



# 2020 Summer Session May 31 - August 22, 2020

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- » ONLINE REGISTRATION begins at 1:00 PM CST & continues until classes are filled.

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# CONGRATULATIONS

to the F Newsmagazine staff for their wins at the 2019 Illinois College Press Association Awards!

1st Place: Online News Site

1st Place: Podcast

2nd Place: General Excellence

1st Place: Front Page Layout - Cat Cao, Reilly Branson, Raven Mo 1st Place: Critical Review Other Than Film - Luis López Levi 1st Place: Opinion Page - Leah Gallant & Nura Husseni

**2nd Place: Feature Page Design - Raven Mo** 

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**3rd Place: Multimedia Reporting -** Dustin Lowman

3rd Place: Photo Essay - Jesse Bond

Honorable Mention: Photo Essay - Sofía A. Rosales Juárez

# *f*newsmagazine

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, but articles are published year-round on our site, fnewsmagazine.com.

**March 2020** Spoon Art Director Cat Cao Holy Crapstone Assistant Art Director Ishita Dharap Capstone classes are required for under-Photo Editor Georgia Hampton grads. But what if we can't get into them? Staff Designers Reilly Branson, Cat Cao, by Dustin Lowman Ishita Dharap, Shannon Lewis, Raven Mo, Audrea Wah The Berger Incident Tensions still simmer more than a year after Provost Martin Berger's use of the n-word Bowl Managing Editor Leo Smith by Leo Smith Design Advisor Michael Miner Editorial Advisor Paul Elitzik Student Voices: An Insufficient Apology Milk An account of the CROAR open forum meeting, from the only student who attended Engagement Editor Kaitlin Weed **Ad Manager** Kaitlin Weed by Sherman White Distributors Tara Asgar, Ella Roche Webmaster Ilai Gilbert Climate Cereal Arts Editor Leah Gallant The Green Artist's Glossary Comics Editor Reilly Branson A lexicon for sustainable art Entertainment Editor Georgia Hampton by Hava Liebowitz Lit Editor Darshita Jain News Editor Olivia Canny Entertainment **SAIC Editor** Dustin Lowman Arts Staff Critic Kristin Leigh Hofer The Wild, Wild, West Staff Writer Luis López Levi Yeezy HQ is moving to Cody, Wyoming. But what can WY expect from KW? When Artists Run the Art Fair by Olivia Canny Why Chicago's artist-run biennials can do Monetize that Wookie what institutionalized biennials can't In "Rise of Skywalker," the bizarre and by Kristin Leigh Hofer beloved has become a billion-dollar Netflix & Ciabatta business by Leo Smith Texts from Italian men on Tinder by Lex Chilson Where Have All the Wiseguys Gone? Overreliance on formula dampens Notes on Elks, A Bean, The Irishman's scant innovations My Shirt Fleeting looks at visual culture by Georgia Hampton by Leah Gallant News The Million Dollar Mess of Student Voter's Almanac Where the top six Democratic candidates "American Dirt" Inaccuracy, stereotype, and sensationstand on the major political issues alism undermine the so-called "great migration novel" by Luis López Levi by Olivia Canny The Women of Shaheen Bagh How thousands of women in India are "My Father's House" and "Self-Doubt" Two Poems standing up to an oppressive new citizenship law by Zainab Ahmed by Dustin Lowman They told me conservation starts at home A Poem by Darshita Jain Comics With contributions by Madeline Aguilar, Teddie Bernard, Wayne Degen, Eric J. Garcia, Charlotte Guan, Allegra Harvard, Mikey Wang, Oberon Waters, and Anrea Ye. Crossword! 🔏 by Dustin Lowman Cover: What Froops your Loop by Audrea Wah







# 

Tensions still simmer more than a year after Provost Martin Berger's use of the n-word.

by Leo Smith



In Sept. 2018, the School of the Art Institute of Chicago (SAIC) had just hired a new Dean of Faculty, Martin Berger. Introducing himself to the SAIC community at the All Faculty-Staff meeting, Berger gave a lecture on his academic work surrounding the American civil rights movement. In the course of his lecture, Berger, who is white, read a quote including the unabbreviated n-word.

At the time, some faculty and staff expressed concern, with feelings ranging from offense to hurt. Others considered it fair use in an academic context. After an emailed apology letter, sent only to a few people, neither Berger nor the administration issued

any further response — no public acknowledgment, no community meeting. Students were never informed. Faculty and staff waited for a more thorough response. None came. Instead, a few months later, Dean Berger was promoted to Provost — one of the most powerful positions on campus.

After his promotion, a collective of faculty and staff wrote an open letter requesting an open forum meeting to discuss both the original incident and the promotion process. Though the letter requested internal handling via the Office of Diversity, Equity, and Inclusion, administrators chose instead to hire an outside anti-racism group to mediate

the meeting. The meeting was held October 2019, over a year after the original incident.

The forum focused on Berger's use of the slur, but did not touch on the larger issues at play: institutional racism, as well as administrative transparency and faculty-staff self-governance. These issues remain unresolved. In working on this story, F interviewed, in person and via email, 12 faculty and staff. Five of them spoke with us only on condition of anonymity, fearing retaliation. Distress from the original controversy, compounded with the unexpected promotion, has continued to simmer for over a year.

# Incident and Apology

he quote Berger read in the meeting was from Elizabeth Eckford, in an article she wrote for Ebony Magazine in 1974. As a teenager, Eckford was one of the Little Rock Nine, the first black students brought to attend a formerly all-white public school in Little Rock, Arkansas, in 1957. The schoolchildren were met with vitriol and threats of violence from white mobs outside the school. Eckford, who is still alive today, has written about it many times.

Berger, in addition to his work as an administrator, is an art historian with a particular focus on race and gender. His books include "Sight Unseen: Whiteness and American Visual Culture" and "Seeing through Race: A Reinterpretation of Civil Rights Photography."

Berger told F via email, "In an effort to return agency to the young black activist, I used Eckford's own words to illuminate her actions

After this meeting, a handful of people came to President Elissa Tenny and then-Dean Berger to express concerns. A week later, Berger sent out an apology letter to those he had met with individually.

"I want to unambiguously express my sincere regret for causing offense and harm. I am deeply sorry I offended people and am pained that there are members of the community who now feel unsafe," he wrote on Oct. 7, 2018.

The letter was only sent to the people who had come forward, not to the faculty and staff as a whole. Tenny told F, in a December  $\,$ 

interview, that their aim was to avoid "inflicting unintentional pain" on people who had not been in attendance.

But some faculty and staff were disappointed with this limited response. They felt that the administration, rather than making amends, was trying to contain the story.

One faculty/admin criticized the move, saying in an email that "It was self-protective at a moment in which an open and respectful response was demanded." As one part-time faculty member pointed out, "To only send your apology letter to people you met with, you assume they're the only ones you've affected."

Following the apology letter, some faculty and staff requested a more wide-reaching response and an open community dialogue. These requests were declined by leadership. They were instead "redirected ... towards private one-on-one meetings to express concerns," as wrote the same part-time faculty member in an email, "and told that they should trust that their concerns would be adequately addressed. Many staff and faculty did so, and waited in anticipation that SAIC leadership would act upon the feedback."

The wait lasted several months. Instead of follow-up, the next news they received was the announcement that Berger, who had been part of the provost search committee, had been promoted to Provost.

Continued on next page...



September 25th, 2018: Martin Berger's introduction at the 2018 All Faculty/Staff Meeting. In his lecture, he says the unabbreviated n-word when quoting African-American activist Elizabeth Eckforad.

Late September: Upset faculty and staff voice their concerns to leadership. One-on-one meetings take place between employees and department heads, Dean Berger, President Tenny. and H.R.

## October 8th, 2018:

Berger sends an apology letter, in PDF attachment, to individuals who had come forward to him specifically. The letter is forwarded among staff and faculty. No schoolwide or staff-and-faculty-wide announcement or address is made.

## October - November 2018:

More employees voice concerns about the lack of schoolwide acknowledgment. Requests for an open forum are depied



# February 12th, 2019:

Employees receive an email from the provost search committee, announcing the process and the ways the SAIC community would be involved, including "feedback mechanisms." Berger is a member of the search committee.

April 4th, 2019: Staff and faculty receive an email from the search committee, announcing Berger's promotion to Provost.

## The Search Committee

hen Berger came to SAIC in the fall of 2018, the provost position had been recently vacated by Craig Barton. He had left the post abruptly in July. The Provost supervises the deans and some of the vice presidents, making it one of the highest-ranking positions below the President. Then-Dean Berger was on the search committee for Barton's replacement.

A Feb. 12, 2019, email from Rachel Weiss, chair of the provost search committee, outlined the search process. In the email, she promised "feedback mechanisms" by which faculty and staff could share their thoughts on all the finalists.

"We can say we believe in 'diversity, equity, and inclusion'... But when there's an incident like this you can see whether or not people of color are really listened to, whether their voices are really valued."

But the chance for feedback never came. After several months of searching, the search committee did not consider the finalist pool strong enough to hire from. Because the process is confidential, none of the search committee members were at liberty to provide details. Beth Wright, chair of faculty and member of the search committee, explained to F that they asked Berger to leave the committee and prepare a new CV. They then conducted an interview, and after a secret ballot, it was the committee's unanimous recommendation to hire him as Provost. Tenny followed this recommendation, and his promotion was announced April 4, 2019.

Some faculty and staff were alarmed by this lack of transparency. Many felt that the promise of an opportunity for feedback had been broken. The non-response to his use of the n-word, compounded with the opaque provost search process, left staff and faculty feeling powerless.

"I felt disappointed, overlooked, and not considered," one black SAIC employee told F. "I would say black people felt that as a whole." Another employee told F that the process seemed rushed. After an insufficient apology, this promotion felt like an extra blow. "I don't think that anyone who looks like us was at the [search committee] table."

# The Open Letter

rom April to July of last year, a group of employees crafted an open letter to the administration.

"We really wanted it to reflect group concerns," one of the letter organizers told F in an interview in December. "We need[ed] to show the administration that this is not just a few disgruntled people. This is a campus-wide issue."

The letter listed seven main concerns, abbreviated here:

 "The elimination of community involvement from the stated [Provost] hiring practices."

- The "lack of opportunity to address the effects of the allstaff/faculty meeting on Sept. 25th, 2018, where Martin used a racial slur ... causing distress to many members of the SAIC community."
- 3. The apology letter, "in which Martin apologized for hurting members of the community, but justified the use (and continued use) of the n-word for purposes of educating and challenging white people in public settings, despite how this might affect persons of color."
- 4. The limited scope of the apology, leaving out those who didn't vocalize their concerns, and non-staff and faculty in attendance, such as security and food services workers.
- 5. The administration's repeated denial of requests for "public acknowledgement and open community dialogue."
- 6. Conflicts of interest within the search committee.
- 7. "The pattern of foregoing community feedback" overall.

