space, including the artist-in-residence program, classes for SAIC students, and free continuing studies classes for members of the North Lawndale neighborhood. SAIC rents the 10th and 12th floors, and is a part of the Foundation for Homan Square’s transformation of the historic tower into “a hub for arts and multimedia education.”

Some SAIC students are befuddled by the new classrooms. “In North Lawndale? What the fuck?” said Margot Hintz, a junior in the BFA program.

Another student, Alyssa Chavarry, expressed concern about the school’s presence in North Lawndale: “Why are we taking up this space where we don’t belong? Especially if there’s this exclusive art community — why don’t you do that downtown, not conflate and take up space that isn’t yours and gentrify the community?”

Jacunski said she knows that some students, like Chavarry and Hintz, have approached SAIC’s new facility with apprehension.

The concern stems from a fear of SAIC acting as “colonizers” or “gentrifiers” in the disinvested neighborhood. Jacunski added that “keeping us honest as an institution” was a concern of hers.

The proximity to the CPD facility has contributed to the skepticism. During the interview, Jacunski showed me the top floor of the Nichol’s tower, and pointed out the facility from one of the windows. She noted where the Let Us Breathe Collective — the group occupying space outside in protest of police brutality in the city — set up shop for 48 days, through August 30. Jacunski went on to say that the school was “frustrated” that some people associate SAIC with the police station. “We do not, support, obviously, any illegal activities, or taking in prisoners and not giving them lawyers, torturing them, killing them — none of that has to do with our art programs,” Jacunski said.

Jacunski added that the activists and police are integral members of the community, and it is important for school officials to be in dialogue with them. “We want activists to feel like they’re a part of our work, as well as the police, and whomever, right? This space is for art and culture, and all that dialogue is really important to making good art, relevant art, and important art,” she said.

The protest Jacunski referenced — dubbed “Freedom Square” — sought to bring awareness to the CPD facility as well as a Chicago City Council ordinance. The occupation had initial success in engaging the neighborhood, and illuminated the need for art and community-focused classes in North Lawndale. When occupiers left, however there was a significant absence.

Edward, a middle-aged man who lives next to the lot (he declined to give his last name), told F News on September 11 that he had no idea what happened to the occupation.

“One day they were here doing good for the community, but then the next, gone,” he said.

After over a month of occupation at the lot, the #LetUsBreathe Collective announced the end of “Freedom Square” in a press release on their website:

“On August 31, the sleeping tents at Freedom Square, slowly, sadly came down. The first aid canopy came down. The arts & crafts canopy came down. The free clothing store, free library, and pantry still stand, with some produce ready to throw on the grill. ... Across from Homan Square, the tent city occupation was a spontaneous decision born out of a spectacle of civil disobedience on July 20th. We at the #LetUsBreathe Collective had only six small tents, a grill, a will to love Lawndale beyond shutting down traffic for a couple of hours in front of the notorious CPD black site, and a vision for a world without police.”

Toys, clothing, and other items were left behind at the former site of the “Freedom Square” occupation. Multiple attempts by F News to reach the #LetUsBreathe for this article were unsuccessful.

Jackson Morsey, an urban planner at the Great Cities Institute at the University of Illinois at Chicago (UIC), skeptically praised SAIC in an email exchange with F News.

He said it seemed “like a great partnership,” but his main criticisms focused on the benefit of bringing arts education to a neighborhood that had more important economic needs.

“Art can be great, but it doesn’t start to solve the problems of a neighborhood without economic development to go along with it. Is it providing jobs for residents? Is it engaging youth in meaningful ways to give them needed skills? What are the larger community benefits of having this program located there?”

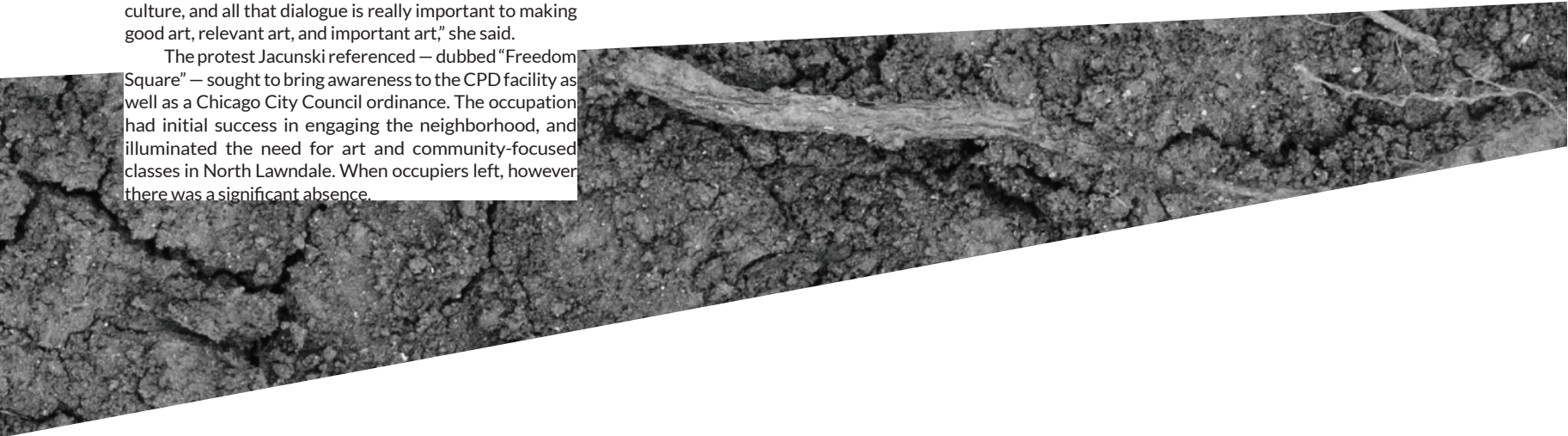
Geoff Smith, the executive director of the Institute for Housing Studies at DePaul University, told F News that he didn’t have too much concern about SAIC’s place in North Lawndale. “It could be that in 20 years, 15 years, in some period of time, that neighborhoods in North Lawndale or Garfield Park do change, do improve; where prices go up, values go up, rent goes up, demand for housing goes up,” he said. “At this point, I’m not concerned about a short-term risk of gentrification.”

