

# fnewsmagazine

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

February 2018

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**YOUR OTHER MIDTERMS**





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SAIC Advanced Registration & Work Scholarship sign up: March 19, 8:30 AM, Ox-Bow office

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learn more at [www.ox-bow.org](http://www.ox-bow.org)

Artwork:  
Summer 2018 *Speculative Weaving*  
faculty Marianne Fairbanks



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

Visit [www.fnewsmagazine.com](http://www.fnewsmagazine.com) for more.

## LETTER FROM THE EDITOR

The ushering in of the spring semester here at the School of the Art Institute of Chicago (SAIC) typically involves things such as panic, oversized woolen sweaters, and a desperate search for any leftover motivation from the fall. For this editor, first-day-back jitters involved something exciting and unexpected: the flu.

Sometimes, in late January, you sip green tea and mull over what previously abandoned art projects might take on new life; other times, you find yourself in an office in the Lakeview Building on a Sunday night, sucking down something called "Throat Coat," wondering if this is what the 1918 influenza pandemic was like. (Probably.)

After chugging three gallons of hot water mixed with turmeric, I'm finding that what *actually* soothes me is figuring out who exactly is to blame for my body transforming into a leaking nuclear reactor. Is it my romantic partner (because cooties); my roommates (because literally so gross); or maybe the art history graduate lounge (because festering swamp of sadness and used cups)? Most likely you're all to blame, but if the past year-and-a-half of grad school has taught me anything, it's to take that zinc supplement and keep copyediting. No matter what.

What I'm trying to say is: welcome back. This is is going to be a great semester despite the constant threat of nuclear war, the impending local election cycle, the ever present fear of not doing enough, not being enough. You are enough. And you will be. Just drink plenty of fluids.

*Irena Frumkin*

## LETTER FROM THE ART DIRECTORS

When I was a little girl my mother always told me: "Greta, one day you will be the art director of an important publication and everybody will respect you. So stop sad-eating Chocochunk™ and put your pants back on. Your father will be home any minute now." I'm still waiting for that day — but until then, you can find me somewhere in the Lakeview Building, slamming 200z Red Bull and pretending that letterspacing actually matters.

*Annie Leue & Sevy Perez*

## STAFF DOGS!!!



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## ON THE COVER

**"The Year of the Dog,"**  
**By Hannah Sun**  
The spring semester is underway and we are ushering in the year of the sweet, lovely, adorable dog. F's February cover is dedicated to endearing puppies to celebrate the lunar new year.

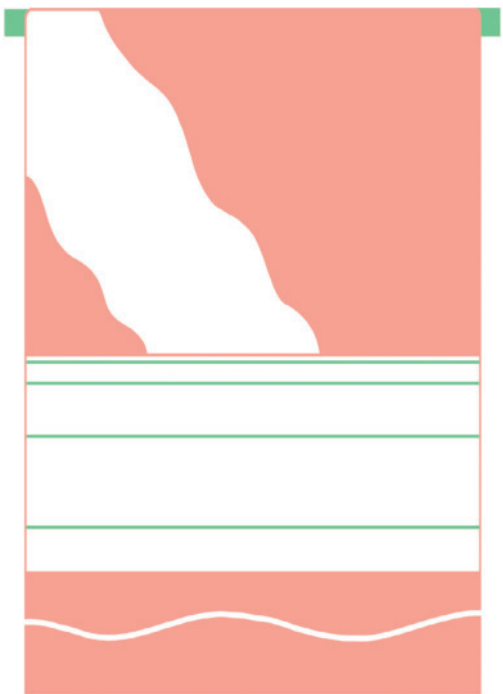


# Take Care of Your Flesh Prison

Skincare tips from an expert in self-care  
By Rosie Accola

Rosie Accola is a senior in the BFA Writing Department. She's been published in Peach Mag and Cosmonauts Avenue. She's a zine queen with a passion for dogs and guacamole.

Chicago in the winter is a unique, chilly hellscape. The air is so cold it physically hurts and the sky manages to get dark by 4 p.m. As someone who watches too many beauty vloggers, I've found that skincare during the winter is equally hellacious: If my skin is dry, why am I still breaking out? Why do I feel like a lizard? ❄️ As winter attempts to zap every last ounce of moisture and *joie de vivre* from us all, I've found face masks to be a cheap, soothing alternative for those times when it's so cold I want to physically peel my face off. Here are some of my favorite face masks and skin care hacks, all for \$10 or less:

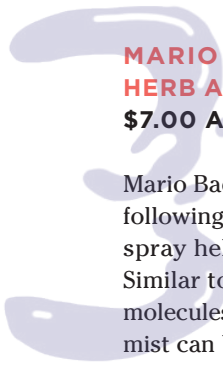


## YES TO TOMATOES DETOXIFYING CHARCOAL PAPER MASK \$3.29 AT ULTA BEAUTY

There is no such thing as secrets with a good charcoal mask: Every last bit of dirt, eye makeup from New Year's Eve, and other holiday skin sludge, will be brought to the surface. Almost like a magnet, charcoal helps minimize your pores by pulling the dirt out of them. It can also help rid your skin of excess oils and treat acne. My favorite thing about this particular mask is that you can feel a slight tingling sensation as dirt and oil are drawn out of your pores. Plus, it's formulated without parabens or silicone.

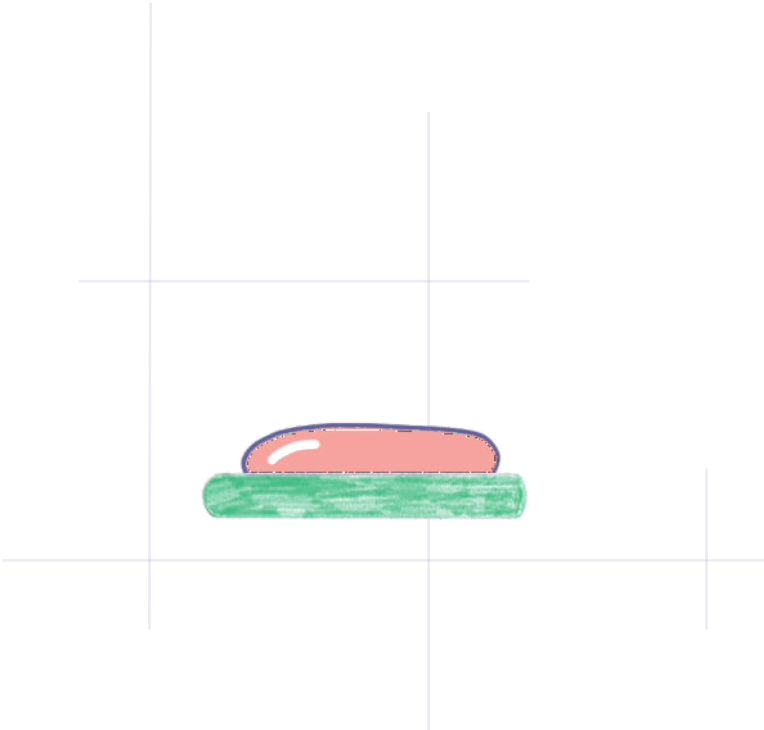






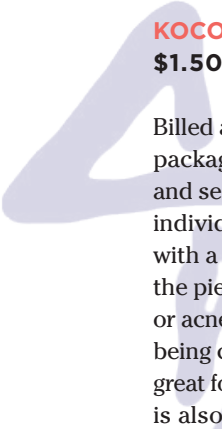
**MARIO BADESCU FACIAL SPRAY WITH ALOE, HERB AND ROSEWATER**  
**\$7.00 AT ULTA BEAUTY**

Mario Badescu’s rosewater facial spray has garnered a cult following. Badescu’s website says, “Our cult-favorite facial spray helps revive dehydrated skin any time, anywhere.” Similar to micellar water (where tiny balls of cleansing oil molecules are suspended in soft water), this hydrating facial mist can be used to set your makeup or show your dry skin some love after a long day. This spray works with all skin types. You can also spritz it in your hair or use it to dampen your makeup brushes.



**KOCOSTAR TULIP FLOWER MASK SHEET**  
**\$1.50 ON ASOS.COM**

Billed as “the most romantic mask ever” on the packaging, Kocostar’s mask provides a visual and sensory experience. The mask comes in 12 individual tulip-shaped pieces that are coated with a moisture-boosting serum. You can apply the pieces on top of “problem areas” (read: dry or acne prone) and revel in the sheer glamour of being covered in petals. This mask is especially great for moisture-starved winter skin. The mask is also available in rose — rose is believed to help cell regeneration — or sunflower, which helps improve skin elasticity.



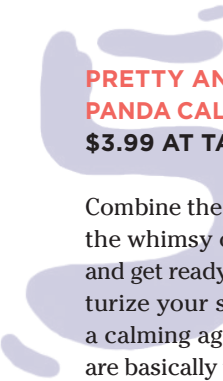
**QUE BELLA® REFRESHING POMEGRANATE PEEL OFF MASK**  
**\$1.97 AT TARGET**

It seems like in 2017 we were all chasing “satisfaction,” whether through slime videos or ASMR haircuts. For me, satisfaction comes in the form of a peel-off mask. I love gently picking at the filmy layers of skincare product. This pomegranate mask delights me because it smells delicious and when applied, the mask is a faint iridescent pink — the sort that makes you feel like a glam diva from a far-away galaxy. The pomegranate oil found in this mask helps to revitalize tired skin. It also “helps fight wrinkles and keeps skin as young and elastic as possible,” according to Target.