The letter closed with a request for these issues to be discussed in an open forum, "specifically a forum where all parties have been informed beforehand of the totality of the situation." They also requested that the Office of Diversity, Equity, and Inclusion (DEI) moderate the discussion. When it was complete, the letter collected 55 signatures. (The letter, which is still open for signatures, can be read in full in the online version of this article.)

Thirteen months after the initial incident, on Oct. 22, 2019, the community meeting took place.

## The Open Forum

espite the letter's request for DEI to moderate, the administration hired the Chicago Regional Organization for AntiRacism (CROAR), an outside organization that does workshops with institutions. The meeting started with a recap of events, and then the mic was opened for community members to express their thoughts. Only faculty and staff were informed about the meeting, not students.

All attendees who spoke to F said that the meeting was extremely tense.

"Everyone felt excruciatingly uncomfortable," said Wright. But it was encouraging, she said, "to see that number of faculty and staff show up even though they knew it would be uncomfortable."

Faculty and staff shared concerns about Berger's use of the n-word, the time elapsed for a response, and the apology they considered insufficient. In interviews with F in the months that followed, some attendees reiterated their concerns.

One employee said the incident has had a "huge impact" on the psyches of black staff and faculty. They also said Berger should have been "mindful of different levels of class in the room" at the 2018 meeting. In addition to school faculty and staff, security and food service staff were also present. "If you're picking up someone's cup and you turn around and hear the n-word … You didn't come to work for that."



"We already have a major issue with the lack of people of color, and particularly Black staff [and] faculty on campus," they wrote in a follow-up email. "This isn't helping."

"[Berger] later said that he uses the unabbreviated n-word to shock whites into understanding its power," said an Office of Student Affairs (OSA) staff member via email. "Even if for educational purposes, what learning objectives are white educators hoping to meet when using the unabbreviated n-word?"

The same letter organizer agreed: "When one defends saying this word by saying it was for academic or educational purposes, it's clear you're only thinking of a white audience, and not about the people of color in the room."

Said one faculty/admin, "I have yet to find anyone who disagrees that it showed extremely poor judgement, even amongst those who defend the usage under the umbrella of academic freedom."

Academic freedom was one argument raised in the meeting to defend Berger's word choice. As Raja Halwani, professor of

philosophy and faculty liaison, explained in a December interview, "In philosophy, we distinguish between mention and use." For Halwani, the use of a slur as a quotation is justified, especially when part of academic discourse.

The discussion's narrow focus on the single slur, Halwani added, came at the expense of a broader, more urgent conversation about institutional white supremacy. "Even here," he added, "the way it [the idea of white supremacy] was used at the meeting seemed to be a conversation stopper."

But several others disagreed with the characterization of the original meeting as an "academic" context. Said the OSA staff member, this was a mandatory work meeting: "I was at a faculty and staff meeting, my attendance more or less required."

Furthermore, wrote Matt Morris, associate professor, adjunct in the Painting and Drawing Department, "It's a misreading of the logic of so-called academic freedom to take it to mean that one is not responsible to a deep (and hopefully compassionate) engagement with how multiple meanings occur around culturally charged materials."

Because CROAR moderated, the meeting focused exclusively on racism, and on Berger's particular use of the n-word, but did not touch on the open letter's other concerns. Tenny told F that she shared the letter with CROAR ahead of the meeting, but letter signatories did not get an offer to meet with CROAR in advance.

The letter organizer who spoke to F wished that they had met beforehand. "As a group, we didn't decide what were the goals of this forum."

DEI was also not involved with the organization of the meeting, despite the letter's request. The day of the meeting, Christina Gómez, the director of DEI, had a previous commitment and was traveling, she told F in a November interview.

Several employees who spoke with F said that they were disappointed by the lack of accountability to or continuity with DEI, an office created to deal with this sort of issue.

"We missed an opportunity to shift the conversation from accusations like, 'Look at the racist language the provost used!' to the question, 'How can we truly be an anti-racist institution?'"

# "Then what?"

fter the open forum, CROAR hosted two days of workshops.

Most of the faculty and staff who spoke with F said that the workshops were productive. But, said one employee,

"Then what? Is there changed behavior?"

"Healing and learning are different things," they said in an interview with F. "There needed to be more of an acknowledgment from Martin about the impact that this has had on people. Aside from the email, what has he done to repair trust?"

It's hard not to view these incidents as "symptomatic," said this letter organizer. "We can say we believe in 'diversity, equity, and inclusion.' ... But when there's an incident like this you can see whether or not people of color are really listened to, whether their voices are really valued."

Another staff member commented: "I have not felt supported as a black employee. That keeps getting solidified every time something like this happens."

F asked Berger, who preferred to be interviewed via email, whether he would handle a similar situation differently in the future, now that he is Provost. He responded: "For the past 20 years, I have produced scholarship that aids academic and lay-audiences in understanding the experiences of women and people of color. ... I have devoted my professional life to making U.S. society, and our academic institutions, more just. None of this will change. If I had the ability to go back in time to my September 2018 talk, I would most certainly not use the quotation from Eckford, as I have come to see that my use of the word did more harm than good."

Tenny, in a December interview, expressed regret for how long the administration took to respond to the original incident. "I have learned my response was inadequate," she said.

Berger's unexpected promotion, coupled with the non-response to his original speech, has exacerbated faculty and staff worries about

power and self-governance. Many who spoke with F expressed concern about a lack of transparency and a consolidation of power. There was a feeling that procedures are being bypassed. One faculty/admin wrote that morale "is low in the wake of both this offensively poor judgement and the ensuing promotion."

For Allie n Steve Mullen, associate professor, adjunct, and SAIC employee of 15 years, this controversy has affected the way she teaches. Mullen, who is white, was at the 2018 meeting. Berger's use of the n-word did not immediately raise a red flag for her, because it is content she often grapples with in her own academic work, the history of American music. But watching the reactions and long-term impacts on her colleagues altered her view. She told F that it has forced her to re-examine her own use of historical material in the classroom.





In her course America's Musical Roots, Mullen plays Billie Holiday's famous performance of "Strange Fruit," a song about the lynching of black Americans in the South. Her slideshow, accompanying the Holiday song, used to include a photo of a lynching. After the controversy, she thought differently about the impact a traumatizing photo might be having on her students. Ultimately, she decided to remove it from the slideshow.

"That changed me. It has changed my teaching practice."

For Mullen, the controversy presented an opportunity to open a real dialogue. "I worry about the health of our institution," she said, if we are not being "challenging and courageous" about examining issues like this.

She added: "What was missed was an opportunity to ask the question, 'How would an anti-racist institution, one that is built around a white capitalist framework, address trauma and rage, and re-imagine ways that real power can be shared?' We missed an opportunity to shift the conversation from accusations like, 'Look at the racist language the provost used!' to the question, 'How can we truly be an anti-racist institution?'"

For the letter organizer who spoke to F, the controversy has demonstrated the level of care that faculty and staff have for the institution. "I feel hopeful about the group voice that we have now."

But there was much more leadership could have done. The OSA staff member wrote, "When the well-being of community members is being compromised, that's the kind of situation where we need to go above and beyond to protect and support, and we're just not seeing that from our leadership."

To read or sign the complete open letter, please view this article in the SAIC section of our website, fnewsmagazine.com/category/saic. To read a response to the open forum meeting, written by the only student who attended it, see Page 8.

April – July: Faculty and staff collaboratively draft an open letter, then collect signatures. The letter requests an open forum to discuss Berger's use of the n-word, his limited apology, the administration's lack of response, and the Provest search process. Total signatories: 55.

August 8th, 2019: Faculty and staff share this open letter with President Tenny.

August 30th, 2019: Tenny emails the group, thanking them for their feedback and promising opportunities to for "group learning and discussion" in the fall semester.

September 24th, 2019: Tenny sends an email entitled "Join us for Community Conversations," to be moderated by an outside group, to be followed by workshops on diversity, equity, and inclusion. The email refers to the original n-word incident, but in non-specific language.

October 22nd, 2019: Open Forum, facilitated by CROAR (Chicago Regional Organizing for Antiracism). Faculty and staff voice their concerns in a public forum meeting. Students are not informed of this meeting.

Late October 2019: Optional CROAR moderated anti-racism workshops for faculty and staff.







March, 2020: Still no campus-wide announcement about the incident.



# Student Voices:

# - INSUFFICIENT APOLOGY

An account of the CROAR open forum from the only student who attended.

by Sherman White

to Elizabeth Eckford." The plight of

a people is not a crutch.

In fall 2018, newly hired Dean of Faculty Martin Berger dropped what I will only address as a "Hard R" during a faculty/staff meeting. He did so in direct quotation of Elizabeth Eckford, a black activist who was recounting harsh words spoken toward her in the early days of integrated schools. The use of this "Hard R" was shocking to some and appalling to others. Berger was contacted by those who were upset by the droppage of the slur. He returned these emails with an apology — not to the faculty and staff as a whole, but to those who chose to speak out against his behavior.

On Sept. 24, 2019, School of the Art Institute of Chicago (SAIC) President Elissa Tenny sent an email to faculty and staff informing them of an "open forum" meeting that would be occurring Oct. 22 in order to discuss the nature of the incident. As neither faculty nor staff, I did not receive any such email. Through other means, knowledge of the meeting found its way to me, at which point I knew it would be of paramount importance for me to attend. This was perhaps the only chance for a grain of sand among this institution to sit down and have an honest and

attentive discussion with those building the castle. As I sat down, I immediately

noted the energy in the room; it felt like everyone had a different clip of Dean Berger uttering "Hard R" in their head. The seat-

ing had a horseshoe setup, with the flat end reserved for four chairs. These chairs were for Dean Berger, President Tenny, as well as the two leaders of the Chicago Regional Organizing for Antiracism (CROAR), an organization that helped arrange the meeting with other faculty and organizations on campus. The first to speak was Joy Bailey, wwa white woman, followed by Derrick C. Dawson, a black man. The two set out on a mission to create a space that could be ripe for a crisp and honest talk.

"There are no safe spaces," they began, "only comfortable ones." Shortly after: "To help an institution is to become more racially equitable."

Then, Dean Berger spoke. He gave a soulful apology, and was adamant that "had he known [this would've happened], he would've never used the word." This led to further discussion on other related incidents regarding slurs, in addition to the argument regarding censorship in the world of academia which was raised by tenured Liberal Arts Professor Raja Halwani. Berger jumped back in, stating he meant his use of "Hard R" to "do justice to Eckford's [troubles]."