Cheryl Pope, the current artist-in-residence at the Nichols Tower, said she felt positively about SAIC’s initiative and is empowered to make an artistic impact on North Lawndale. She is collaborating with men, women, and children from the surrounding area, pulling in their wisdom, hopes, and dreams to create a cloud-and-sky-inspired quilt installation.

“It’s really just about, and kind of representative of, voices from different groups in the community, and [the installation] will stay within the community,” said Pope. “So, even talking with the [students], it was extremely important to them and to the women that those quotes and those lines of wisdom are from, that the quilt stay in the community. That’s something I really value and respect about the project.”

Samuel is a News Editor at F Newsmagazine and a sculptor studying at SAIC. He enjoys politics, coffee, and dumpster diving.

"What are the larger community benefits of having this program located [in Homan Square]?"
— Jackson Morsey



little bookstore, big heart

South side’s BING finds a new home

Natasha Mijares

Back in June, I was invited to see “Under the Cherry Moon,” a seriously fabulous Prince movie, at BING, an art bookstore on the South Side. Upon meeting my friend there, I got off the Garfield green line stop and crossed the street towards the recessed white walls shining in the pre-dusk blaze. What used to be a Harold’s Chicken now has the interior design of a chic haven with clean and crisp walls that showcase books the way they were meant to be displayed.

Chris Salmon, the general manager of the store, gave me an inside scoop on the origins of this quaint haunt.

“BING began as a conversation between Theaster Gates and Hamza Walker,” Salmon said. Walker, the longtime curator at the Renaissance Society and School of the Art Institute of Chicago (SAIC) faculty member, was showing off his personal library of artists’ books and art monographs, which led Gates to wonder how one goes about acquiring such things.

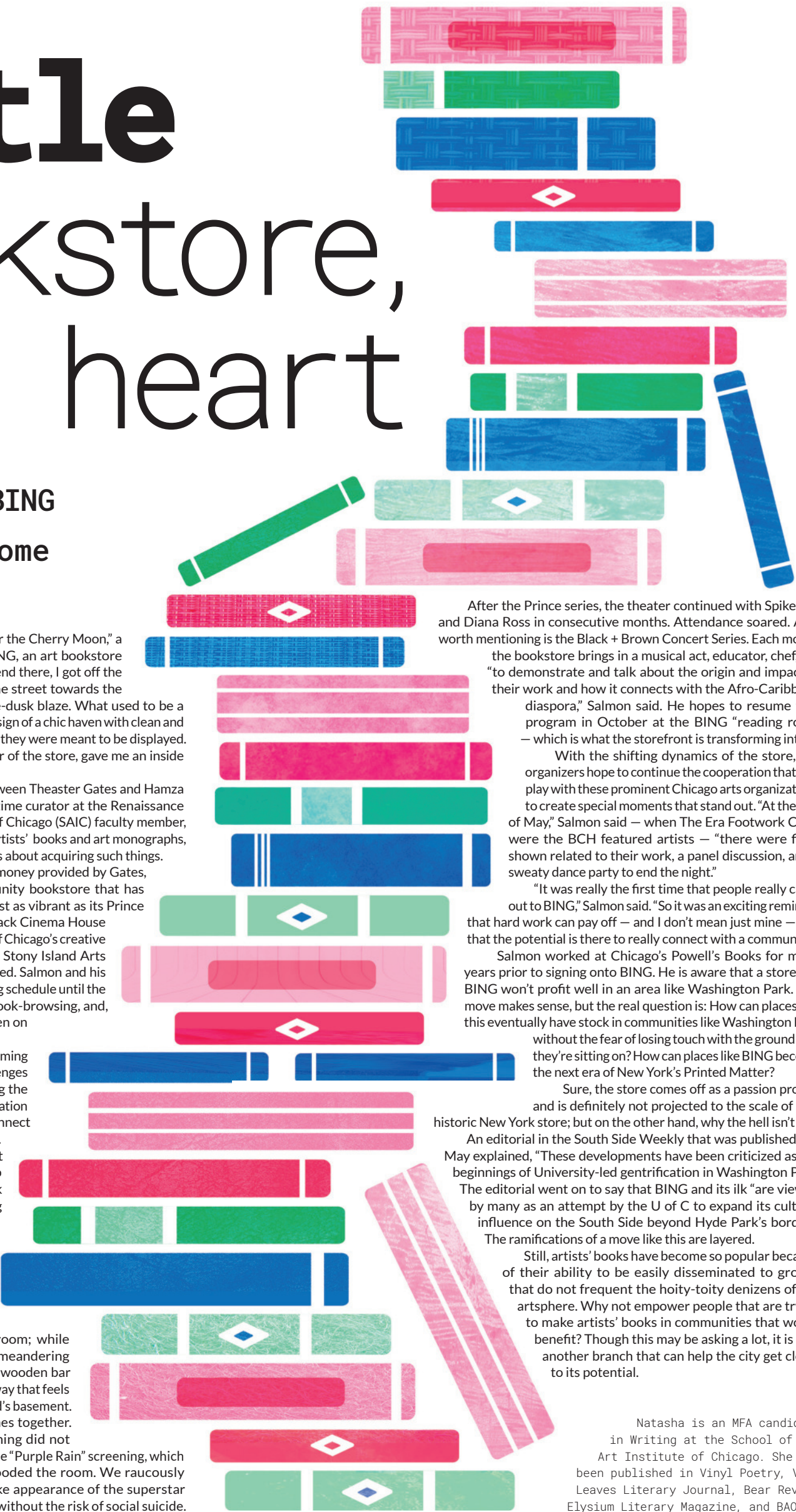
With the special help of time and money provided by Gates, they were able to carve out a community bookstore that has blossomed with programming that is just as vibrant as its Prince series, thanks to collaborations with Black Cinema House (BCH), Arts + Public Life, the University of Chicago’s creative business incubator initiative, and now, Stony Island Arts Bank, where the store has recently moved. Salmon and his colleagues suspended their programming schedule until the move was complete. “But the drinks, book-browsing, and, to a lesser extent, events, will still happen on Garfield,” Salmon said.