**PRETTY ANIMALZ BY LOOK BEAUTY™ PANDA CALMING FACIALS SHEET MASK**  
**\$3.99 AT TARGET**

Combine the soothing scent of lavender and the whimsy of looking like a cartoon panda and get ready to relax. This mask helps moisturize your skin while the lavender acts as a calming agent. The Pretty Animalz masks are basically the adult version of those paper plates that looked like zoo animals. Plus, they combine two of the greatest things this world has to offer: Skincare and pandas.





# Join us this summer! Summer study trip info sessions happening now.

See [saic.edu/studyabroad](http://saic.edu/studyabroad) for schedule.  
Scholarships available, application due  
February 14.

## STUDY TRIPS | SUMMER 2018

- Berlin Now! Advanced Studio Residency
- Bunka Oudan: Cultural Crossings in Japan
- Burren/Ireland: Studio Residency
- Contemporary Art in New York: Connecting the Dots
- London & Paris—Collecting & the Collection: Design & Fashion
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- Painting & Studio Practice in Umbria
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# OK

## A Solid Attempt

What does it even *mean* to “do your best”?

By Kira Ryter

**Recently, people in my life** have been telling me that they’ve “done their best,” and it made me question what exactly that phrase means for them compared to what it means to me. Does it include staying up all night on a project and then immediately throwing yourself into the hellscape that is a full 9 a.m. to 9 p.m. day? Or does it mean doing everything you can do within the time frame available to you and then going to bed because, damn, you’re tired.

There is a misconception that in order to feel like you’ve done your best work, you have to work until the moment you burn out. Often, I get anxiety in the form of a weird spur of energy that I’m not creating enough or making the most of my time, so I go into a frenzy of picking up new hobbies then dropping them after I’m no longer interested.

I had always considered giving my best effort something that required me hitting a high standard that I’ve set for myself alongside standards other people have set for me. After a lot of reflection, I realized the standards of “doing one’s best” can be whatever you want them to be. What I’ve learned is that effort doesn’t have to be an exhausting merry-go-round of “I could have done that better” or, “I wish I had said something.” It can just be the acknowledging, “Yeah, that happened, I can’t change it, and I don’t regret it.”

In high school, the notion of doing your best always seemed to be giving 110 percent of what you could give. On average, I find myself giving roughly 90 percent and then calling it quits. However, this failure to reach that high standard always leaves a feeling of dissatisfaction and a self-reflective guilt trip. Should I have gone further? Do I need to completely burn myself out in order to have done my best? That level of effort is exactly what I don’t do, although I certainly try.

In art school, doing your best is determined by the parameters of how much time you have and what tools, materials, and methods of making are available to you. Many times, I’ve had a piece that I’m satisfied with — to a certain degree — but it would have been better if I had x,y, or z done before critique. The thing is, not everyone can get to that point of being totally satisfied with a piece.

Let’s be honest: We all have other priorities. There are distinctions between what you could do, what you should do, and what you’ve done — but that doesn’t mean that you haven’t done your best. Being happy with a piece can depend on the critique of it or on your capacity to work with it until you feel it is done.

Sometimes, it feels like you’re trying so hard to make something work, and it just *doesn’t*. It’s frustrating, and it starts to erode at your emotional and mental capacity. The best choice is often to let go and take a break. Even just pause for a moment to allow yourself to catch up.

It’s important to remember that not everything or every day has to count. Sometimes, doing nothing and taking that time for yourself is the best you can do. People might consider it selfish, but that’s because you’re being selfish for you, not selfish for them. It is okay to be selfish for yourself if that’s what you need. Of course, people are still going to have expectations of you — it’s impossible to avoid that. What’s important is knowing whose expectations matter to you and how you’re going to work to reach that level. They will understand that you can’t always hit those expectations every second of every day.

When you really care about something, you make time for it. It doesn’t always have to be a lot of time — a few minutes is okay. Even just thinking or remembering how much you enjoy a thing (or a person) can make an impact on spending a little more time taking care of yourself. There are some days you won’t do anything but stay in bed. We’re only human after all; we can’t perform at capacity all the time. Doing your best can fluctuate depending on you, because you are the most important person you have to keep in mind. When you meet your own expectations, no matter how high or low, that’s when you can work on meeting someone else’s.

**Kira Ryter is a sophomore currently in between the fashion and photography departments.**



# Openings & Closings

Art to see and when to see it

By F Newsmagazine Staff



**Gertrude Abercrombie:**  
**Portrait of the Artist as a Landscape**

**WHEN:** January 20 through March 4  
**WHERE:** Elmhurst Art Museum, 150 Cottage Hill Ave., Elmhurst, IL

Chicago-based painter Abercrombie paired surrealist dreamscapes with muted, matte color palettes — at least, when she wasn’t at home entertaining jazz bands into the wee hours. (Sonny Rollins and Dizzy Gillespie were frequent guests.) Like her musician friends, Abercrombie riffed off of a repeating series of motifs; her work, as EAM puts it, is “self-consciously performative.”

**Gertrude Abercrombie, Two Ladders, 1947, Oil on masonite, 18 X 22 in |** Illinois State Museum, Illinois Legacy Collection, Museum Purchase, Image courtesy of Illinois State Museum



**Heaven is a Place**

**WHEN:** January 26 through March 11  
**WHERE:** Heaven Gallery, 1550 N Milwaukee Ave., Chicago, IL

A site-specific installation gets turned on its head by this group show, the organizing principle of which leads patrons down a mental wormhole: Several prominent Chicago artists use a marquee group show from Heaven Gallery’s birth year as a springboard for revisionist history. Alex Chitty, Sterling Ovid, and Stella J Brown, among others, explore what that inaugural exhibit would’ve looked like if they were there. (Artist talk: Sunday, February 25, at 1 p.m.)

**Heaven is a Place |** Image courtesy of Heaven Gallery



**Basquiat Before Basquiat: East 12th Street, 1979-1980**

**WHEN:** November 17 through March 11  
**WHERE:** Cranbrook Art Museum, 39221 Woodward Ave., Bloomfield Hills, MI

During the year he lived with his lab-assistant and friend Alexis Adler in a tiny East Village apartment, Basquiat was early in his career — and wildly prolific. Paintings, sculpture, notebooks, and Adler’s numerous photographs from this period offer a portrait of the early influences that helped to shape Basquiat’s artistic practice.

**Photographs by Alexis Adler, 1979-1980 |** Image courtesy of Cranbrook Art Museum



**Selections from a History of Modernism**

**WHEN:** December 12 through March 18  
**WHERE:** Smart Museum of Art, 5550 S. Greenwood Ave., Chicago, IL

This exhibition focuses on the works of modernist giants from Franz Kline to Robert Motherwell, to Willem de Kooning and more. The University of Chicago’s Smart Museum draws upon paintings and works on paper used in the university’s Modernism course and encourages reflection on mid-century modern masterpieces and how they shaped the artistic world as we know it.

**Franz Kline, Untitled, c. 1950, Ink and paint on wove paper mounted on rag board. Smart Museum of Art, The University of Chicago, Gift of Katharine Kuh, 1969.2. |** Image courtesy of Smart Museum of Art



**Adiós, Utopia: Dreams and Deceptions in Cuban Art Since 1950**

**WHEN:** November 11 through March 18  
**WHERE:** Walker Art Center, 725 Vineland Place, Minneapolis, MN

The most comprehensive and significant presentation of modern and contemporary Cuban art shown in the U.S. since 1944, “Adiós Utopia” focuses on artists who decided to stay in Cuba rather than flee Castro’s government takeover. Dreams and deceptions abound. Through introducing key events in Cuban history in tandem with the artwork, the country’s character begins to take shape within the revolutionary process and idea of utopia.

**View of the exhibition Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950, 2017 |** Photograph by Dylan Nelson, ©Walker Art Center





Ellen Rothenberg: ISO 6346: ineluctable immigrant

**WHEN:** February 1 through April 22  
**WHERE:** Spertus Institute, 610 S. Michigan Ave., Chicago, IL

The Spertus Institute for Jewish Learning and Leadership (a 10-minute walk from the Art Institute) holds a collection of Jewish art, artifacts, and archival materials. Drawing from that extensive collection as well as research done in Berlin, Chicago-based Rothenberg, an award-winning public works and installation artist and SAIC professor in Fiber and Material Studies, meditates on the topic of migration through analyzing the ephemeral nature of Germany’s largest refugee camp.

Ellen Rothenberg | Image courtesy of Spertus Institute



Faheem Majeed: Unite

**WHEN:** February 8 through April 7  
**WHERE:** College of DuPage, 425 Fawell Boulevard, Glen Ellyn, IL

In both his artwork and his curations, South Shore resident Faheem Majeed looks at the institutional structures that inform our conceptions of racism, activism, and citizenry. In his artist statement, Majeed says, “I have always been drawn to odd, broken or marginalized things ... that translate to objects, places and people.” His solo show features new work conceptualized during his current artist residency at the College of DuPage.