As I raised my hand to make a statement, 15,000 thoughts ran through my head — "How could someone with 20-plus years of racial studies be so wrong on something?" "How does one get a promotion after a blunder like this?" "Does anyone know the true history of 'Hard R'?" — but, when I was called on, I only asked one:

"Why did it take a year for me to hear about this?"

Because that's the only question worth asking at a school like SAIC. This is an institution that wears a badge of honor, and expects you to wear one as well. It asks you to stand up as high and mighty as possible and declare yourself a challenger. We are here to create, and we are here to astonish.

The amount of times I heard someone whose breath reeks of the silver spoon tell me how "shocked" and "apologetic" they were toward the response of Berger's "Hard R" could fill a canyon the width of Lake Michigan. But frankly, I didn't want to hear an apology. I'm indifferent. There is no way to gauge an apology. What needs to arise from a time like this is a discussion, a real discussion, one that entices those

using "Hard R" does not "give justice"

They are in charge.

at the wheel to look in the mirror and understand who they are.
They are rich. They are white.

Using "Hard R" does not "give justice to Elizabeth Eckford." It provides a nice punch to ensure your audience is still awake half-

way through. It is not to be tossed for additional support. The plight of a people is not a crutch.

To quote in support is a backwards way of understanding racism. The use of "Hard R" is to quote the word's different meaning. What was once a word meaning "king" now only puts an image of a black face in someone's head. To use the word is in no way, shape, or form, accessible or crucial to anyone's experience or justifications. There is no ethical argument in favor of the use of a racial slur.

Within the next few months, I only hope that when I return to my previous inquiries of this institution and all its cracks, that I discover genuine change being made amongst those in charge. Am I asking for the school's 3.2% black population to rise? Not yet. But I do want someone with more power than I have to be asking, "Why?"

Are you interested in contributing to Student Voices? Is there an on-campus issue you want addressed? Send an email to saic@fnewsmagazine.com.

# CLIMATE

# GREEN ARTIST'S GLOSSARY

# A lexicon for sustainable art by Hava Liebowitz

When it comes to sustainability, artists and designers must not only hold politicians accountable, but ourselves, as well. SAIC is one of the leading art and design schools in the nation and we are creating both for the world and from the world. And, in order to understand issues of sustainability, we have to know how to speak the language of sustainability. With this in mind, here follows a lexicon of sustainable terms:



## Biodegradable:

Things which, through natural processes of decomposition, can be reduced to simple chemical components and rejoin natural cycles in a relatively short amount of time. This term can be confusing as everything breaks down in the natural world eventually, but some things take much longer than others. Ex: An apple core takes about 2 months, while a battery takes about 100 years.



# Compostable:

Closely related to biodegradable, this term describes something which naturally degrades in a compost, usually with the assistance of fungi and microorganisms, and leaves no visible or toxic residue. Not all biodegradable things are compostable.

# Cradle-to-Cradle:

From the 2002 book by
Michael Braungart and U.S.
architect William
McDonough, cradle-tocradle is a design model that
promotes designing with renewable materials which, at
the end of their life cycle, will
naturally become a nutrient
to create more materials.



# Down-cycling:

Recycling an item into a new item or into items that have less function and quality than the original. Ex: Prescription medication bottles may be eventually down-cycled into single-use plastic bags.



## **Embodied Energy:**

The amount of energy used to produce a material. A material that goes through many different man-powered processes to be created — like extracting, refining, etc. — has a high-embodied energy, while something that can be used in a state close to its natural form has a low embodied energy.



Fast Fashion: A design model favoring quantity over quality in which high volumes of clothing are produced rapidly with low-quality materials at very low prices. According to some estimates, the fashion industry is responsible for 10 percent of global carbon emissions. It has also long been a source of human rights abuses.

Found Objects: A manmade or natural object that is appropriated by an artist into an art piece. Found objects can give artists an opportunity to repurpose objects that might otherwise be wasted. Ex: Marcel Duchamp's "readymades."



# Greenwashing:

Deceptive promotion of a company, product, or service as "encironmentally friendly."



## Integrated Design:

A design model in which all aspects of production and execution are considered holistically before the design is implemented. This requires both division of labor and strong communication and coordination within a project.



## Life-Cycle Assessment:

An analysis of an object or material's entire environmental impact, from its creation to its decomposition. This includes not just a material's production but also transportation and relation to other materials and the industry.



# Planned Obsoles-

cence: When a product is designed with the intention of being unusable within a short time frame due to the rapid creation of new models, new parts, and new updates that are incompatible with the original. This is very common in technology, especially with personal devices like cell phones. Some European countries like France have passed laws limiting planned obsolescence, but the U.S. has not.



**Recycling:** Forming new material out of an object that has served its original purpose and been discarded.

Renewable: A resource which, when used responsibly, is naturally replenished at the same rate it is consumed. Ex: wood is a renewable resource so long as enough parts of woodland are left unharvested to continue growing.

**Reduce:** To lower one's consumption. Ex: limiting your time in the shower to 10 minutes or less.

**Reuse:** To use an item that would have originally been discarded for its original purpose. Ex: saving a glass bottle and using it as a water bottle.



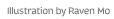
**Sustainability:** A philosophy that takes into account biology, ecology, industry and human activity to meet the needs of the world in the present day without depriving the future.

**Sustainable:** A practice, material, or approach that in its present state or rate of use will not harm the environment or deplete a resource in the long-term.



Upcycling: To repurpose an item or material that would have otherwise been discarded in a way that is long-lasting and adds value to the item.

Ex: creating a necklace out of coke bottle tops.





"Rock Like Woman on Mars," by Sarah Belknap & Joseph Belknap. The Terrain Biennial. Photography by Leah Gallant, illustration by Ishita Dharap

# When Artists Run the Art Fair

Why Chicago's artist-run biennials can do what institutionalized biennials can't.

by Kristin Leigh Hofer

In 1976, Artforum published three essays by artist and critic Brian O'Doherty titled "Inside the White Cube." O'Doherty parses out characteristics of the contemporary gallery that now, nearly half a century later, remain largely unchallenged. "An image comes to mind of a white, ideal space that, more than any single picture, may be the archetypal image of twentieth century art," he wrote. The Museum of Modern Art in New York City helped to solidify the widespread use of the white cube aesthetic in the 1930s. The same museum recently shuffled its canon in an attempt to facilitate a more inclusive conversation: Pablo Picasso and Faith Ringgold now share a room, parts of the collection will continue to rotate every six months, and a few of the galleries are even painted in color. But if MoMA represents a new direction for art museums, the aesthetics of the art fair, and its premise, remains largely unchanged: row after row of white cubicles, like shops in a mall for contemporary art.

There is a new format, however, that threatens the dominant model of fair-as-shopping mall: the anti-fair and its cousin, the micro-biennial. Take, for example, Barely Fair. A playful adaptation of the art fair occurred at Chicago artist-run gallery Julius Caesar in September 2019. Barely Fair opened the same weekend as

EXPO Chicago with galleries displaying miniature works of art in dollhouse-like booths 1/12 their typical size. Instead of the extravagant fees charged to participating galleries at EXPO, booths at Barely Fair cost just \$25. The fun-size showcase was successful (if hip tote bags and an article in The New York Times are any indication).

Its popularity is proof of an audience eager to encounter art in new ways.

Barely Fair isn't the only place to find an art fair gone delightfully awry. As the Basels and Friezes struggle to remain at the apex of art world influence, anti-fairs represent a countermeasure. Anti-fairs are organized primarily by local artists disenchanted with interchangeable, corporate art pop-ups. Like Barely Fair, they often coincide with established commercial fairs, but are smaller in scale and claim to prioritize art and artists over profits. In 2018, the inaugural Anti Art Fair was held in London at the same time as Frieze. The Irregulars Art Fair took place in New Delhi at the beginning of last year, running concurrently to the India Art Fair. The New Art Dealers Alliance (NADA), a non-profit that advances new voices in contemporary art, evokes the anti-fair spirit with an e-flux aesthetic. Their two annual fairs are held in Chicago and Miami, during EXPO and Basel, respectively.

Particularly in Chicago, artist-run spaces and events have history. They hold weight in a cultural scene that includes important institutions, galleries that range from pop-up to blue chip, monumental public sculptures, and a breadth of street art. Despite this range, artists working in Chicago struggle to find venues to show their work. Young artists flock to Chicago universities with some of the best fine arts programs in the country and, if they don't immediately move to the first or second coast, find themselves making work in a city whose reputation belies the number of opportunities available to them.

A press release for Terrain Biennial, which ran in fall 2019, called it "unlike any other art festival." It is unique, in part, due to its location: for this iteration, over 200 artworks were exhibited in yards, gardens, windows, and porches across Chicagoland, with a smattering of projects as far as Oakland, London, and Havana.

Late artist and curator Sabina Ott held the first Terrain Biennial in 2013 with nine artists participating; this year had over 250. The function

<sup>&</sup>lt;sup>1</sup> This year's Irregulars Art Fair was cancelled in December 2019 by organizers citing an urgent shift in priorities, referring to ongoing protests against a recently passed citizenship law that puts 200 million Muslims at risk of becoming stateless. (See Page 18.) India Art Fair 2020 ran as scheduled.



"Fertile Ground//Tierra Sagrada," by Jacquelyn Carmen Guerrero. The Petty Biennial.2 at Glass Curtain Gallery. Photograph by Jonathan Castillo

of Terrain, reconfiguring private property into spaces for the public to experience art, was spawned in 2011, when Ott and her husband John Paulett started a pop-up gallery on the porch of their Oak Park home, making a suburban variation on the apartment gallery, which has long been a cornerstone of Chicago's art scene.

The most intriguing projects challenged the conventions of their front yard settings — residential, landscaped, and equally public and private — paying special attention to scale and medium. "-Scape," by Marina Peng and Rachel Youn, consisted of two six-panel folding screens printed with renderings of lush, non-native foliage, highlighting imprudent landscaping ideals in their natural habitat. On another lawn, Rebecca Keller (Adjunct Full Professor, Departments of Sculpture, Art Education, and Art History, Theory and Criticism) installed two extra-large memorial-style wreaths with the project's title, "There Is No Other," written in gold paint across the pair, advocating for a more inclusive world with beaming sentiment. "Rock Like Woman on Mars," by Sarah Belknap (MFA 2010) and Joseph Belknap (MFA 2009), transformed its verdant site into an alien roadside attraction with several large sculptures of imagined Mars artifacts.

From 2015 to 2017, the number of artists participating in Terrain jumped from 75 to 120, and this year it landed at 250. Terrain's board and volunteers make their own efforts to expand the biennial, but part of this growth might be attributable to discontent regarding institutional biennials and art fairs. These behemoths are both exclusive and slow to change, and in the meantime, artists are creating engaging alternatives.