As is the case with many up-and-coming establishments, one of the biggest challenges Salmon has had with the store is getting the word out. “I felt a lot of personal consternation that I wasn’t finding enough ways to connect with as many people as possible,” he said.

“Also, there was a fine line that Gates, Walker, and the designers had to walk in terms of making the place look aesthetically amazing while still making it feel welcoming to everyone.”

There is a highly intentional artistic aura to the space. While the design is immaculate, the people that work there ultimately imbue the space with the comfort of warmth and openness. The storefront is vastly different from the screening room; while one descends down the stairs after meandering through the small gallery of books, the wooden bar is perfectly lit, with stools arranged in a way that feels like you just stepped into your best friend’s basement.

This is where the community comes together. The “Under the Cherry Moon” screening did not have a lot of attendees (as opposed to the “Purple Rain” screening, which was rightfully packed,) but energy flooded the room. We raucously hooted and hollered for every God-like appearance of the superstar singer and actor. It felt like a sleepover without the risk of social suicide.



After the Prince series, the theater continued with Spike Lee and Diana Ross in consecutive months. Attendance soared. Also worth mentioning is the Black + Brown Concert Series. Each month, the bookstore brings in a musical act, educator, chef, etc. “to demonstrate and talk about the origin and impact of their work and how it connects with the Afro-Caribbean diaspora,” Salmon said. He hopes to resume that program in October at the BING “reading room” — which is what the storefront is transforming into.

With the shifting dynamics of the store, the organizers hope to continue the cooperation that is at play with these prominent Chicago arts organizations to create special moments that stand out. “At the end of May,” Salmon said — when The Era Footwork Crew were the BCH featured artists — “there were films shown related to their work, a panel discussion, and a sweaty dance party to end the night.”

“It was really the first time that people really came out to BING,” Salmon said. “So it was an exciting reminder that hard work can pay off — and I don’t mean just mine — and that the potential is there to really connect with a community.”

Salmon worked at Chicago’s Powell’s Books for many years prior to signing onto BING. He is aware that a store like BING won’t profit well in an area like Washington Park. The move makes sense, but the real question is: How can places like this eventually have stock in communities like Washington Park without the fear of losing touch with the ground that they’re sitting on? How can places like BING become the next era of New York’s Printed Matter?

Sure, the store comes off as a passion project and is definitely not projected to the scale of that historic New York store; but on the other hand, why the hell isn’t it?

An editorial in the South Side Weekly that was published last May explained, “These developments have been criticized as the beginnings of University-led gentrification in Washington Park.” The editorial went on to say that BING and its ilk “are viewed by many as an attempt by the U of C to expand its cultural influence on the South Side beyond Hyde Park’s borders.” The ramifications of a move like this are layered.

Still, artists’ books have become so popular because of their ability to be easily disseminated to groups that do not frequent the hoity-toity denizens of the artsphere. Why not empower people that are trying to make artists’ books in communities that would benefit? Though this may be asking a lot, it is also another branch that can help the city get closer to its potential.

Natasha is an MFA candidate in Writing at the School of the Art Institute of Chicago. She has been published in Vinyl Poetry, Vine Leaves Literary Journal, Bear Review, Elysium Literary Magazine, and BA0BAB.



'Easy' does it

Jose Nateras

TV shows and movies are usually filmed in Los Angeles or New York City; it's rare to see Chicago — real Chicago, that is — on the screen. When the city does make an appearance, it takes the form of the Willis Tower or Millennium Park; it's never the diverse metropolis we Chicagoans know it to be. Luckily, Joe Swanberg's latest series for Netflix, "Easy," bucks this trend as Swanberg weaves his apparent love for the Windy City into his episodic exploration of love and relationships, taking full advantage — no double entendre intended — of what this city has to offer.

Swanberg, an alumnus of Southern Illinois University (SIU) and a former employee of The Chicago International Film Festival, clearly knows and cares about Chicago. His

successful feature film, 2013's "Drinking Buddies," was also filmed here. Just like "Easy," "Drinking Buddies" explores themes around relationships and love while simultaneously examining life here in Chicago. The spirit of the city is intrinsically linked to the themes of Swanberg's work, and it is through his specificity of that spirit that "Easy" manages to achieve a sense of universality that makes it so effective.

"It feels just like seeing an oddly familiar face on the L."

For an example of how Swanberg uses setting as holistic inspiration for "Easy," consider the structure of the show. Just as Chicago is home to a wide array of neighborhoods, each with a different feel and vibe, "Easy" is comprised of uncorrelated, episodic, self-contained stories (including one set in Pilsen and shot almost entirely in Spanish). The show feels recognizable to people living in Chicago; from a cameo by renowned Chicago mixologist Paul McGee in his Logan Square tiki bar, Lost Lake; to people brewing beer in their garages, biking through the snow, or discussing ongoing renovations while walking through the Davis Theater in Lincoln Square. Most importantly, these touches don't feel forced, but are organically related to the stories being told.