Faheem Majeed, My Black Box, 2017 | Image courtesy of Cleve Carney Art Gallery



Laurie Simmons: Big Camera/Little Camera

**WHEN:** February 23 through May 5, 2019  
**WHERE:** Museum of Contemporary Art, 222 E. Chicago Ave., Chicago, IL

In this major, long-term retrospective of the photographer’s work, gender roles are explored through mid-century tropes such as housewives and Wild West cowboys. Nearly all of Simmons’s major projects, “Walking & Lying Objects” and “How We See It” among them, are shown and re-contextualized to show how the artist’s questioning of traditional femininity affected her nontraditional approach to photography as a medium.

Laurie Simmons, Brothers/Horizon, 1979. Cibachrome; 5 1/4 x 7 in. | Image courtesy of the artist and Salon 94



The Irrational and Marvelous

**WHEN:** December 8 through March 25  
**WHERE:** Des Moines Art Center, 4700 Grand Ave., Des Moines, IA

Before Surrealism, there was Dada. The post WWI movement employed irrationality as an aesthetic, challenging conventional art. This exhibit builds the bridge that connects Marcel Duchamp and Hannah Hoch to Roberto Matta and Dorothea Tanning, among others. The Des Moines Art Center (a manageable five-hour’s drive from SAIC) is a gem of the Midwestern art landscape.

Roberto Matta (Chilean, 1911 – 2002), Just a Day, 1958, Oil on canvas, Des Moines Art Center Permanent Collections, Purchased with funds from Rose F. Rosenfield, 1960.11 | Photograph by Rich Sanders, Des Moines



Rodin: Sculptor and Storyteller

**WHEN:** January 24 through May 4  
**WHERE:** Art Institute of Chicago, 111 S Michigan Ave., Chicago, IL

One of four exhibits across the U.S. celebrating Auguste Rodin’s centenary, the Art Institute of Chicago’s installation focuses on the late artist’s uncanny ability to utilize body language in transporting meaning. Selected illustrations and correspondence from contemporaries such as Manet and Matisse help to augur its storytelling theme. A must-see.

Auguste Rodin. Eternal Springtime, modeled about 1884, cast about 1910–mid-1920s. Lent in the memory of a boy who loved the Musée Rodin in Paris, its sculptures, and its squeaky floors. | Image courtesy of Art Institute of Chicago



# AD GOES HERE

**Designer/illustrator wanted. Obviously.**  
(details below)

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# The Color Monger

A comprehensive exhibition at the Met showcases David Hockney's colorful personality

By J. Howard Rosier

Perhaps it stems from my Midwestern aversion to self-promotion, but I've always enjoyed when an artist's idea of themselves veers away from reality. Does Andy Warhol's downtown dandyism sync up with his mechanically-produced screen prints? Did John Updike ever reconcile wanting his books to be stumbled across by children in Kansas libraries with their pages being riddled with cum shots linked in analogy to Abstract Expressionist paintings? (In case this reads as another jeremiad against Dead White Males, the critic Harold Cruse called out the superficial victories of "A Raisin in the Sun" long before our own discourse on representation in media.)

So it is with David Hockney, a graduate of the Royal College of Art who's most known for a British Eccentricism expressed through vibrant, clashing hues — in both his style of dress and his artwork. How fitting, then, to see in the artist's 80th year a retrospective at the Metropolitan Museum of Art that actually succeeds in recontextualizing it. On the surface, with their loose shapes and dense color saturations, his paintings have an unencumbered confidence similar to what you'd find in a wine-and-painting class; but their sincerity belies their breadth of purpose. Upon seeing "Two Sunflowers in a Green Vase" (1996) this past year at EXPO, I was stopped dead in my tracks. Simultaneously loose and studied — who's responsible for this? Then I looked at the tag: Oh. Of course.

An early period for the artist defined by crude abstract pieces such as "Cleaning Teeth," and sly nods to Modern Masters such as "Domestic Scene," eventually gave way to airy dreamscapes like "Arizona" and "California Art Collector." Despite Hockney's signature garishness in color selection, what's apparent, even in the early pieces, is his commitment to redefine movement and shape to suit his purposes.

Fast-forward to his portraiture era, viewers will find the sweet spot where Hockney combined his formal training with precise bursts of abstraction. The dissipating brush strokes set off by sharp angles and arced drips in "A Lawn Being Sprinkled," the squiggles and pressings establishing an implied diver in "A Bigger Splash." It's difficult to overstate the sensory pleasures a Hockney painting offers when his diverse skills aren't clashing with one another. Realism feeds off obtuseness in a jaunty and compelling tandem.

Also of interest are the friends and family members who pop up in his work. Art dealers and collectors ("Mr. and Mrs. Clark and Percy" (1970-1971)), curators ("Henry Geldzahler & Christopher Scott" (1969)), and fellow openly gay British men ("Christopher Isherwood and Don Bachardy" (1968)) are by turns stark, somber, and warm. Combined, this grouping advocates for the discipline's ability to render reality through consciousness rather than documentation.

But then he blew it all up. Like other artists associated with the Pop era, Hockney dabbled in more replicable mediums; his photo-collages are well-curated exercises in perspective but feature a drabness arguably due to the fact that perspective is all Hockney had control over. Likewise, the artist's iPad art, situated within close vicinity of trippy abstract landscapes that share their unexpected pigment choices but little else. Eventually, in his later paintings, he returns to abstraction — but it's the teardrops and scimitar shapes of the surrealists rather than the rustic textures and scraping that call to mind Pollock or Gorky.

What we're left with, therefore, is one of the more perplexing painting careers in recent memory. Lots of artists have had careers that started out one way and, over time, gradually distilled into their essence: the artist's pure intent. A Miró shape is identifiable in the foreground and the background; Pollock's mannered chaos is visible well before his drips and splatters began rising off of his canvases. With Hockney, however, the trajectory gets shattered. At a certain point — probably around the late 70s or early 80s — he just started ... doing things.

Or maybe not. Form, after all, isn't the only tangible throughline. Pieces like "A Bigger Interior with Blue Terrace and Garden (2017)" — burnt sienna establishing shadowed hardwood; royal blue manifesting a shadowed terrace — seem as "Hockney" as anything from the '60s. A bit precious, sure. But brazenly, colorfully, his.

J. Howard Rosier (MFAW '18) is the Arts Editor at F Newsmagazine. He is probably wearing a blazer and cradling a stack of papers.



# NEVERT

By F Newsmagazine Staff



“I hope [the march] energizes people to go out and vote, to participate more in the political process, to build some bridges with other people. I like that you have people from all different walks of life, from very young people to older people. I like to hear people’s stories. Really, I want to build some momentum towards the elections and beyond that, too.”

**FAYE, A MARCH ATTENDEE, ON WHAT SHE HOPES TO ACCOMPLISH WITH THE MARCH**

“There are a couple of things that I find that are non-intersectional. For example, pussy hats. You have transgender women who might not necessarily have a pussy but, they are women. Those people are being excluded. I feel like there are so many instances of non-intersectional feminism at this march. There are not that many women of color here which is kind of upsetting. But I think last year had less women of color. I do feel like over the years, it’s kind of improved.”