# Some of Chicago's most important venues started out in someone's living room.

Richard Medina (BFA 2021), Director of Terrain Biennial, explained via email, "Chicago is unique because, despite the amount of artists and the size of the art scene, it doesn't have a proportional amount of commercial galleries and commercial opportunities for artists. The Chicago art scene has responded to this disparity with a wealth of artist-run spaces, apartment galleries and alternative exhibition spaces."

Some of Chicago's most important venues started out in someone's living room, such as the recently closed Shane Campbell Gallery, The Suburban, which was originally in Oak Park, and 65Grand. However, for every Shane Campbell that ascends in influence, there are dozens of apartment galleries that stop exhibiting for myriad reasons, typically a lack of funds. This is not necessarily discouraging. In a blog post from 2008, artist, writer, publisher, and curator Caroline Picard (MFA 2010) wrote: "Because apartment galleries are not dependent on the art market, they are the roughest, most experimental venues for exhibition." Artists in Chicago have a perennial interest in art that disregards salability in favor of a conceptually rigorous approach.

Another regional art event is The Petty Biennial, launched by Sadie Woods (MFA 2016) and La Keisha Leek in Chicago in 2017. This year's exhibition, The Petty Biennial.2, took place at three different Chicago galleries: Heaven Gallery (through January 19), NYCH Gallery (through February 7), and Glass Curtain Gallery (through February 14). It is a curatorial project arguing that the only worthwhile criteria for a biennial are that it showcase contemporary art and be held every other year.

The best-known biennials have a global presence: The Venice Biennale is a distinctly international affair, and the Whitney Biennial is a national survey using a "loose definition" of American artists. The Petty Biennial.2 demonstrated the curators' interest in a specific geographic context. The exhibition's curators, Courtney Cintrón, (MA Arts Administration and Policy, 2017), Sabrina Greig (MA Modern and Contemporary Art History, 2016) and Adia Sykes (MA Arts Administration and Policy, 2018) advocate for an expanded definition of "diaspora" as a network of marginalized peoples impacted by shared legacies of colonialism. The show stood in opposition to the checklist diversity peddled by institutions. Rather than emphasizing difference, the curators created a coalition of culturally diverse artists whose works reflect buoyant idealism balanced by savvy material choices. Some pieces achieve the deceptively simple task of depicting a persuasive personal narrative. With an eye for complex symbols of Caribbean identity, artist Jacquelyn Carmen Guerrero crafted a humble personal creation myth in "Fertile Ground//Tierra Sagrada," which sets an unadorned fertility figure and a hospital baby bracelet atop sand and glitter.

In her assessment of apartment galleries, Picard points out that some artist-run spaces are compelled to signal legitimacy to their audience. Creating a local biennial, or an art fair that isn't profitable, is more like an appropriation of legitimacy. The prestige typically reserved for big museums and their ilk could be better spent on the artists, organizers, and protesters who challenge them. They are dispensing correctives to expired conventions, and nothing could be more contemporary.



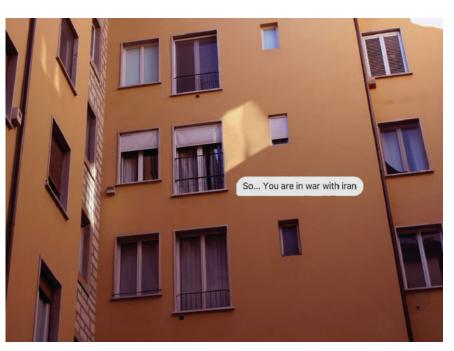
"Tropicalamerican," by Edra Soto. The Petty Biennial.2 at Glass Curtain Gallery. Photograph by Jonathan Castillo.

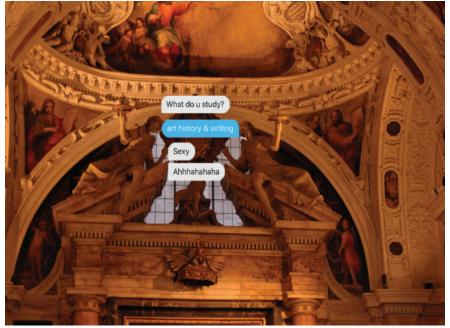
# netflix & ciabatta



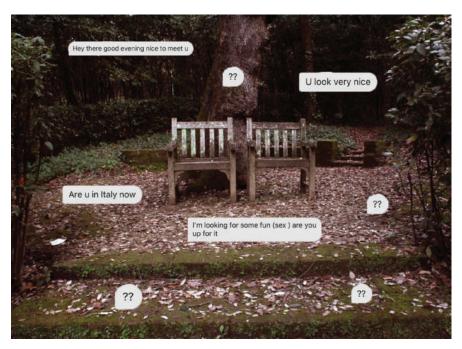
texts from italian men on tinder by lex chilson

hello there. the following photo collages are from a little booklet i made as a reaction to and documentation of tinder men in siena, italy. when visiting for a study abroad trip, i decided to experiment using a fake online dating account on tinder to see what is the deal with straight italian men and their reputation for being nasty to women. nothing more bizarre than straight american men, but just as hilarious. i hope this book makes you laugh, i hope it makes you reconsider, and i hope you realize italy is equal parts gorgeous and gross.















# **lex** 19

cashier at whole foods
less than a mile away

Lex Chilson (BFAW 2023) is a Puerto Rican poet, filmmaker, activist, and journalist hailing from the North Side of Chicago. You can find her writing on the Red Line most days, trying not to fall asleep.



# Notes on Elks, A Beau, My Shirt Fleeting looks at visual culture

by **Leah Gallant** 

This is the first of a series of notes. None of these were things I went to with the express purpose of writing about them, but then I found myself thinking about them, so I was already writing about them. I am interested in a fragmentary criticism, a criticism so dilated that it can no longer lay claim to authority and distance. Not long, transcendent looks at Art, but instead fleeting glimpses of living and visual culture: ads, websites, buildings, facades, potholes. This is a record of things I saw.

# Elks National Memorial and Headquarters

I feel bad for the Elks National Memorial in the way I often feel bad for entities whose serious intentions (honoring the war dead) get scuttled by bizarre and melodramatic aesthetic choices.

The monument, built in 1926 by New York architect Egerton Swarthout, is an enormous dome of a building that faces Lincoln Park. It is a very distant and confused cousin of the Pantheon and more closely resembles a lemon juicer. Its resident strangeness derives from the fact that it looks like a smaller, more delicate pavilion that has been blown up to monumental size and translated into heavy stone.

"The Benevolent and Protective Order of Elks" is a fraternal order with 2000 lodges across the U.S. It was founded in 1868 in New York City as a private social club by the Jolly Corks, a group of "entertainers," so that its members could keep drinking after public

taverns had to close. The official Elks website describes the Jolly Corks as "a group of actors and entertainers;" other sources describe them as a minstrel show.

Although it is no longer an officially whites-only or men-only organization, discrimation cases have made headlines over the past several decades. There was the Annapolis Elks Lodge #622's refusal to allow an 8-year-old African American boy to play a little league football team it was sponsoring; lodges from California to Norwich, New York have rejected the membership applications of their first prospective black members. These instances have been trailed by ACLU lawsuits, Department of Justice investigations, and also, sometimes, lodge members resigning in protest. (The Improved Benevolent Protective Order of the Elks of the World, or IBPOEW, was founded 1898 as a black fraternal order. Today it has 500,000 members in 1,500 lodges worldwide.) Elks can also be women now, or maybe it's the other way around, that women can be Elks. In 1995, the Order passed a vote to allow women, although discrimination still exists.

It is therefore my preference to think of them not as Elks but as elks, picking solemnly out of early automobiles, hooves clacking up the dramatic stone steps to their giant lemon juicer of a building.

In fact, this conflation is employed by the Elks themselves in a number of images: an enormous painting of an elk with its chest puffed out in pride, looking out over a valley, like that Caspar David Friedrich painting, but with an elk instead of a man. The elk was chosen because it symbolized nobility. In the insignia, it stands in front of a clock face whose hands point to the 11, which is the hour when they commemorate their fallen brothers.

Inside the memorial, a cavernous, domed space, ringed by statues, leads into the Banquet Hall. I did not, until now, realize that Baroque, horror vacui, and jingoistic mythologizing could all be mushed together into one pseudo-glorious space. Rather than describe the things happening in murals across every inch of every ceiling and wall, and rather than try to photograph them, I cite the following label:

The mural directly above the pediment represents the Air Force, Combat from Above, with a Plane falling toward Earth, the Pilot and Mechanic grasping Each Other as they hurl through Space, searchlights scanning the skies of a ruined City in the Background By Eugene Francis Savage

When I looked at that ceiling I looked at American men desperate for legitimacy and grandeur. And you get those qualities by pawning puttis off of Mother Europe and hurling together motifs from a wide range of European time periods and styles and calling it coherent. I thought about a sort of American occidentalism, an aspirational and frequently failing European-ness, the random grabbing of arbitrary motifs that seem to symbolize something. But this is also the look of a grandeur premised on exclusion, a grandeur anxious about its origins.



I wanted to retch and also scratch at it, which are signs that the art is working.

In the basement, there is a proclamation forbidding from membership everyone who was cool in 1919: anarchists, communists,

Fraternal orders intrigue me because they seem not only culturally other but also temporally distant. They are, of course, neither. Fraternal orders may be aging, and their membership may be dwindling, but clubs for white men, even if unformalized by ritual or shared animal-themed insignia, are still right here. That is why it is strange to witness the aesthetics of the Elks circa 1926, because however dated their shakey cornucopias in their birds' nests of goldish molding look now, they remain, in spirit, ultra-contemporary.

There is a whispering room where meetings took place. It is curved so that the acoustics take a whisper from one side of the room and transport it to

The Elks magazine, which I picked up a copy of on my way out, begins with a note from the G.E.R. (Grand Exalted Ruler), titled "If They Know You and They Like You, They'll Want to Be Part of You."

The magazine is mostly reports from lodges, which follow the same writing pattern: "In other news..." the brief begins. Then, "In more news..." And finally, "In further News..." For example: Riverhead, N.Y.: "In other news, lodge honored the ten winners of a patriotic essay contest for children in first through fifth grade." Canoga Park, C.A.: "Lodge donated nearly 130 undergarments to the Sepulveda VA Medical Center." Nashua, NH: "The lodge donated three basketballs and three soccer balls, on which there were drug awareness messages, and awarded them as door prizes."