There's an intimacy at work here, not only because of the subject matter — love and relationships are intimate by nature — but because of the execution. Swanberg uses a lot of improvisation and scenes that come across as organic and conversational. Lines and delivery are naturalistic and performances are nuanced and subtle. The show has a simplistic and practical style, giving the feel of a massively successful indie film. Each episode almost feels like a small movie, just like life in a big city can often feel self-contained

Netflix brings a sexy original to Chicago

and solitary, by way of population density and building size. But then, suddenly, a character from another episode will show up, or a location will be revisited, and it feels just like seeing an oddly familiar face on the L.

Is "Easy" perfect? No. With 30-minute runtimes, an episode isn't always long enough to fully flesh out the characters. Story arcs seem resolved and set aside. Tonally, the naturalism can often avoid the highs and lows of comedy or drama to really reach beyond what some people may consider boring. The characters, as refreshingly imperfect as their relationships often seem to be, are less diverse than one might hope. Despite faring better than similar shows, the characters all seem to be unrealistically affluent, causing the show to ring false when it comes to the socio-economic realities of life in Chicago.

Overall, "Easy" works in more ways than it doesn't, especially for someone looking for a romanticized version of the city they love. For fans of "Drinking Buddies" or shows like "Looking," "Girls," and other sort of slice-of-life, urban dramedies, "Easy" has a lot to offer, especially for the aging millennial crowd navigating what it means to be past the craziness of their early twenties, navigating the waters of married life, parenthood, and Tinder. Despite its imperfections, "Easy" does for Chicago what so many TV shows and movies do for New York City and Los Angeles: It lets people place themselves inside the story. A Chicago viewer can see themselves as that brewer of beer grappling with the choppy waters of life as a late 30-something — while still being sexy enough to have a threesome with Orlando Bloom (episode six). What more can a Chicagoan ask for?

Jose is a writer, actor, and nerd.



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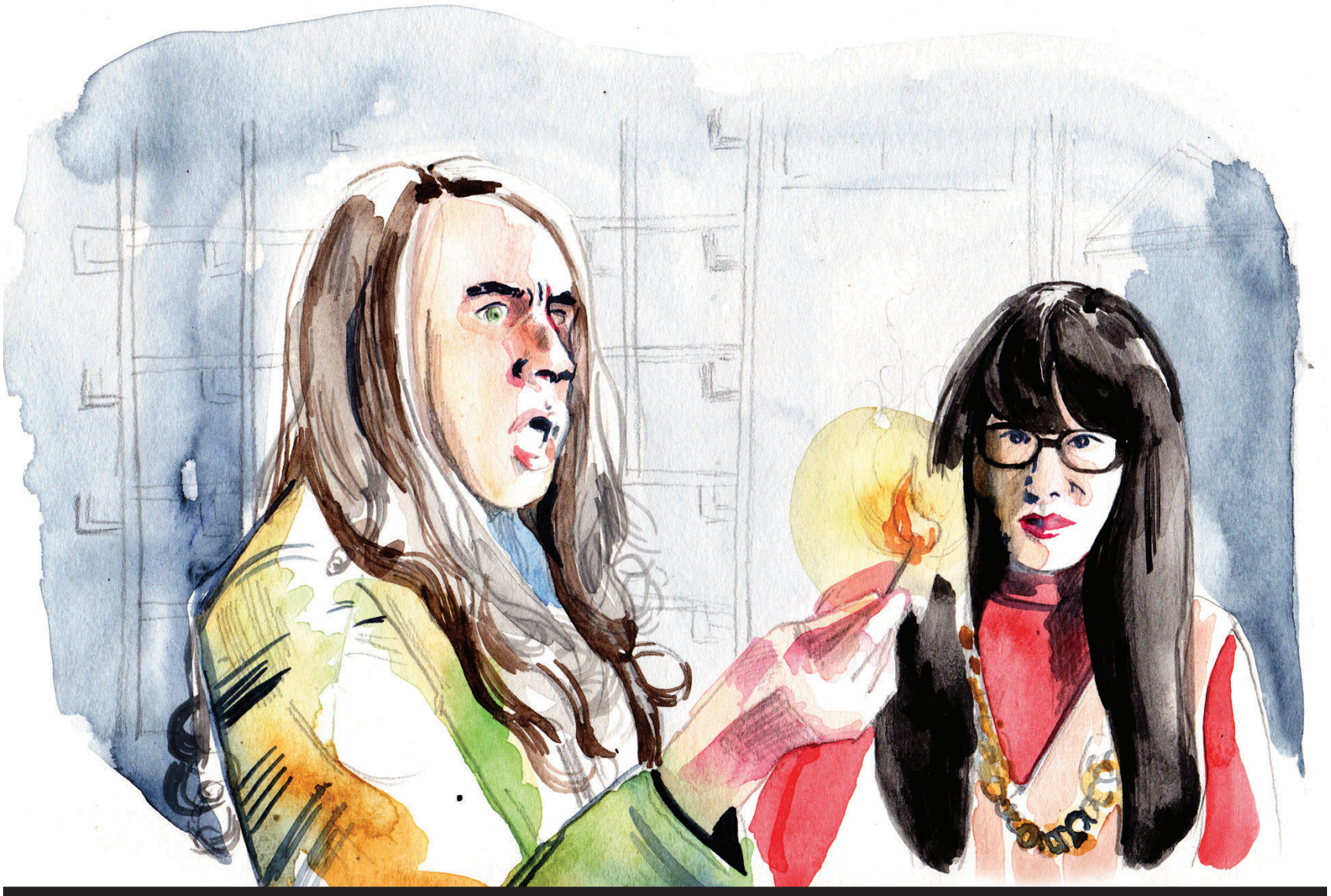
is

DEAD

Ironic hipster nihilism has to fizzle out eventually. (Right?)