**ATHULA AND AYESHA, STUDENTS AT AQSA HIGH SCHOOL, AN ALL-PAKISTANI MUSLIM SCHOOL, ON THE MARCH’S INTERSECTIONALITY**



# THE ELLES *She Resisted* SS



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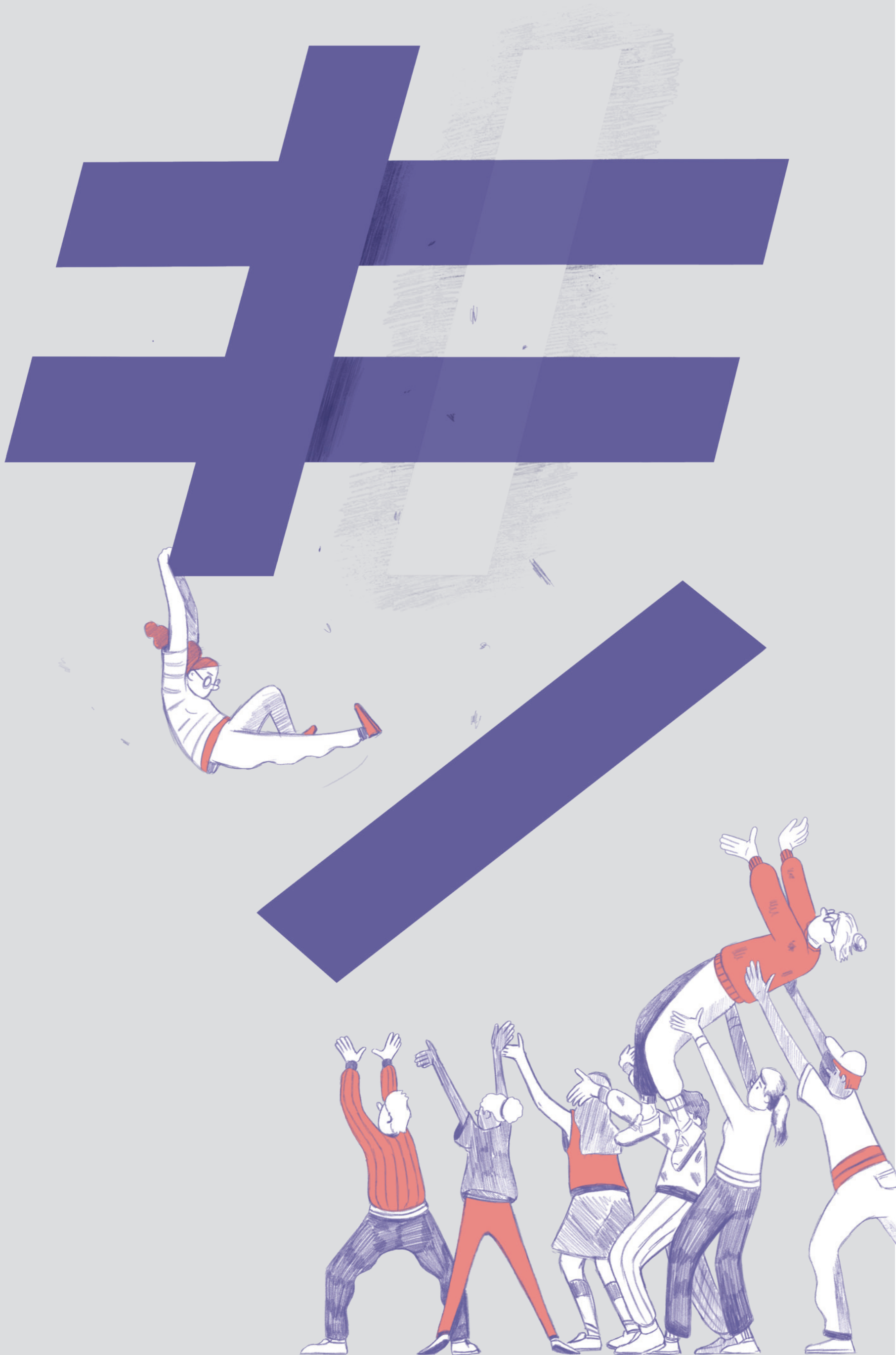
“We [were here] last year and we were, like so many people, shocked by the results of the election. Not just the election, but where American society has been heading for the last few years. So, we’re out here to resist Trump but also resist larger forces such as patriarchy, misogyny, racism, and economic inequality.”

**SETH KIM-COHEN, ASSOCIATE PROFESSOR OF ART HISTORY, THEORY AND CRITICISM SAIC, ON WHY HE IS ATTENDING THE MARCH**

CLOCKWISE FROM LEFT: **Tahera Ahmad (left), Associate Chaplain and Director of Interfaith Engagement, and Asha Jahan Binbek, Communications Coordinator at CAIR-Chicago, an organization dedicated to protecting the civil rights of Americans and Muslim-Americans | Photo by Juan Carlos Herrera; Volunteers at the front of the crowd guide the Women’s March through downtown Chicago | Photo by Juan Carlos Herrera; Carley Brandau, second year SAIC Master of Design student in Fashion, Body and Garment, holds her handmade sign | Photo by Annie Leue; Participants hold signs while listening to speakers on the main stage | Photo by Juan Carlos Herrera.**

GIRLS







# Rules of Engagement

Students respond to allegations against Aziz Ansari and repercussions for the #MeToo movement

By Casey Carsel

While Babe.net’s Aziz Ansari exposé has inspired important conversations about sexual power structures and the definitions of consent, the way the story was handled has come under criticism.

On January 13, Babe.net published Katie Way’s detailed account of a date between actor and comedian Aziz Ansari and Brooklyn-based photographer “Grace.” (A pseudonym used by Babe.net to protect her identity.) Grace described Ansari’s actions that night as “sexual assault.”

Madison, a School of the Art Institute of Chicago (SAIC) student in the second year of her Arts Administration MA, found Way’s writing to be “amateurish.” One passage from the exposé reads: “Before meeting Ansari, Grace told friends and coworkers about the date and consulted her go-to group chat about what she should wear to fit the ‘cocktail chic’ dress-code he gave her. She settled on ‘a tank-top dress and jeans.’ She showed me a picture, it was a good outfit.”

“Consulting her ‘go-to group chat’ about her outfit is not a fact that needed to be reported and paints Grace as a ditzzy girl,” Madison told F Newsmagazin earlier this week. “[Overall], it was a weird article to read and felt like it was written by Grace’s friend, not an unbiased journalist. Ansari is obviously a pig and as Grace put it, just like every other guy. But this article failed to present the information in a way that made Grace as credible a source as she should have been.”

Jiaqi, a first-year MFA student in the Art and Technology Studies Department, discussed the article with F Newsmagazine from the perspective of the platform’s ethos: “[Babe.net reported the story] according to the position of the site, which is a place to publish girls’ voices, uncensored and unfiltered. For other sites or platforms, maybe a more objective and formal approach would have been taken. I don’t think the article on Babe.net is a good way to report a sexual assault crime. However, with respect to the original intention of the site itself, it fulfilled its goals.”

In an article on Jezebel, Julianne Escobedo Shepherd raised questions regarding Babe.net approaching Grace, rather than Grace seeking out a platform for her experience. Other choices made by Babe.net, including giving Ansari and his team less than six hours to make a statement

before the story went live — much shorter than the standard 24-hour response window — have been perceived as unprofessional.

Jill Filipovic for The Guardian observes that while the Babe.net story sheds light on a very important conversation, its concerns should not have been tied together with those of #MeToo: “Instead of telling this particular story with the care it called for, it was jammed into a pre-existing movement grounded in the language of assault and illegality.”

Ansari first rose to fame in his role as Tom Haverford on NBC’s “Parks and Recreation.” He is currently best-known for his Netflix series “Master of None.” His non-fiction investigation of dating in the 21st century, “Modern Romance,” was published by Penguin in 2015. In the past, Ansari has been lauded as a feminist.

Joshi Herrmann, editor-in-chief of Babe.net’s parent company (Tab Media), has described the story as revealing “a striking tension between [what Ansari has said in his standup, what he has written in his book, what he has proclaimed on late night TV] and the way [“Grace”] says he treated her in private.”

The day after the article was published, Ansari released a statement in response to Grace’s allegations: “In September of last year, I met a woman at a party. We exchanged numbers. We texted back and forth and eventually went on a date. We went out to dinner, and afterwards we ended up engaging in sexual activity, which by all indications was completely consensual.

“The next day, I got a text from her saying that although ‘it may have seemed okay,’ upon further reflection, she felt uncomfortable. It was true that everything did seem okay to me, so when I heard that it was not the case for her, I was surprised and concerned. I took her words to heart and responded privately after taking the time to process what she had said.

Making headlines differs from making a positive social impact.

“I continue to support the movement that is happening in our culture. It is necessary and long overdue.”

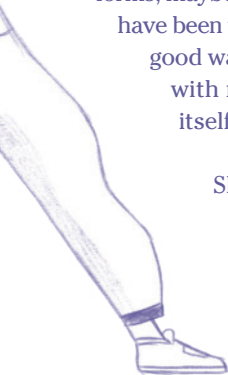
Sharanya, a first-year MFA in Writing, is critical of Ansari’s statement: “I think it’s a very surface-level response that brings up a lot of questions. Did he learn anything about consent from that encounter, moving forward, or have all his bad dates since then also comprised of [him being] utterly unable to pick up on verbal and nonverbal cues? It speaks to a lack of awareness about the large issues surrounding consent and female sexuality that are prevalent in our cultures.”

When talking to F Newsmagazine, an SAIC student who preferred to remain anonymous reflected on the root concern of male education on such matters: “I think the real problem is how we as males are socialized in the first place. The real lessons are learned at home, in our various communities. All in all, there has to be an assessment of intent, both in perpetrators and the accusers. Making headlines differs from making a positive social impact. Young males might just grow up in fear of shame, rather than being corrected in their thinking about things.”

Sharanya sees some of the story’s fundamental questions as lying in the prevalence of experiences like Grace’s: “Why are so many women also coming forward and saying ‘Me too’ about ‘bad dates’ like these? There is an even more powerful conversation to be had around why women feel like it’s better to ‘just go through with it’ during a bad date, rather than saying ‘no’ and dealing with that outcome? The possible outcomes of uncomfortable, barely consensual sex are better than the outcomes of saying ‘no.’ This points to a huge cultural problem in our society wherein a woman’s refusal could very easily lead to assault, rape, and even death.”

As Sharanya makes clear, the discussion about the events that transpired between Ansari and Grace has the potential to contribute a further set of questions to the conversations #MeToo started — though they are not to be conflated with the core concerns of #MeToo itself. While the encounter’s reportage has been an area of thorough discussion, both students and journalists are using the story to confront larger social paradigms, leading the conversation towards altering ideologies at increasingly subtle levels.

Casey Carsel is in the first year of her MFA in Writing.