The Elks do lots of charity work with veterans and high school students, for whom they have a big scholarship contest. And the good will in the lodge briefs is so palpable,

the hyper-regional so real. But I cannot help but wonder what three basketballs and three soccer balls with drug awareness messages might do that holding Purdue Pharma legally accountable for the opiate epidemic cannot. Nor can I help but wonder what the donation of "eight cases of soft drinks, nearly 180

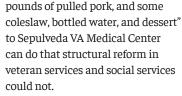
I wanted to retch

and also scratch

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is working.



There is sporadic other content. There is an article entitled "Mole or Melanoma?," which sounds like the title of a Chris Kraus novel. It is probably an interesting article but I could not bring myself to read it because I instantly began to worry about the status of my own moles.



## A Bean

Here is a drawing I made of my dad on the Chicago Architecture

Foundation Boat Tour. I actually drew this in another time and place, but images often lie.

On the tour I saw a building set into the curve of a river like a ball might sit inside the ear. This image is appalling, because it's a building, so the possibility of entering it is omnipresent.

That building curved like a jade pellet. And when the boat passed it I felt that I hadn't seen the building from the inside of the river, I had only ever seen it pictured in a postcard. It was a site whose distance from me had been underscored. And I could only imagine it as a tourist imagines it, because when else would I see it from this vista, from the middle of the river, except as a tourist on a boat?

# My Shirt

Here is my shirt, as modelled by whatever produce I could find in

Although I meant to write about something else, something public and therefore important, the next thing I would like to comment on is my shirt.

On the shirt, everyone is svelte and it is leisure time forever.

The graceful windows are open forever, the breeze forever catches the gauzy curtains.

It is a polyester knit, a button-down long-sleeve shirt, which, in the classic manner of seventies button-downs, treats the torso as a picture window into a dreamscape.

> When I wear this shirt I think of my torso as a house in which I live. This is true I look at my forearm and see the lady gazing out the window of my elbow. It is teatime or poker time. Actually, there are small glasses on the tables with their exaggerated marble tops: it is definitely sherry time.

I live in my shirt and so does my hurricane of images.





# JUNEAT VOTER'S

Democratic candidates stand on the major Where the top six political issues by Olivia Canny

living abroad and are simply curious lieve in, here follows a guide on how the Democratic front-runners stack sentee ballot in your home state, or about who stands for what you beup: the remaining lead candidates, It's primary season. Whether you're organized by their commitment to some of the top concerns among voting in Chicago, casting an abyoung voters.

# CLIMAI

# SOCIAL JUSTICE



# BERNIE SANDERS

wealth equality — especially among impoverished communities Much of Sanders' political career has revolved around civil rights issues, including racial justice, LGBTQ rights, and advocating for — and pushing legislation in favor of equal pay and mandatory pro-choice legislation. As president, Sanders plans to prioritize



# PETE BUTTIGIEG

if elected, Buttigieg would be the first openly gay U.S. President. right to serve in the millitary, supports sexual reassignment surgery for people in prison, and hopes to improve access to aborcriticized him for this history of favoring white police officers. A former Naval officer, he advocates for transgender people's tion services around the country. Among black voters, though Buttigieg has low ratings; residents of South Bend, IN have



# ELIZABETH WARREN

brown, and indigenous farmers, and work towards addressing dis crimination problems within the U.S. Department of Agriculture. Warren has plans to develop an Equity Commission, hire black, Along with taking action to reduce LGBTQ discrimination,



# VEGIE BOP

promote policing methods that are not racially discriminatory. Prison reform is at the center of Joe Biden's agenda. He wants to shift money out of incarceration practices and into rehabilitation programs, end mandatory minimum sentences, and

# HEALTHGARE

# ELIZABETH WARREN BERNIE SANDERS

care for All, a single-payer healthcare system that would cover everyone in the U.S., Warren has been more vocal about her While both Warren and Sanders want to implement Mediplans to pay for it, which include collecting a total of \$20.5 trillion from taxes on the upper (business) class.



# MIKE BLOOMBERG AMY KLOBUCHAR PETE BUTTIGIEG JOE BIDEN

Medicare-like option that allows private insurance companies to maintain their stronghold on the U.S. healthcare and All other candidates propose some version of a public, pharmaceutical systems.

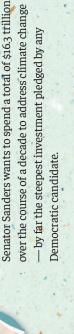


AMY KLOBUCHAR

As a co-sponsor of the Green New Deal (GND),

RS

BERNIE SANDE



# ELIZABETH WARREN

Warren also co-sponsored the GND, and like Sanders, believes in finding other solutions besides nuclear energy to combat the fossil fuel industry. In terms of a climate solution budget, Warren is the second biggest potential spender among the candidates, with a plan to spend \$3 trillion over the next decade.



These three all support the GND, want to push nuclear energy as an alternative to the fossil fuel industry, and plan to spend \$2 trillion or less on measures to combat climate change.

# MIKE BLOOMBERG

Mike Bloomberg has discussed plans to reduce greenhouse gas emissions, invest billions in options for a clean grid, but his position is unclear. He's a proponent of expanding nuclear energy.



Klobuchar cites gun control and domestic terrorism concerns as driving elements of her platform. She believes in advocating for LGBTQ rights for both moral and economic reasons — she says that this type of discrimination is "bad for business," meaning that she sees employee discrimination as a threat to the econom



As a new figure on the debate stage, former New York City Mayor Bloomberg is facing heat for the "Stop and Frisk" policing methods that targeted non-white men between the ages of 15 and 25.



# BERNIE SANDERS

All \$1.6 billion of student loan debt would be slated for forgiveness under Sanders's plan, which would give the Secretary of Education six months to sign away all federal loans. In addition, the Department of Education would have a temporary allowance to buy existing loans from private lenders, and then forgive those, too.



As a self-proclaimed "educational philanthropist," Bloomberg has comprehensive plans for making education more accessible and affordable for current and potential students, but his plans for national student debt only extend as far as easing monthly payments for individuals enrolled in income-based repayment plans. Bloomberg would only offer student debt forgiveness to students who attended for-profit colleges or colleges that have failed financially.



These two have much more targeted plans that are specific to only certain types of borrowers. Warren's plan would forgive up to \$50,000 of student debt for individuals with a household income under \$100,000, and does not apply to borrowers with an income in the 95th percentile (above \$250,000). Buttigieg, on the other hand, would limit his loan forgiveness plan to national service workers and people with lower-income careers who accrued debt at for-profit colleges.

# AMY KLOBUCHAR JOE BIDEN

Both Klobuchar and Biden favor a more moderate approach to making student debt affordable for the common borrower—by reducing interest rates on federal loans and amending the Public Service Loan Forgiveness program.



# PETE BUTTIGIEG BERNIE SANDERS ELIZABETH WARREN

All three of these candidates believe that illegal border crossings should be handled as a civil offense, rather than a criminal one. Out of all the candidates, only Sanders has vocalized his position that the U.S. government should decrease its spending on Customs and Border Protection.

# JOE BIDEN AMY KLOBUCHAR

Biden and Klobuchar believe that illegal border crossings should remain criminalized, but both support efforts to take more humane approaches to law enforcement practices surrounding immigration.



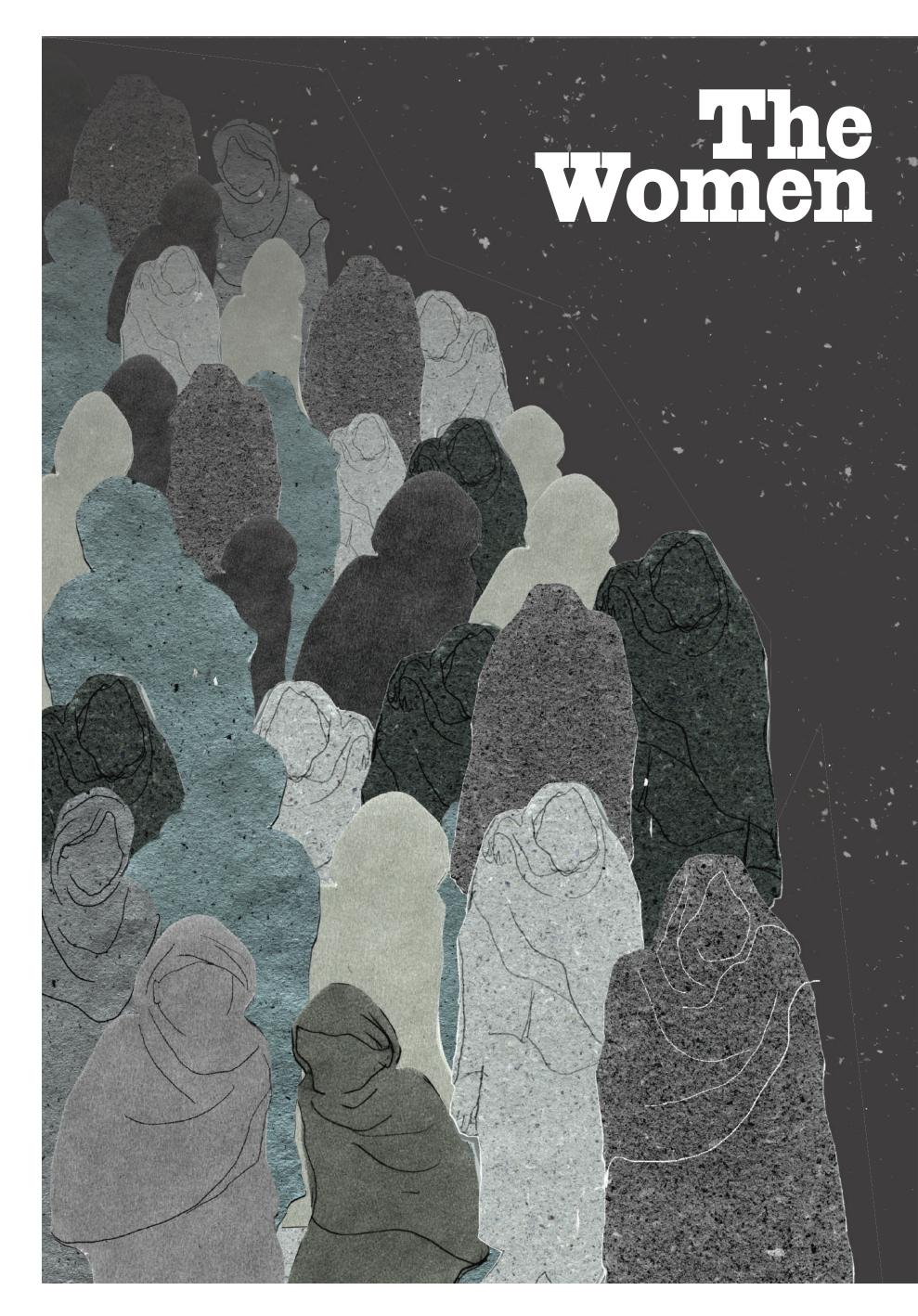
# MIKE BLOOMBERG

Though his policies surrounding illegal border crossings remain unclear, Bloomberg has shared some plans to protect Dreamers, reform inhumane Customs and Border Protection tactics, and halt construction of Trump's border wall.