Sophie Lucido Johnson

Growing up in Portland, Oregon, in the early aughts, my friends and I enjoyed the kind of life that you may have assumed only existed in manic pixie dreams. On Friday nights, we watched dollar movies at the nickel arcade and played out a pocket's worth of change on Dance Dance Revolution; then we walked across a pedestrian-friendly bridge to get late-night doughnuts at VooDoo. Back then, VooDoo Doughnuts was a glittery hole-in-the-wall where you could amble up to a side window, slide a \$5 bill at the mohawked punk wannabe in a Zombies T-shirt behind the register, and get a bucket of whatever day-old doughnuts they had in the back.



Portland was changing before “Portlandia” aired in 2011. The summer after I graduated from college in 2008, I went to a party in a friend of a friend’s backyard and someone asked where I was from.

“I’m from here,” I said.

“Right ... but before you were from here. Where did you move to Portland from?”

I was confused. “I’m from Portland. I was born here.”

“Really!” The person seemed totally amazed, like I’d told her I was from the moon. “You are literally the first person I’ve ever met who was actually born in Portland.”

Between 1990 and the year 2000, the population in Portland grew 21 percent. Between 2000 and 2010, it grew an additional 10 percent. The graph of the city’s growth is on a steady incline through the late ’80s, but it picks up clip at a frightening speed in 1990. Home prices skyrocketed. It became impossible to find a job as a barista. All the good, cheap bodegas were transformed into toast boutiques and sustainable feather shops.

So when “Portlandia” — a sketch satire show created by Saturday Night Live’s Fred Armisen and my personal demigod/former Sleater-Kinney frontwoman Carrie Brownstein — I really liked it. It felt like they were making fun of a group of people who had taken something away from me, and they were doing it well.

It turns out, of course, that the reason I liked “Portlandia” ran a lot deeper. I liked “Portlandia” for the same reason everyone else liked it: Hipsters enjoy making fun of themselves. There are plenty of reasons for this (ahem: self-obsessed), but the main reason, I think, is that it’s safe: If you are loud about hating yourself, you beat your potential enemies to the punch. No one, by the way, is hipper and Portlandier than Armisen and Brownstein. In highlighting the absurdity of their own lives, they found a goldmine of material that couldn’t have been easier to satirize. After all, who is going to be the asshole to whine about the Big Bad Comedians making fun of their precious farm-friendly organic eggs?

“Portlandia” came out in the sweet spot of a hipster-self-bashing apex. The website “Stuff White People Like” (written, by the way, by a white guy) had blossomed

from a popular blog with over 300,000 hits a day into a bestselling book franchise; the 2006 web-series “The Burg” (by and about Williamsburg hipsters) had amassed a major following; and stand-up comedy sets nationwide were nary without a requisite hipster bit. With “Portlandia,” hipsters making fun of hipsters reached the mainstream, and for a while, everyone was in on the joke.

But in comedy, making fun of a group of people — no matter how mockable the group may be — only has legs for so long. Just as it is no longer popular among the left-leaning set to make fun of the religious right (even though George Carlin did it so well in his day), consumers in 2016 are done laughing at the archetypal hipster; it’s just not funny anymore. All the mustache memorabilia has been on clearance at Urban Outfitters for over a year now.

So it makes sense that last month the feminist bookstore featured on “Portlandia” — it’s called In Other Words, and, by the way, is a longstanding and wonderful bookstore where I hung out as a teenager on a near-daily basis — has decided to sever ties with the television show. I do think, however, that they’re not telling the whole truth about why they decided to do it.

In a blog post titled “Fuck Portlandia,” In Other Words accuses the show of being racist, sexist, homophobic, feminist-bashing, and encouraging of gentrification. To speak to some of these points: Portland itself has a deeply racist history, and it is inhabited by majority white people, so a show attempting to satirize the city may do well to leave people of color out of it. I don’t know if it is transphobic for a man to portray a woman on a comedy show, but if it is, then we should also take the folks from “Kids in the Hall” and “Monty Python” to task.

As for the idea that “Portlandia” encourages gentrification: I hate to be the bearer of bad news, but Portland was already on the fast-track to gentrification long before IFC got there. And it’s a rarely talked about inconvenient truth that the young, white, left-leaning activists who take up a lot of the digital space around the problems of gentrification are often some of its greatest perpetrators.

In their blog post, In Other Words staff said “Portlandia” wasn’t paying them enough to offset the costs of closing

to film, and they felt the bookstore’s staff wasn’t treated with respect. Those are reasons enough to discontinue a working relationship. The other explanations don’t hold up under interrogation as to why the bookstore didn’t cut it off with “Portlandia” earlier. (This clip of actor Kumail Nanjiani’s visit to the bookstore has been circulating as the people of the internet continue to choose sides.)

It is no longer cool to like “Portlandia,” and it’s evident that even Armisen and Brownstein know as much. (The show, which has gone through many transformations in its seven seasons, is ending at the end of its eighth.) In today’s culture, calling people out over the internet is certainly popular, but there is little evidence that it promotes real change. If anything, it further polarizes already-divided groups.

Many people argue that satire is inherently political and has to be held socially responsible; many others argue that comedy ought to be removed from politics entirely. The truth is probably somewhere in between: Comedy, like all art, is a product of its time. And comedy, like all art, has the potential — but not the mandate — to make change.

For me, “Portlandia” will always hold a special emotional place. It is the swan song for a city that I watched die as I grew up; a lovely parting gift as the Portland I knew faded into something with fewer hippie old ladies and decidedly more plaid. It may not be cool to like “Portlandia” anymore, but I’m quietly grateful anyway.