# Blick’n Us Around: Sourcing Art Supplies in Chicago

**Paint, gesso, sketchbooks, markers,** brushes, rulers, scissors, glue, canvases, stretchers. ... The list of supplies an art student needs goes on and on. For many of us, shopping for essential art supplies is basically a self-inflicted financial drought. Within minutes, the few items in your shopping basket could easily add up to hundreds of dollars. **%** You’d think a city as artistically centered as ours would have an abundance of stores to stock for the creation of said art, but to my dismay, I’ve discovered that quite a few of Chicago’s local art supply stores have quietly gone out of business over the past few years. A lot of it has to do with the rapid and intense competition of the internet, or perhaps millennials have decided to cut down on art supplies to fund our avocado toast lifestyles. But if we’re being honest, a lot of the blame is on Dick Blick. **%** A mega-chain that has claimed territory in half of the country, Blick has become the go-to art supply store for students and the first place that comes to mind when we’re in need of materials, due to its convenient locations and extended hours. However, with only a 10 percent student discount, the price of supplies feels like a small fortune. In addition, they refuse to pay their sales associates higher than minimum wage — I think artists deserve better than that corporate-capitalist bullshit, don’t you? **%** On a quest to source cheaper art supplies, while also attempting to shop local, I did some in-depth research and compiled a list of what’s left in Chicago to replace (or supplement) your shopping at Blick. As it turns out, our options are as limited as our budgets.

## ARTIST & CRAFTSMAN SUPPLY

**Address:** 828 S. Wabash Ave.  
**Hours:** Monday – Friday, 9 a.m. – 8 p.m.; Saturday 10 a.m. – 7 p.m., Sunday 11 a.m. – 6 p.m.  
**Price:** \$ – \$\$\$  
**Student Discount:** 10%  
**Cool Find:** Carved wooden animal figures on the lower level

Known as “The Willy Wonka of Art Supply Stores,” Artist & Craftsman Supply is an employee-owned art supply chain that was founded in Maine by former contractor Larry Alderstein. As an employee-owned business, all full-time employees are guaranteed a fair share in stock ownership.

The main level of the store is modestly sized, carrying the majority of your household art supply brands on neatly categorized shelves. However, the real magic is in its (handicap-accessible) downstairs, which is five times as large and has everything from an entire section dedicated to kids’ crafts, to stacks of various canvases and colored paper. While the staff members I interviewed asked to remain anonymous, they made sure to emphasize how each and every employee at A & C is a working artist with expertise in their specific concentration. They explained that the store operates for the people and is generally cheaper than competitors like Blick (confirmed by a number of their Yelp reviews.)

## LAKE VIEW ART SUPPLY

**Address:** 3228 N. Lincoln Ave.  
**Hours:** Monday – Thursday, 10 a.m. – 7:30 p.m.; Friday – Saturday, 10 a.m. – 6 p.m.; Sunday 11 a.m. – 5 p.m.  
**Price:** \$\$ – \$\$\$  
**Student Discount:** 10%  
**Cool Find:** Custom mat framing and readymade frames, a cheaper alternative to regular custom framing; hand-selected value sets

Originally founded by an SAIC Fibers grad, Lake View Art Supply was purchased by Theresa Fernandez some years ago and is situated in the Lakeview neighborhood. It is an independent local establishment with another branch on the south side of Chicago, and has just recently celebrated its 25th anniversary.

The store is much like Blick, though it has a smaller selection and a friendlier neighborhood vibe. In addition, the store features select works for sale from local artists and occasionally hosts classes such as “Political Cartooning.” In an interview with F Newsmagazine, Fernandez explained that while business has not been affected by corporate chains like Blick, it has declined significantly since the rise of the internet. However, she is still very much committed to the store and plans to continue running it for as long as she is financially able.

By Elle Hui

A paltry 10 percent discount sent this student off campus for deals. The results were mixed.

## THE WASTESHED

**Address:** 2842 W. Chicago Ave. Unit A  
**Hours:** Tuesday – Sunday, 11 a.m. – 6 p.m.  
**Price:** \$  
**Student Discount:** None for students, but there’s a “Free 4 Teachers” section  
**Cool Find:** Sketchbooks made from beer packaging

Situated in Humboldt Park and founded three years ago by local Chicago artist Eleanor Ray, the WasteShed is exactly what it sounds like: a small storefront overflowing with recycled and donated materials. The only creative reuse center in Chicago, the WasteShed operates like a thrift shop for art supplies. All items in the store are either donated or recycled and are sold at extremely discounted prices. The store is so filled with items that they are not accepting any new donations at the moment.

From fabric to notebooks and candles, to miscellaneous old family photographs, \$3 canvas paintings and zines — they have it all. There’s even a small section for household appliances and antiques. You might have to sift through a few stacks to find what you actually need, but the WasteShed is full of hidden gems and it’s all in good fun if you have the time.

## MICHAELS

**Address:** 1101 Canal St. #002  
**Hours:** Monday – Saturday, 9 a.m. – 9 p.m.; Sunday 10 a.m. – 7 p.m.  
**Price:** \$ – \$\$  
**Student Discount:** None, but there are coupons on their website  
**Cool Find:** Super discounted paint brush sets; an expansive yarn and pipe cleaner section

Stepping into Michaels is like being hit with a wave of childhood nostalgia. With its huge selection of Thanksgiving, Halloween, and Christmas decorations, I lost track of where I was for a second during my survey and was brought back to the days of holiday shopping with my family as an elementary schooler.

Founded in Dallas, Texas, Michaels has been a leader in arts and crafts supplies since 1973 and boasts an impressive 1,367 locations. There are multiple branches in Chicago, but the closest one to the school is located on the lower level of the Southgate Market. The store itself is quite large, serving up a fusion of your grandmother’s favorite Home Goods store and an assorted crafts establishment. Admittedly, the selection of art supplies at Michaels is low in both quality and quantity, making it more like an artsy Marshalls than a legitimate place to get essentials. However, it does have a decent craft selection and some very cheap paints and brushes. So if you’re on a tight budget or looking to dabble in some new mediums, stop in for some bargains.



# Lingered Too Little

Rosie Accola reflects on the passing of the Cranberries frontwoman Dolores O’Riordan

By Rosie Accola



I once stopped reading a book because the main character expressed intense dislike for the song “Linger” by the Cranberries. I was 200 pages in, but the minute Dolores O’Riordan’s voice was called “girlish,” I quit. There is no voice quite like hers — an Irish lilt that embodied what it meant to feel tender and tough at the same time, an acrobatic declaration that could so easily transform into a yowl. You might call it “girlish,” but I much prefer what the New York Times said: “In the band, her voice — high and breathy, but far more determined than fragile — rode atop a rich wash of electric guitars.”

When I heard that O’Riordan, lead singer of the Cranberries, died in London on January 15, I was devastated. O’Riordan taught me that there is strength to be found in moments of tenderness and vulnerability, and that there is value in allowing oneself to feel things fully. Have you ever heard a song that’s so good it seems to explain why songs were invented in the first place? For me, that song is “Linger,” by the Cranberries. Those opening chords melt my heart on the harshest of days. That song sounds like how it feels when someone shyly reaches for your hand on a first date.

O’Riordan joined the band when she was just 18 and “Linger” was the very first song that the Cranberries wrote together. In 2017, she told The Guardian about her inspiration for the track, stating: “It was inspired by a night I had at a club called Madonna’s. This guy asked me to dance and I thought he was lovely. Until then, I’d always thought that putting tongues in mouths was disgusting, but when he gave me my first proper kiss, I did indeed “have to let it linger.” I couldn’t wait to see him again. But at the next disco, he walked straight past me and asked my friend to dance.”

If anything, this only strengthens the versatility of the song, which I am still convinced captures the entirety

of the human condition. Dumped at a disco? Let it linger. Solid Tinder date? Let it linger. Use this song as an alarm? Hit snooze, and let it linger. Karaoke night? Gather ’round everybody, ’cause we’re about to let it linger.

Critics and fans alike quickly fell in love with the Cranberries. Their 1993 debut album, “Everybody Else is Doing it so Why Can’t We,” sold over 4 million copies, and “Linger” spent 20 weeks at number one on the Billboard charts.

However, the Cranberries weren’t the sort of band to just float along thanks to a couple of pop hits. A sense of determination and observational strength was ever-present in their music; as a lyricist, O’Riordan was unafraid to tackle the nuances of global and personal conflict.

In 1994, She wrote the anti-war song “Zombie” in response to an incident at a city center in Warrington, Ireland, wherein a bomb was planted in a public trash bin. The bomb exploded, killing 12 people including a three-year-old child. O’Riordan wrote the song while alone in her apartment between tours. The track reached number one on the US rock chart. While critics were quick to position it as a response to the influx of grunge sounds in mainstream music at the time, “Zombie” remains an example of rock ’n’ roll harnessing rage at societal injustice rather than scene-based apathy.

The Cranberries continued to tour throughout the late nineties, eventually going on hiatus in 2003 and resuming in 2009. In 2012, they released their sixth studio album, “Roses.” This past year, The Cranberries released “Something Else,” an acoustic album of some of their greatest hits including “Linger.” They were set to tour the album with a full string orchestra for much of 2017, but the tour was subsequently cancelled due to O’Riordan’s ongoing back problems.