Chicago voters can find precinct info and polling locations at www. chicagoelections.gov. You can register to vote on election day — March 17 from 6 a.m. until 7 p.m. — by arriving at your polling location with two forms of ID, one of which includes your address in Chicago. If you're sending an absentee ballot to your home state, visit www.usa.gov/absenteevoting to find out the deadline for your state's primary election, and where to send your ballot.

Olivia Canny (MANA) 2021) is the news editor at F Newsmagazine. She likes taking long walks on Google Street View.



# of Shaheen Bagh

How thousands of women in India are standing up to a government that denies their rights and identity.

by Zainab Ahmed

## The revolutionary poet,

Majaz Lakhnawi, once pleaded for Muslim women to turn their hijabs into flags and stand up for their rights. Majaz's wish seems to have been granted in the weeks since India's Prime Minister Narendra Modi passed a new law, the Citizenship Amendment Act (CAA). The law provides citizenship to refugees who came to India before 2015 from Afghanistan, Pakistan, and Bangladesh as long as they are not Muslim. Indian Muslims throughout the nation now fear for their own citizenship status.

The anti-CAA protests — which started as student protests at Jamia Millia Islamia (JMI), a public university in Delhi, and Aligarh Muslim University (AMU) — have now spread like wildfire to the entire nation, thanks to police brutality.

"We were sitting in the central library of Jamia Millia Islamia when around 7 p.m. a bunch of Delhi Police with wooden sticks broke open the library and started beating us without even asking us anything," said Minhaj, a law student from the university, in a remote video interview.\*
"When they first struck me, I saved myself with my hand which got fractured. The second blow was on my eye."

Minhaj lost his eye after the incident. His parents have asked him not to speak about the protests and CAA.

Oddly enough, the epicenter of this movement for constitutional rights is a small neighborhood in Delhi. Away from the English-speaking, higher-income communities of the city, Shaheen Bagh can easily be passed off as one of the nearby Muslim ghettos. But within the last 50 days, Shaheen Bagh has become a national symbol of resistance.

Along the road to the neighborhood, an 82-year-old woman greets visitors to tell them about the movement. Moving ahead, hundreds of clenched fists with colorful

the harshest winter Delhi has faced in the last 118 years.
She can name all the members from her past seven generations, and would like to ask Modi to show her his papers.

"I have never taken part in any political movement before this," said Bano in a phone interview, adding that she is a housewife who primarily remains in her home. "But it's different now," she adds. "I live here. Yes, it gets cold sometimes

# But none of these movements have been as strong a political agitation as the protests at Shaheen Bagh.

bangles unite above protesters yelling "Go Back Modi," and "Azaadi," which means "freedom" in Urdu, Arabic, and Persian.

But Shaheen Bagh is making history for reasons beyond this daily gathering of roughly 20,000 Indians protesting a right-wing government. "Shaheen Bagh is living proof of the fact that India is witnessing a feminist movement against a fascist regime," said 20-year-old Neha\* in a remote interview. Neha participated in the student protests at Jamia Millia University.

Strikingly, the strongest faces of dissent in these anti-CAA protests have been women, most of whom had not stepped out of their homes until this past December. 82-year-old Bilkis Bano has been braving

but how can I stay warm in my home when my children can get thrown out of their homes and their country, or will be sent to Pakistan? Or maybe sent to a camp," Bano said, referring to the detention camps. "This protest will only end when we will know that all of us and our children are safe. We are not afraid of Modi anymore. We are powerful."

India has seen women's movements at other crucial moments in its history — from the Chipko movement, to Anti-Nuclear Plant resistance in Tamil Nadu, to the movement for justice for the Bhopal Disaster victims. But none of these movements have been as strong a political agitation as the protests at Shaheen Bagh, where women from all strata of life joined forces.

So who are these women protesting, demanding "Azaadi" (freedom) with such determination? Are they only young, forward-thinking students from certain "woke" universities? Why has this protest struck such a strong chord with India's women? What is it that pushed them to cross the threshold of their domestic boundaries and cause a national uprising?

The answer goes far beyond the women defying traditional Indian gender roles, as they join forces with students and activists, refusing to hand over the future to an administration that continues to uplift misogynists and rapists.

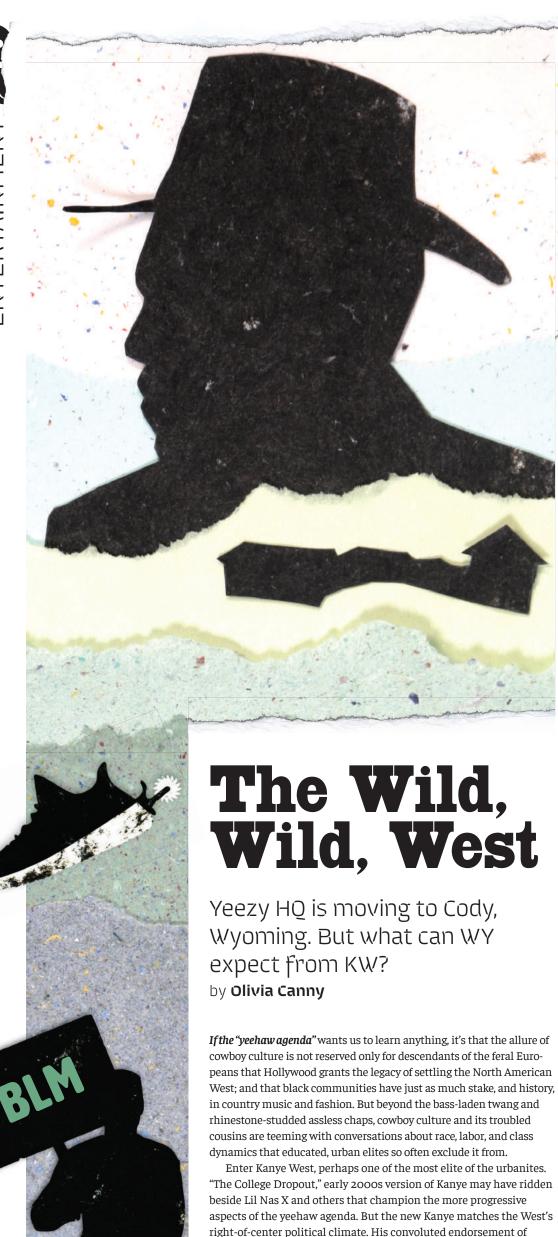
Indian women generally lack documentation more than men. They're often excluded from the official administrative paperwork, rarely have their names in property papers, stay in the "care" of their husbands or fathers, and their birth and marriage registration remains an arbitrary process as they often move far away from their birthplace to get married or settle down with their husbands. The implementation of CAA will threaten the existence and identity of thousands of women of various classes, castes and communities across the nation.

Karuna Nundy, one of India's eminent lawyers has been highly vocal against the law and has spoken in various demonstrations, including the ongoing one in Shaheen Bagh. Nundy said that women in India are familiar with both the experience of oppression and the process of resisting it. "Indian women know exclusion and know it too damn well," adds Nundy.

"Women from all over have come and stood with us to fight against this injustice. This is a fire that will spread throughout the entire nation," say Sadaf\* in a phone interview. Sadaf is a housewife, mother of a three-yearold and a dedicated member of the Shaheen Bagh protests. "What are we even supposed to do when a law like CAA disenfranchises our existence due to our faith or class? Do we have any other option than to fight? We, the women of India, will fight and win against this fascist regime."

\* Names have been changed or shortened at the request of individuals.

AlZaid Qureshi contributed to this report through remote video interviews in Delhi.



President Trump is marked by his disapproval of welfare programs,

fantasies. During his October 2018 meeting with Trump at the Oval

Office, Kanye exposed plans to bring his Adidas Yeezy manufacturing

operations from China to Chicago, but little evidence exists to suggest

his denial of police brutality patterns, and his grand, capitalist

that he will follow through. More recently, however, he officially

moved Yeezy's design headquarters from Southern California to

northern Wyoming.

West also purchased a \$14 million dollar ranch in what W Magazine calls "a small town in Wyoming called Cody." Coastal metropolitan standards render every municipality in Wyoming a "small town," but Cody deserves recognition as a bustling cultural hub. It has an airport that hosts direct flights to Chicago and other major cities, a Frank Lloyd Wright house, a Smithsonian Center with five extensive art and natural history museums, and a population that is nearly double its elevation of 5,016 feet — a stark contrast to most other towns in Wyoming. Its neighbor Emblem, 35 miles to the east, has a population that rarely tops 100.

# The rural West still carries a level of freedom; after all, Wyoming does not collect income tax.

But this windswept emptiness leaves ample room for fantasy, romance, and dreams of wealth. An early-career Kanye once rapped, "We shine because they hate us, floss 'cause they degrade us. We tryna buy back our 40 acres," referring to the post-Civil War promises of land and prosperity that never fully actualized for freed slaves. The rural West still carries a level of freedom; after all, Wyoming, along with several other western states, does not collect income tax.

If a headline in the rural west touts the letters B-L-M, it is likely not in reference to the Black Lives Matter movement, but rather to the Bureau of Land Management, which carries a similarly charged energy, especially among Native residents. In a part of the country with immense swaths of public land and natural resources, the western BLM presence has a history of wielding its authority to ordain activities that oppose the wishes of local tribal organizations, and approving mining and drilling operations that benefit oil companies and threaten the lifestyles of communities that have lived in these regions for generations.

Kanye grounds his defense of his Yeezy relocation in the consideration of racial injustices. "If people don't have land they settle for brand," he said to Trump and a room full of reporters. "We want a brand more than we want land because we've never known how it feels to actually have our own brand and have ownership of our own blocks." As Kanye explained to the President, brand and land are intertwined for minorities in the U.S.

And Wyoming, even with its exceptionally low population of non-white residents, is just as prone to systemic racism and prejudice as the rest of the country. Riverton, a small city of roughly 10,000 near the center of the state, holds immense historical and racial tension. Though its population is largely descendants of white settlers, Riverton lies in a disputed zone of the Wind River Reservation, where the Northern Arapaho and Eastern Shoshone tribes who occupy the city and its rural outskirts face ongoing aggressions from the larger, white community — including teenagers donning KKK apparel to school, and a recent incident of a white police officer shooting and killing an intoxicated Northern Arapaho man.

Back when Kanye used to make music that confronted racism, he rapped, "In this white man's world, we the ones chosen." Such is also the case for Native Americans, who have the lowest survival rate in police encounters out of any ethnic group in the United States.