Today, if you want to go to VooDoo Doughnuts, you’ll have to wait in a line that snakes back and forth around TSA-style rope dividers, ducking out of the way as tourists try to take selfies. It used to be that doughnuts from VooDoo tasted so good because they were cheap and readily available late at night and one-of-a-kind. Just this afternoon, though, I saw an iconic pink VooDoo box upside down under an interstate in Austin, Texas. The company has gone national, and all the magic is gone.

Sophie is the managing editor of F Newsmagazine. She has published work in The Guardian, VICE, The Nation, and elsewhere.

DEC 9 2016 - JAN 14 2017

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Han Young Cho
Untitled, 2015
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National Popular Vote Bill 101



After the presidential candidate most minorities, women, and young people voted for lost the 2016 election, there has been talk about looking to the National Popular Vote Bill. But what is the National Popular Vote Bill?

www.nationalpopularvote.com
Getting started Suggested Sites

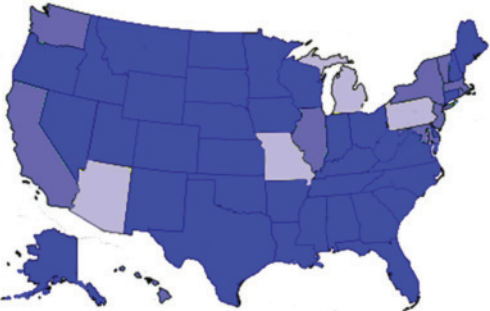
National Popular

Two-Thirds of 2016
Presidential Campaign
Was in just 6 States

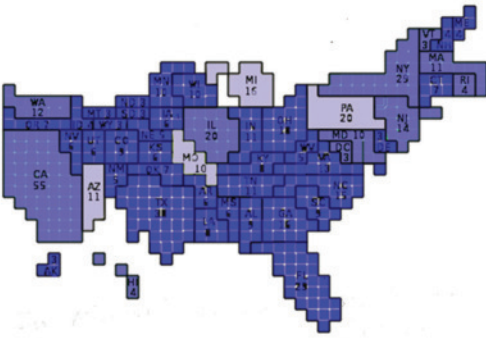
According to nationalpopularvote.com, the Bill would guarantee the presidency to the candidate who receives the most votes nationwide. It will take effect when states with a total number of 270 electoral votes enact it into law.



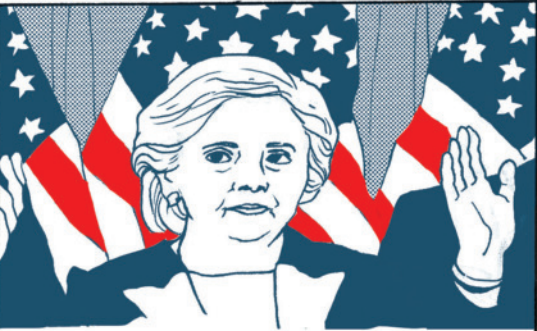
If the bill is enacted in time for the final electoral ballot on December 19th, the presidency would be given to the popularly elected presidential candidate.



Currently, 11 states have enacted it into law, including California, the District of Columbia, Hawaii, Illinois, Maryland, Massachusetts, New Jersey, New York, Rhode Island, Vermont, and Washington.



In order for the 270 electoral benchmark to be reached, the four states in which the bill is under review - Missouri, Arizona, Michigan, and Pennsylvania - would have to enact the bill.



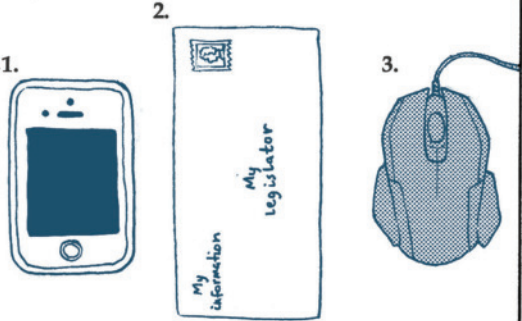
Is this realistic? Critics say it is impossible to pass the bill in the little time before the December 19th ballot. Furthermore, electors rarely vote against the electoral college, though there have been instances of "faithless electors". However, Donald Trump's presidency was also called impossible early on, thus there is still a chance for the Bill to pass and for Hillary Clinton to be elected president.



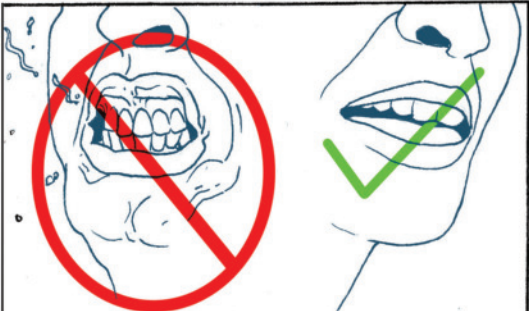
Some online resources say that the threat of national crisis brought on by a rise in hate crimes, mass deportation, and violent and nonviolent protests might compel some electors to vote against their state even if they are fined.



How can this Hail Mary be made possible? In order to pass the Bill, change.org's electoral college petition and nationalpopularvote.com instruct readers to contact their state legislators. The site provides this information using zipcode addresses.



The most effective way of communicating with your legislator is by calling them. The second most effective is a written letter, and the third most is via email and online petitions.



Concerned citizens are advised to be firm but polite. They should call legislators of their home states and other states as well. They should not restrict themselves to reaching out to legislators they agree with politically.



They also highly recommend organizing community efforts to call legislators and write letters. Information about the Bill, other petitions, and related protests should then be spread via social media like Facebook, Instagram, and Tumblr.