At the announcement of her death, heartfelt tributes

from musicians, actors, and fans alike are pouring in from all over the world. The President of Ireland released a statement saying, “Dolores O’Riordan and the Cranberries had an immense influence on rock and pop music in Ireland and internationally. I recall with fondness the late Limerick TD Jim Kemmy’s introduction of her and the Cranberries to me, and the pride he and so many others took in their successes.”

O’Riordan’s bandmate, Cranberries guitarist Noel Hogan, told Rolling Stone: “Dolores’ legacy will be her music. ... She was so passionate about it. There are songs I hear today that we wrote over 20 years ago, and I see and hear people singing along with them. There are only a few artists who get to have maybe one song they are remembered by. Dolores has so many.”

The death of an artist is always a strange emotional territory to navigate, but I find myself at a loss more so than usual with O’Riordan’s death. The Cranberries were a source of unmitigated joy for me, a surefire way to feel like I was starring in an early ’00s rom-com, a reminder that it’s always possible to feel tenderness. My heart is broken, but better, for all those times when I allowed myself to stop feeling self-conscious and yell some Cranberries deep-cuts. Sure, this world is a trash fire, but have you heard the opening chords of “Linger”?

Rosie Accola is a senior in the BFA Writing Department. She’s been published in Peach Mag and Cosmonauts Avenue. She’s a zine queen with a passion for dogs and guacamole.



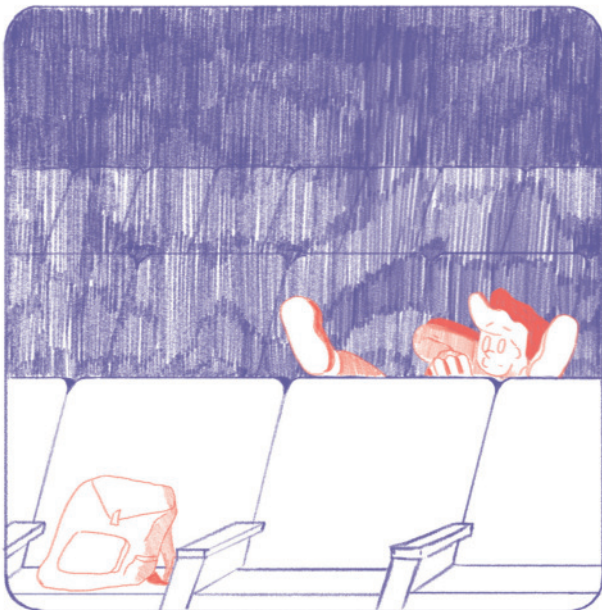
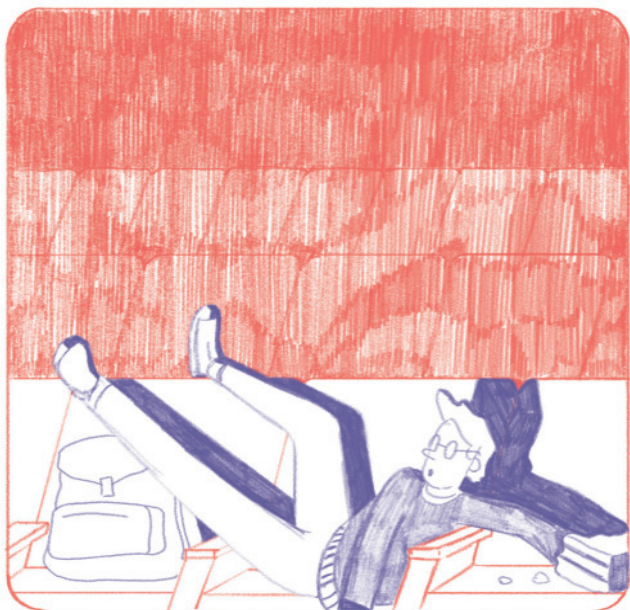
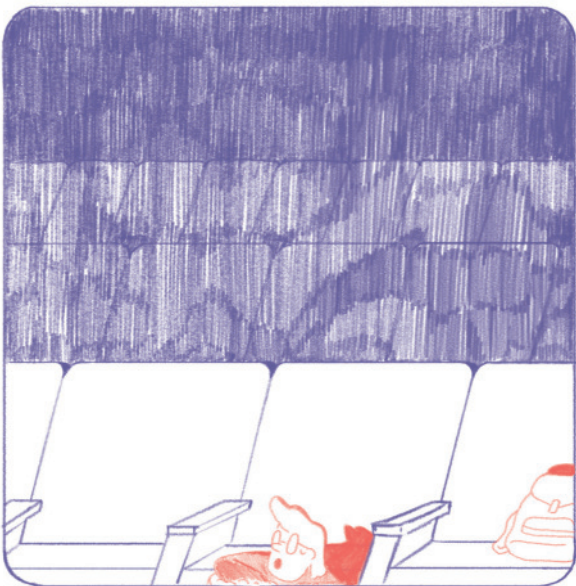
# Solo Picture Show



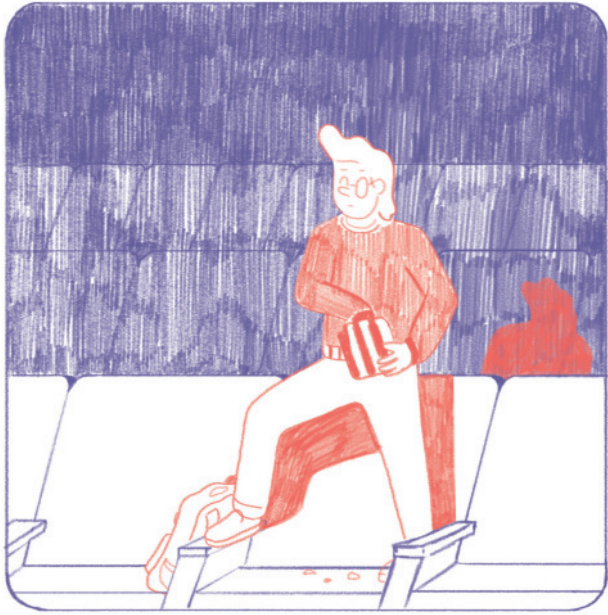
The best (and worst) V-Day movies to watch by yourself

By Jose Nateras and Irena Frumkin

It's coming. A day that, without fail, manages to bum us singles out when were are *just trying to live our lives without the commercialization of romantic love being shoved in our faces, okay??* Valentine's Day is nigh, but don't worry if you have no plans for February 14: Just make it a movie night! Here are some films sure to make romance the last thing on your mind — and a few others your lonely, lonely, soul should avoid at all costs.







“DANCE OF THE DEAD” (2008)

When a high school prom becomes ground zero for a zombie outbreak, only the folks who couldn’t get dates for the dance are the ones left unaffected. Low on budget, high on camp and zombie fun, “Dance of the Dead” is totally worth the watch, especially for those of us whose proms didn’t go as planned or whose Valentine’s Days are of the dateless variety. There aren’t many films where you can see a full-on zombie transformation/slash bathroom make-out session. This one delivers.

“VALENTINE” (2001)

Another V-Day-themed vehicle for a TV star, “Valentine” stars David Boreanaz of “Buffy the Vampire Slayer” and “Angel.” After a public humiliation at a Valentine’s Day dance, five women find themselves years later the target of a mysterious assailant’s attention. Directed by Jamie Blank, the filmmaker behind 1998’s “Urban Legend,” “Valentine” manages to provide that brand of chills and thrills all wrapped up in that special sort of late ’90s, early ’00s charm.

“AUDITION” (1999)

When widower and single father Shigeharu is encouraged by his son to put himself back on the market, a filmmaker friend offers to help set him up with an eligible young lady by hosting a fake movie audition. As shy Shigeharu finds himself connecting with a young woman named Asami, a tentative romance ensues. Only as Asami reveals her true nature does the movie take a stark and horrifying turn into the realm of “most-disturbing horror movies ever.” Japanese auteur Takashi Miike’s “Audition” is sure to leave single folks out there glad to be flying solo.

“IT FOLLOWS” (2014)

“It Follows” is an eerie, disturbing, and stylishly ambiguous exploration of teen sexuality and the dangerous attitudes about sex we inherit from our parents. Or maybe it’s an STD allegory? It doesn’t really matter. One of the great things about this movie is that it isn’t overly concerned with explaining the whys, hows, or origins of the shape-shifting creature stalking the movie’s central protagonist. Instead, “It Follows” focuses more on the fear of the unknown, the unexplainable, and the dark mysteries of sex.

“MY BLOODY VALENTINE” (2009)

This 3-D remake of the 1981 holiday horror classic may seem a bit on the nose for a V-Day viewing list, but who cares? With “Supernatural” star Jensen Ackles as the lead of this slasher flick, you can’t go wrong. Some shots feel weird, composed to best benefit the 3-D format used as a gimmick for the theatrical release, but the strange angles add to the campiness of the movie. The mining town setting and pick-axe murder weapon only further up the camp ante.