So can Wyoming trust Kanye? Maybe not. But as this icon of urban upward mobility accelerates his presence in the rural west — in all of its dusty, highland romance — these regional conflicts may find themselves beneath the same microscopes that we hold above troubled, urban communities; the soft glow of a farmer's flickering porch light, or of the milky way above an impoverished, old mining town, exposed and uplifted by Kanye's ultralight beam — or rather the flashing lights of TMZ.



# In Rise of Skywalker, the bizarre and beloved has become a billion-dollar business.

by Leo Smith

A long time ago, in a galaxy far far away, I was a kid who loved Star Wars. I loved the whole universe of it: the planets, the creatures, the ships, the swords that came in different colors. Never mind that the creatures were tacky-looking, or that the ships were miniatures on matte backgrounds, dude, the swords are in different colors. I loved imagining myself as a Jedi apprentice, or a decoy for the queen, or a rebel pilot. The best sci-fi and fantasy creates a world for us, and we imagine ourselves

But the Star Wars of today

looks very different than it did, and it's not just Baby Yoda. The series has become unbelievably lucrative; Disney bought the property in 2012 (for \$4.05 billion) and began an ambitious revival, with a trilogy extension of the original "Skywalker Saga" as well as some stand-alone films and TV shows. The revival began with 2015's "The Force Awakens," bringing fresh new characters to a nostalgic storyline. Each subsequent Star Wars film with the exception of "Solo: A Star Wars Story" — has made over a billion dollars.

But with each new film, the Star Wars universe has slowly lost any semblance of creativity. With Disney's release of "The Rise of Skywalker," its latest (and supposedly final) installment of the Skywalker Saga, the Star Wars universe had completed its zombification into a reanimated clip show of the good old days. It was not only a narrative disappointment, but a new sparkling example of the Marvelification of the film industry, and the corporatization of geek culture.

"The dead speak!" reads the opening crawl, and indeed they do; Foremost is Emperor Sheev Palpatine, Darth Sidious (Ian McDiarmid), who was killed in "Return of the Jedi" in no uncertain terms. But he is back to business in "Rise of Skywalker," revealing himself to be not only the mastermind behind it all, but also the secret grandfather of our new Jedi hero, Rey (Daisy Ridley). Many fans have expressed disappointment and disbelief at this "plot twist" — leaving aside the narrative cheapness of revealing this in

Even in the climactic scene of the film, when Rey must summon all the power of the Force to defeat Sheev the Evil, she is made to summon her strength from a chorus of the dead Jedi heroes of blockbusters past. In "Rise of Skywalker," the dead crowd in so close that they drown out the voices of the living.

The film reminds the audience what we used to love about the series by inundating us with a long stream of canned callbacks — "I have a bad feeling about this," etc. — as if to ask us, "Remember the good old days?

unfortunately, gatekeeping. But that self-referential framework was ripe for monetization, and it has been completely co-opted by corporate interests. Look no further than the wall of Funko Pops in your

# Through focus groups and endless screen tests, the guiding question "What is a good story?" is replaced by, "What will appeal to the largest number of people?"

the final act of your trilogy, it is also an uncreative remix of "Luke, I am your father."

Speaking of Luke Skywalker - who is also back from the dead — Mark Hamill reprises the role of the famous Jedi, to give Rey a generic pep talk before the final showdown. Kylo Ren (Adam Driver) gets his own spectral speech from a ghost (or dream?) of his dead dad, Han Solo (Harrison Ford), whom he killed, though the ghost doesn't seem terribly fussed about that. Carrie Fisher, who died before the filming was completed, "reprises" her role as Princess Leia in stitched-in archival footage, feeling more like an actual ghost than the rest. Lando Calrissian (Billy Dee Williams), a fan favorite from the original trilogy, also makes a pointless reappearance.

Don't you love it still? Don't you?"

Fans have, by and large, been disappointed with the film, and with director JJ Abrams, Hollywood's favorite geek and the internet's least favorite. For my part, I can't blame JJ for this the way I may have blamed him for the messy "Star Trek: Into Darkness." I know that this Star Wars film was grown in a lab, focus-grouped beyond recognition in order to make the maximum profit. And profit they did; It was Disney's seventh billion-dollar film of 2019.

It's exactly this profitability that drives the creative a term I apply loosely here choices behind these movies. Disney, working with their hugely successful Marvel model, has reduced Star Wars to callback- and one-liner-based plots, to a nostalgia machine.

is replaced by, "What will appeal to the largest number of people?" There is no space for anything that isn't totally familiar. It is also a manifestation of modern geek culture that, as a lifelong science fiction fan, I find disappointing. Self-reference was once the nerd's standard proof of cred, a tradition which fostered both community-building and,

Through focus groups and

endless screen tests, the guiding

question "What is a good story?"

local Newbury Comics. The best geek content is esoteric. What made the original Star Wars films so good and so appealing to everyone, not just to "nerds" — was what was unique about them. The story was simple, the characters were accessible, and the sets were low-budget. It was consumable in a way that was decidedly un-glossy. "The Rise of Skywalker," on the other hand, is a convoluted plot with an estimated \$275 million price tag,

For years in online communities I watched diehard Marvel fans live on scraps of character development, only for that development to be cast aside by the next ensemble blockbuster. I watched those Marvel fans thinking, "That will never be me." I have successfully ignored all post-2011 Harry Potter content. And as the Star Wars revival progressed, I eyed the eject button, thinking perhaps it might be safer to pull the chute, get out while the going was good. I didn't hit eject soon enough.

making it one of the most

expensive films produced (so far).





# WHERE HAVE ALL

Overreliance on formula dampens The Irishman's scant innovations by Georgia Hampton

When I think about Martin Scorsese's 2019 mafia epic "The Irishman," my mind floats over the first three hours and lands on a moment roughly 30 minutes before the film's conclusion. By this point, viewers have already been treated to the well-trodden greatest hits of wiseguy life, familiar to any viewer who has seen "Goodfellas" or "Casino." The film's last half hour does away with that familiar formula, trading it in for something decidedly quieter and darker. In this scene, the film's hitman protagonist Frank "The Irishman" Sheeran (Robert DeNiro) is an old man living a solitary life in a nursing home. He is now the only living person left with any connection to the mysterious death of Jimmy Hoffa, a topic on which Frank remains unwaveringly tight-lipped, even in his old age.

The scene is unconcerned with the splashy details of that infamous disappearance. Here, Frank meets with his now-adult daughter Irene (Stephanie Kurtzuba) with the intention of enlisting her help in reconnecting him with his other daughter Peggy (played by the criminally underused Oscar-winner Anna Paquin). Peggy has refused to speak to her father ever since Jimmy Hoffa's disappearance, which she is (rightfully) convinced her father carried out.

Irene pushes Frank to explain why he so desperately wants to "just talk" with Peggy, finally causing Frank to stumble through the admission that he wasn't a good father to his two children. "I was just trying to protect her, protect all of youse," he says as Irene begins to cry. "Youse had a very sheltered life, in a way, because you didn't see what I see." Scoffing, Irene tells her father, "You have no idea what it was like for us. I mean, we couldn't go to you with a problem 'cause of what you would do." Frank, stumbling through the conversation, asks his daughter if there's anything he can do to "make up for it," and she exhales. She says nothing, and the viewer knows it's too late.

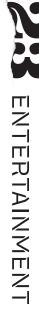
This moment, and those in the 30 minutes that follow, could have made "The Irishman" a spectacular film. Gone was the flashiness that I have come to expect from Scorcese's mafia films — protagonist as narrator, hysterical woman, a man with rings expressively eating a bloody steak, Motown music. The film's final moments do away with the dogged presence of music, of montage, of Scorsese's unique brand of violence-tinged sleekness, lingering instead in the mundane. We watch as a much older Frank shuffles around in a humdrum resignation to his lonely life. Frank is confronted over and over again with the fruits of his wiseguy lifestyle: complete and total obscurity.

That's the problem. To get to these delicate moments, viewers have to slog through over three hours of the same old story.

There is hardly a mafia myth more tantalizing than the mystery surrounding Jimmy Hoffa. In the Metro Detroit area, Jimmy Hoffa is as good a ghost story as any other. I grew up five minutes away from the location of his last known sighting — the Andiamo's on Maple and Telegraph in Bloomfield, Michigan, known as the Red Fox when Hoffa visited. I still delight in sharing this minor piece of mob trivia to out-of-town friends: "That's where Jimmy Hoffa disappeared!" Hoffa's is a story so saturated with theories and conspiracies that it's practically begging to be deconstructed, made unglamorous.

Scorcese based "The Irishman" off Charles Brandt's narrative nonfiction book "I Hear You Paint Houses," telling the story of Hoffa's disappearance through Sheeran, a mob hitman whose own indoctrination into organized crime led him to Hoffa.

The film unfolds within the standard Scorsese mob film formula but promises a twist: It follows the doomed wiseguy beyond his inevitable prison time all the way to the nursing home. In a longform tracking shot that mirrors "Goodfellas," the film sets this tone in the







# THE WISEGUYS GONE?

To get to these delicate moments, viewers have to slog through three hours of the same old story.

first scene as the camera glides through the decidedly unglamorous hallways of an assisted living facility set to the swaying croons of "In The Still of the Night" by The Five Satins.

It is here that we first meet Frank, ancient and alone. It is from this location that he tells his story in narrated flashbacks. As a viewer, you know you will eventually return here; the ravages of time are at the forefront of "The Irishman." Even in the glowing din of Frank's memory, any new wiseguy is introduced with an expiration date: A subtitle flashes briefly onscreen listing the date and method of their often violent death.

Telling a story as infamous as Hoffa's makes for a film in which death is always at the forefront, always coming. But bizarrely, the immensity of death and the feelings that mimic it — isolation, obscurity — are only felt well after the climactic moment in which Hoffa dies. The real story, as Scorsese himself has confirmed, exists in Frank's retirement. "It's all about the final days," he relayed to The New York Times. "It's the last act." I'm inclined to agree; this is the real story begging to be told through "The Irishman." But "The Irishman" ultimately comes across as two warring films — the familiar, punchy wiseguy story that Scorsese has been making since "Goodfellas," and the more interesting story of misplaced loyalty and its disastrous effects.

What "The Irishman" fails to do is something that any genredefined director must attempt to do: extract itself from the formula that has worked so many times before. The story of Jimmy Hoffa is a rich vein for Scorsese's signature style, and I can hardly chide him for languishing in the retelling of that most-infamous story. But it comes at the sacrifice of a much more interesting story, one that Scorsese himself seemed to believe he was telling. I can't imagine that this is the last we'll see of Scorsese's mafia bildungsroman, but I hope that this is a step, if a clumsy one, away from the "Goodfellas" formula into something different. That might be too much to ask.