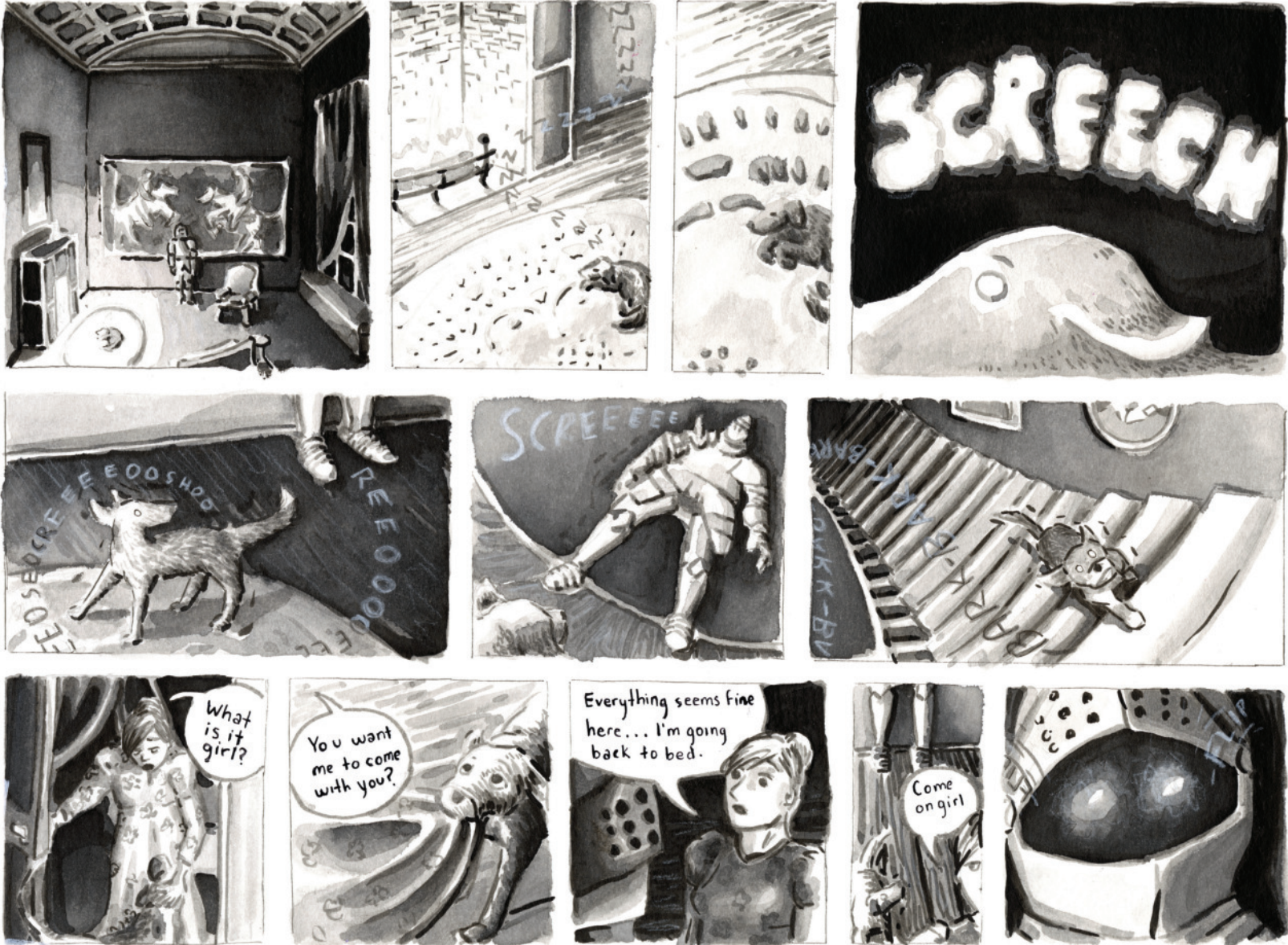


This comic was created in order to better understand and document the ways Americans are acting to make their country a place of freedom and equality for everyone.



Horror in Miniature

(inspired by the AICs miniature rooms)