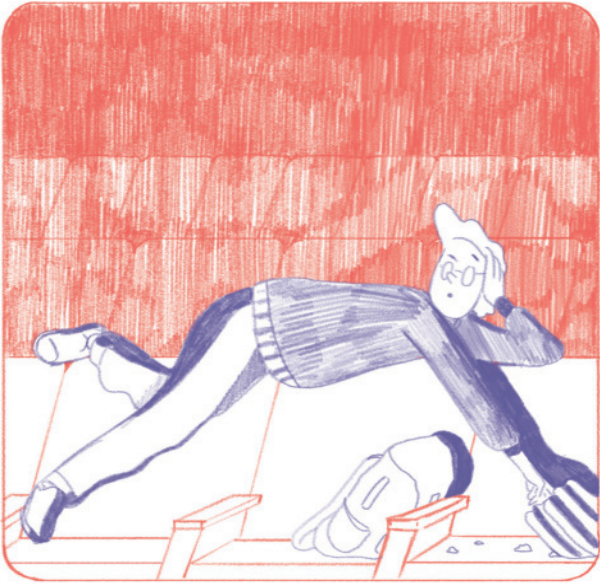
Hot  
Not

“AMOUR” (2012)

This stunningly-shot French drama follows an elderly couple (Jean-Louis Trintignant and Emmanuelle Riva) and the ways their relationship changes and develops following a serious medical trauma. A heart-wrenching look at the realities of aging and the difficult choices we must make for ourselves and our partners, “Amour” is not for the faint of heart — and will leave you wanting to cling tightly to a loved one.

“FRANCES HA” (2012)

In this story of female friendship and the romance of platonic relationships, Frances (a pre-“Lady Bird” Greta Gerwig) is struggling to navigate life as a dancer in New York City while her long-time best friend Sophie (Mickey Sumner) is seemingly moving on without her. Shot in black and white and chock full of naiveté, tenderness, and adult growing pains, experiencing this — dare I say “quirky” — romantic dramedy might be tough without a trusted bud’s hand to hold.



“ETERNAL SUNSHINE OF THE SPOTLESS MIND” (2004)

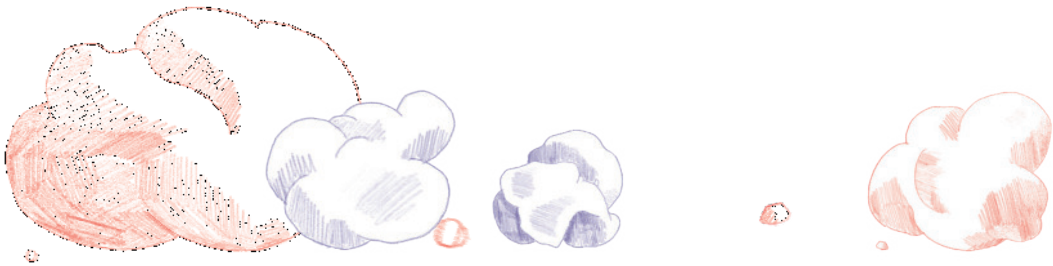
A “no duh” on any list of “absolutely do not watch while painfully single or immediately after a break up,” “Eternal Sunshine” was the 2004 hipster classic that made us realize we like Jim Carrey more when he’s not being funny. Mixing romantic drama and sci-fi, “Sunshine” follows Joel (Carrey) and Clementine (Kate Winslet) and what happens when the latter decides to undergo a procedure that permanently erases any memory of their recently ended relationship from her brain. This is Irena’s go-to drunk-crying movie. You have been warned.

“OBVIOUS CHILD” (2014)

A newly unemployed stand-up comedian (Jenny Slate) finds herself pregnant and horrified after a lusty tryst with a stranger (Jake Lacy). This is a romantic comedy about an abortion, and the subject matter is treated with such sophisticated honesty and warm humor that you may just be able to forgive the happily-ever-after ending.

“NEVER BEEN KISSED” (1999)

Don’t let the title of this movie fool you. Someone *does* get kissed, and it’s Drew Barrymore. In this tale as old as time, Josie Geller (Barrymore), an awkward, lowly copywriter at the Chicago Sun-Times, is thrown into an undercover assignment where she poses as a student at her former high school in order to investigate teen culture. Guess what happens in teen culture? Love, duh.







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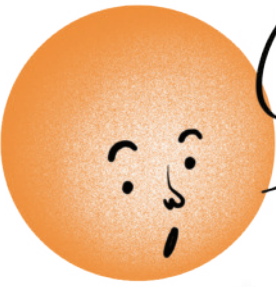


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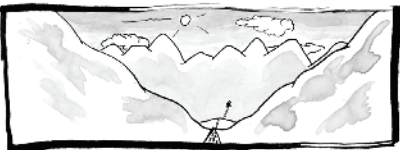
# COMICS

Kane Shirley  
The Big Pile

these strange creatures start  
to gather, a sight no one's seen



the great Migration  
is under way



is this it?

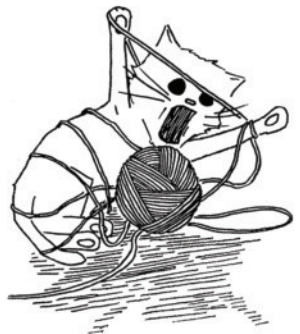


Why do they gather?

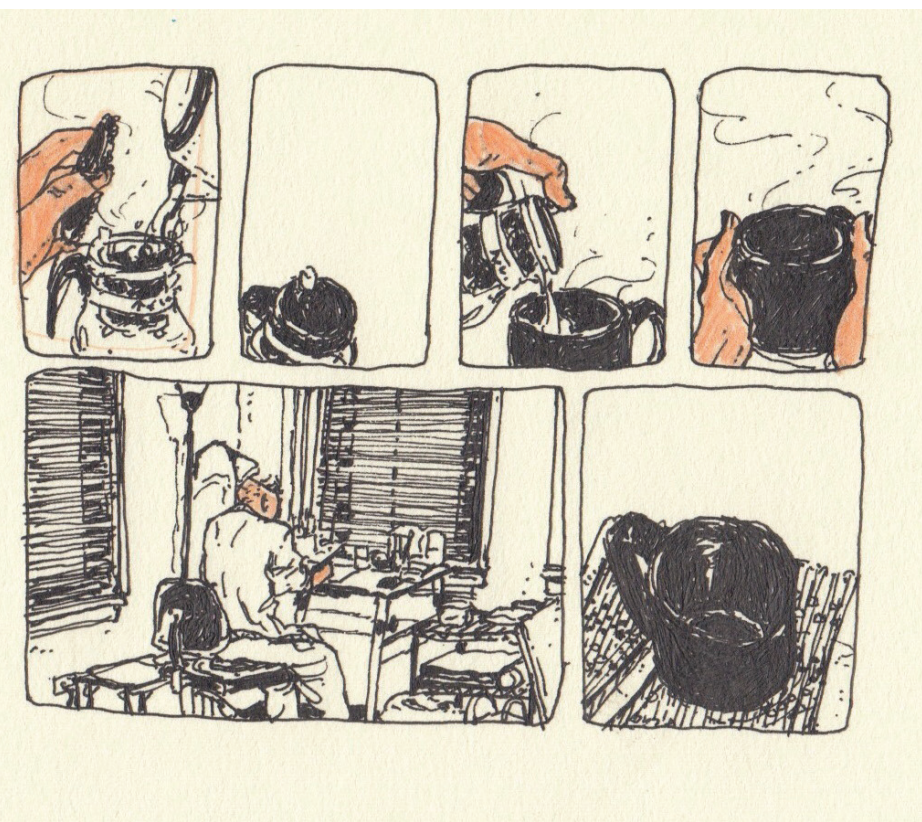


DENTURES IN THE SINK

SOFIA DIAZ

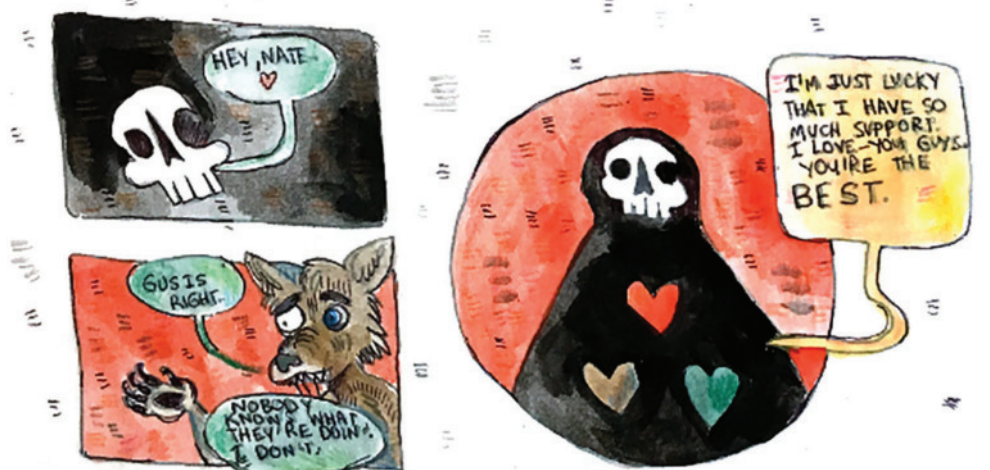
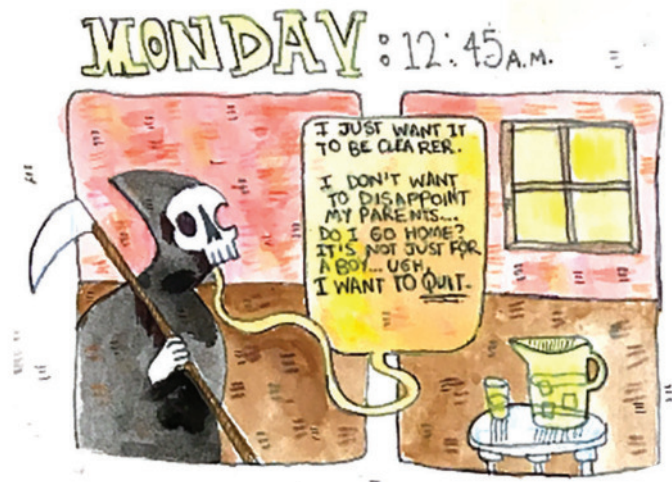