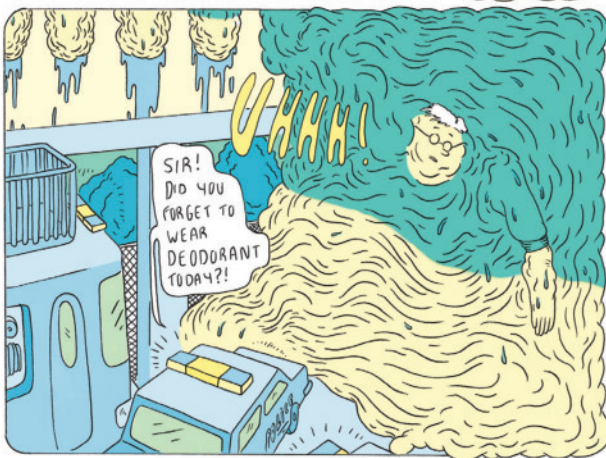
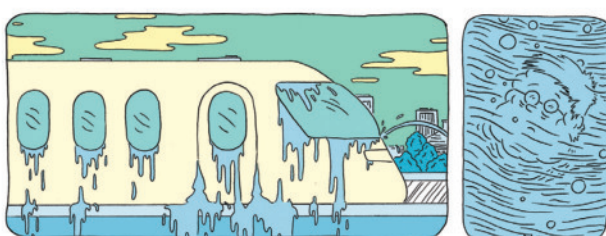
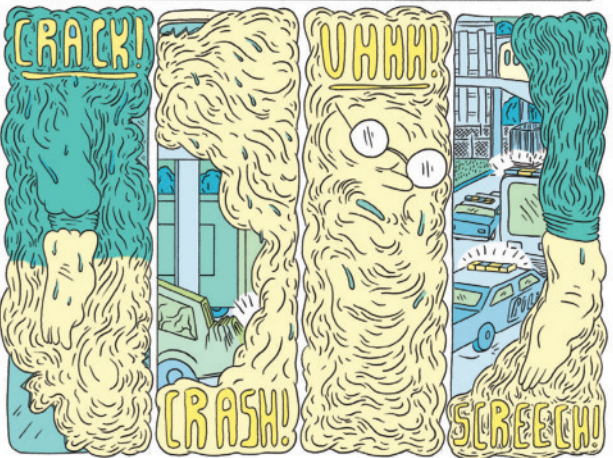
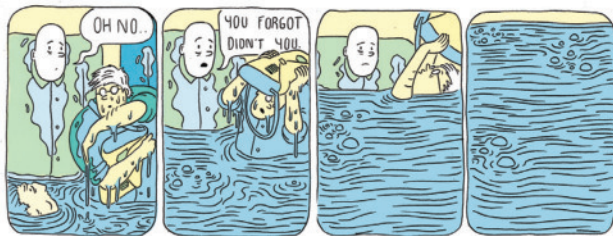
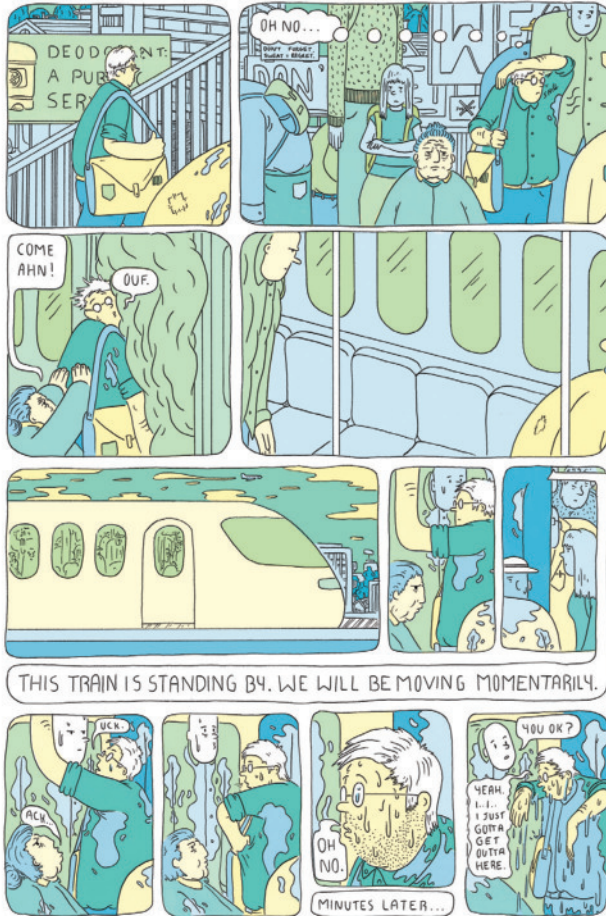


Madeleine Hettich



QUIK

ROHAN McDONALD



SYNTHWITCHES

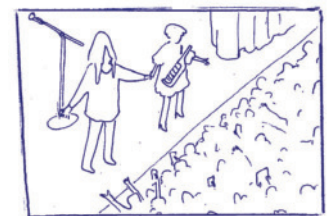
by phantom chins



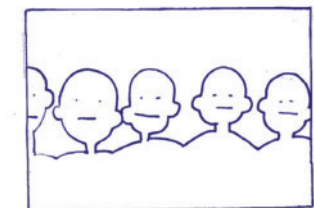
MY GIRLFRIEND AND I ARE THE HOTTEST SYNTH-POP DUO OF 2016



PEOPLE COME FROM ALL OVER THE WORLD TO SEE US.



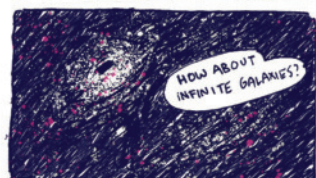
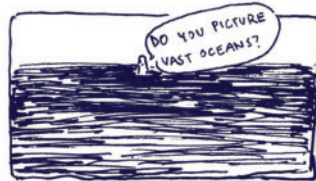
PITCHFORK REVIEW CALLED US "TRAGICALLY BEWITCHING"! I'M NOT SURE WHAT THAT MEANS BUT...



EVERYONE'S UNDER OUR SPELL.



Feeling Better: On Mindfulness



DO YOU NEED TO FEEL SMALL?



DO YOU NEED TO FEEL LIKE A UNIVERSE?



Sacha Lusk

WHERE

THE SYMPATHETIC IMAGINATION

FREE ADMISSION FOR SAIC
STUDENTS WITH VALID ID



OCT 29, 2016–
JAN 8, 2017

Diana
Thater



MCA STAGE:
ONEOFUS
Julie Atlas Muz
and Mat Fraser

Beauty and the Beast
Dec 1–11

Student tickets \$10
Valid ID required
Quantities are limited

ART IS NOW

Diana Thater. *Delphine*, 1999. Four video projectors, nine-monitor video wall, five players, and four LED wash lights; overall dimensions variable. Installation view, *Diana Thater: The Sympathetic Imagination*, Los Angeles County Museum of Art, 2015–16 © Diana Thater. Photo © Fredrik Nilsen.

Diana Thater: The Sympathetic Imagination was organized by the Los Angeles County Museum of Art.

ONEOFUS Julie Atlas Muz and Mat Fraser. *Beauty and the Beast*. Photo: Juliet Shalam.

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