Rain Szeto  
Tea Time

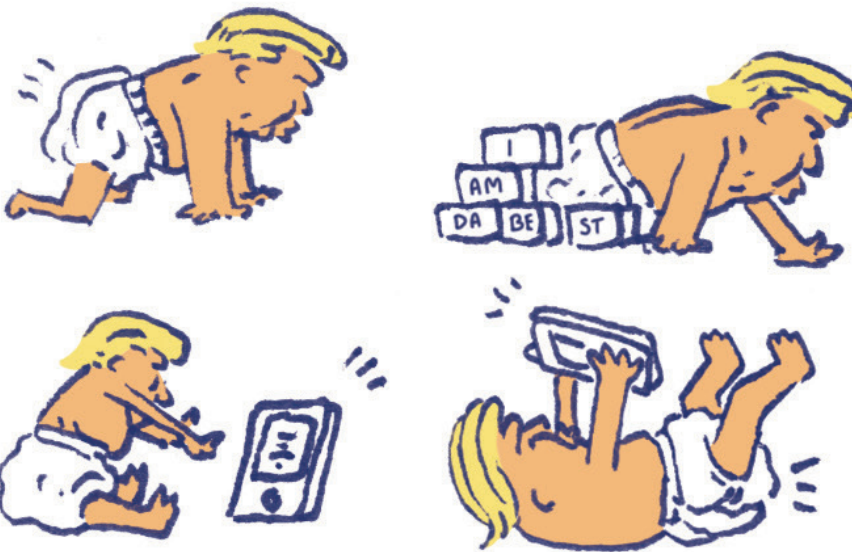




Oberon Coverdale

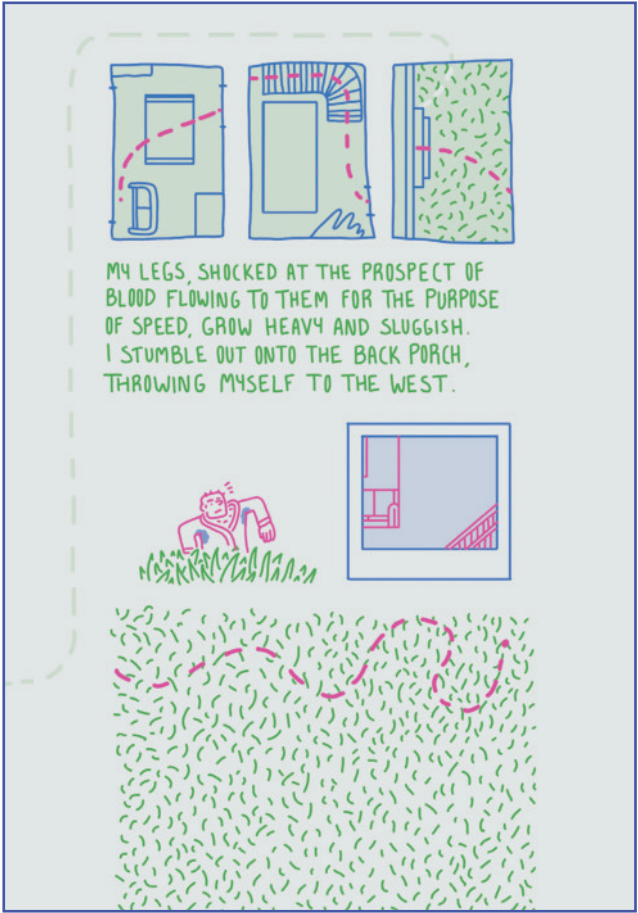
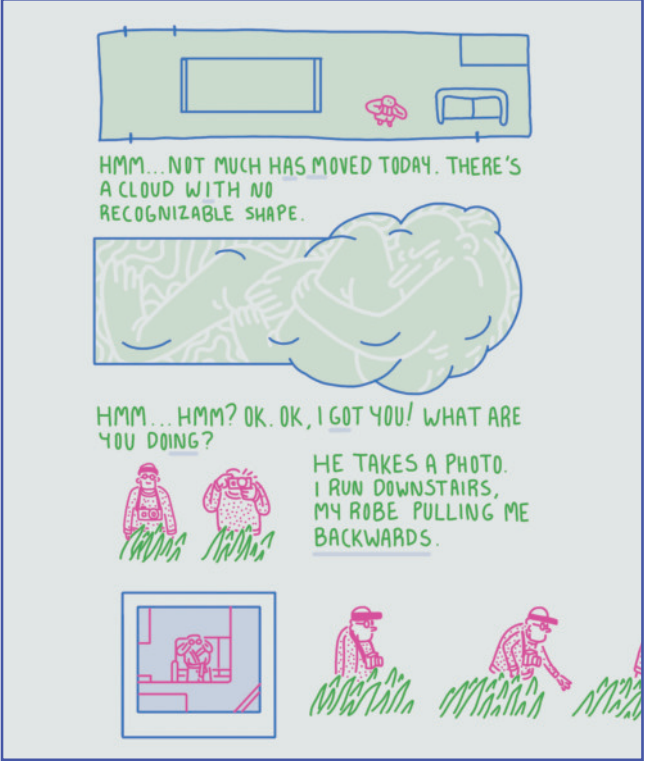
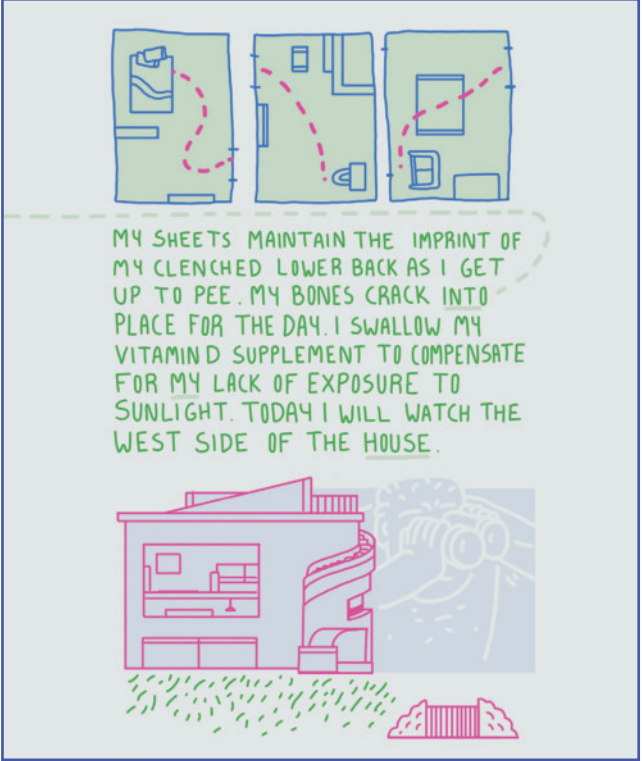


Rain Szeto



Rohan McDonald  
Trump Dump









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VISITING MINDS  
LASTING INFLUENCE

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## HUMA BHABHA

Tuesday, February 13, 6:00 p.m.

## YURI SUZUKI

Presented in partnership with the William Bronson and Grayce Slovet Mitchell Lecture Series in SAIC's Department of Architecture, Interior Architecture, and Designed Objects and the Art Institute of Chicago's Department of Learning and Public Engagement and the Architecture & Design Society

Tuesday, March 6, 6:00 p.m.

## IŞIL EĞRIKAVUK

*Distinguished Alumni Lecture Series*

Presented in partnership with SAIC's Office of Alumni Relations

Monday, March 12, 6:00 p.m.

## ALOK VAID-MENON

Presented in partnership with SAIC's Office of Multicultural Affairs, Department of Performance, and Writing Program

Tuesday, March 20, 6:00 p.m.

## SIMONE LEIGH

Presented in partnership with SAIC's Office of Engagement, Homan Square

Wednesday, April 18, 6:00 p.m.

## NARI WARD

Monday, April 30, 6:00 p.m.

## MAGGIE NELSON

Presented in partnership with the Poetry Foundation and SAIC's Writing Program



This program is partially supported by a grant from the Illinois Arts Council Agency.

Persons with disabilities requesting accommodations should visit [saic.edu/access](http://saic.edu/access).