Georgia Hampton (NAJ 2020) is the entertainment editor and photo editor at F Newsmagazine. She collects rocks, Halloween decor, and jobs.





The novel becomes impossible to take seriously. When Cummins claims she spent five years researching, it's hard to believe.

next Book Club selection.

There were more than enough reasons to be angry at the book. Cummins, an author who had previously identified as white and later emphasized her Latina heritage via her Puerto Rican grandmother, was paid a seven-figure sum to write it (the fact that her Irish husband's former status as "undocumented immigrant" was thrown around to give her credibility only made things worse). "American Dirt" was hailed as "the great novel of the Americas" (novelist Sandra Cisneros) and a "'Grapes of Wrath' of our time" (novelist Don Winslow). In the author's note, Cummins acknowledges that she wants to "give a face" to the "faceless brown mass" attempting to cross the border in search of a better life.

Latinx voices promptly responded on Twitter, picking apart and sharing all the different inaccuracies in the book. To list a few: conchas aren't sold in boxes; no one spells the last name "Quixano" like that in Mexico; "Luca" isn't even a Spanish name; Mexicans don't really have "church shoes," because they don't really dress up to go to church; the "bogeyman" isn't a thing there; and the author doesn't even bother to give Abuela a name. On their own they're tiny details, of course, but they add up, and the novel becomes impossible to take seriously. Imagine reading a book and bumping into at least one factual error every time you turn a page. When Cummins claims she spent five years researching, it's hard to believe.

The minor details, however annoying, are not the book's most unforgivable offense. The worst part of "American Dirt" is its story, especially as it claims to represent an authentic immigrant experience. In the story, Lydia is a middle-class woman in Acapulco who runs a bookstore (with some English-language volumes in stock). She is an avid reader married to a journalist who covers drug crime. After her run-in with the cartel, she empties her bank account, where she has over \$12,000 saved. Anyone in her predicament with

the one place where narcos won't reach her — drug cartels extort and kidnap migrants all the time on these trains — but this is simply not something a woman with her privilege would do. Anyone who knows the first thing about La Bestia knows that it is literally the last resort, so it would be far less risky for Lydia to go back home, pick up the proper documents, and head back to the airport. La Bestia's passengers aren't middle-class women who own bookstores, or people who still had \$12,000 in their bank account the day before. They're often Central Americans who don't have the proper papers to freely circulate even in Mexico — let alone the U.S. — and who literally have no other choice but to face possible robbery, scam by smugglers, or death.

Ultimately, the novel persists in doing everything that "Lionheart" avoided. Whenever it can give the viewer bloodshed, deceit, and despair, it does, all the while framing itself as a gripping story that encapsulates "the migrant experience." But Cummins told no real story. She felt entitled to play around with a few truths and stereotypes and sprinkle them onto her thriller storyline to "spice things up." As interested as she was in experimenting with particular flavors of trauma, she never seemed to show any interest in the actual experiences of migrants.

Fortunately, this debacle ended up having a silver lining. Latinx writers and readers raised their voices in collective outrage, ultimately leading to a discussion of why this book got so many things wrong. The novel's publisher, Flatiron Books, decided to cancel Cummins' tour halfway through, citing "security reasons," in an evident decision to avoid any dissent in the audience. "American Dirt" was the straw that broke the camel's back, presenting an opportunity for the Latinx community to share voices that did tell real and compelling stories not just about migration, but about life on either side of the border, with all its complexities, its troubles, as well as its joys. In other words, the kind of nuance you can only get if you actually understand the culture you're writing about.



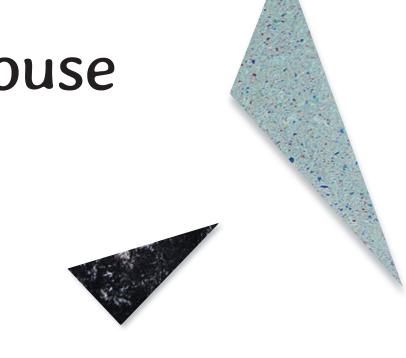
# My Father's House

# by **Dustin Lowman**

I never met a nightfall I didn't like. Shortness of breath, curmudgeonly buzzards, ice tipping the topmost branches, a paradise of winter, a pilgrim crypt, the sound of lakes cracking always at my fingertips-& each night here I prop myself on two pillows & try to breathe past bad, my brothers' bodies go limp & the dryer beeps. A dime lands in god's tip jar & he smiles suggestively at someone too young & clearly attached.

I can judge whomever I please,
I protest to my new bride.
She plucks the swizzle stick
from her tumbler & puts it
behind her ear. Into there goes
the first & last echo of our
great love, which someone
celebrates by sending us
a drink, someone who
does not show his face but
touches first my shoulder, then yours.





# Self-Doubt

# after James Tate by **Dustin Lowman**

I tried every unearthly thing to make myself unearthly. What of it?

My mom went a sheet when she saw everyone

squinting at me like the truth, taking more than a moment—

green exposed organs, lifeless fingers folding over acorn squash.

The day of the reveal, I requested pasta be brought to my bedside. I'd already

had three glasses of wine & could not tell the cur tains from the wallpaper.



# They told me conservation starts at home

after Franny Choi by Darshita Jain



An 8 litre non stick pan – tap tap tap dancing – choreographed to a chant – holding what it can.

I use what I collect to cook, to water my plants, to wash my face, before it overflows,
before it evaporates –
before i go out on a date – gather what i can –
before they come – reach my glass windows –

before I learn to walk – fall flat thrice –
before I feel 'not good enough' –
before someone carves coffee instead of chai in my father's ancestry –
calls him dalit / untouchable / uncultured –
before he learns the universes in coffee making –
conversations and the world of being better than the other –

before you learn the backdoor to walking out of conversations, one "and how are you" enough to put someone off your scent – before they see the tattoos, the red edges under the black Indian hair – before you learn the bindi is also a hall pass to Hindu safety.

before you learn that earrings are made by hands – learn the sound of hands cracking under power – learn names for systems invisible to eyes –

before every morning you wake up to at least three phone calls asking you to help – please help us – calls from schools/colleges/my country back home/Kenya/Venezuela/Somalia/Australia – before being here, in this country renders you helpless –

Who do I go to help? I have small hands. Does listening equal to help?

before I learn to transition into a soft shelled turtle – exquisite in outer beauty – emerald geometric shell safeguard for safety – curl up inside – crawling for safety – underground for years – before I disappear – before we disappear.

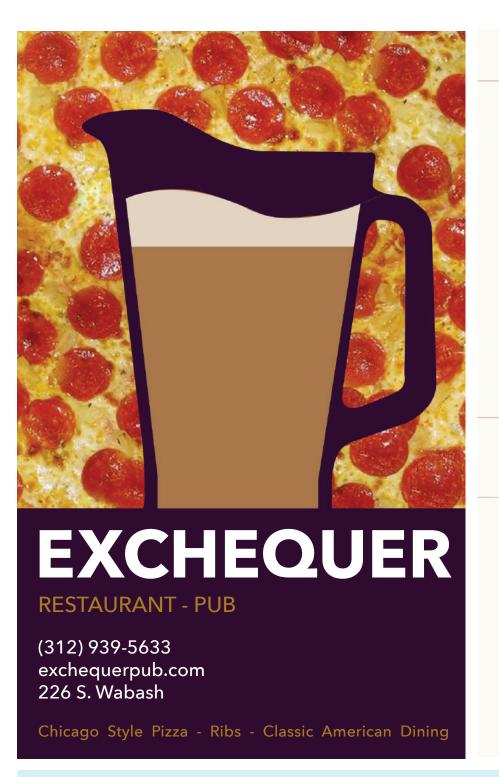
The world keeps burning and the world keeps turning. the apocalypse leaks from my kitchen tap. It keeps speaking. In multiple languages. shouts and rumbles, so loud we have stopped hearing.

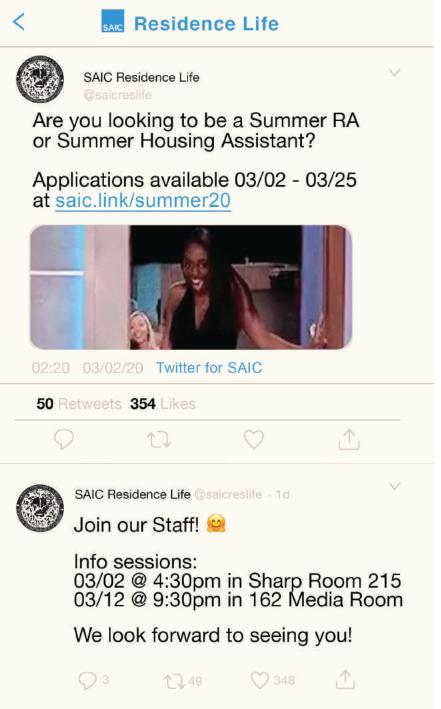












# SAIC SHOWS 2020

# Spring Undergraduate Exhibition

March 14-27

Reception: Saturday, March 14 12:00–6:00 p.m.

Sullivan Galleries 33 S. State St., 7th floor

Free and open to the public Monday - Saturday 11:00 a.m. - 6:00 p.m.

More than 300 talented SAIC students completing undergraduate degrees this spring exhibit their innovative work.





SAIC.EDU/SHOWS



**(BELOW) Bad Parable: Long Distance** Teddie Bernard



(I'M GONNA BE SO SAUR TOMORROW)

(RIGHT) Fossil Fitness Reilly Branson

















# WINDY SHIDDY FASHION REPORT: ON CAMPUS





(ABOVE) Windy Shiddy: Cranium Confusion
Reilly Branson







(LEFT) Norms! #5 Allegra Harvard

**Luteboy Can't Fly** Madeleine Aguilar



(BELOW) If You Hear...

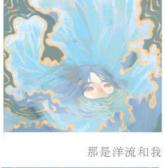
Andrea Ye



如果你在夜里听见水声

If you hear dripping sound at night

that will be me and ocean currents







化成雨



coming back to the soil where buried the seed 回到了埋着种子的泥土里



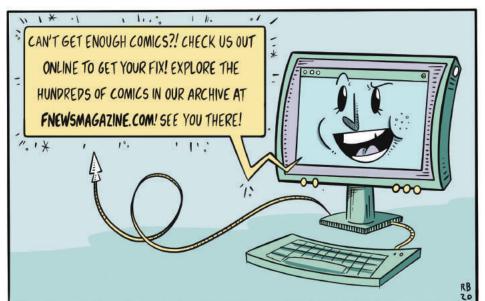




(ABOVE) Threadless Way



Wayne Degen





Friend Eric J Garcia on facebook or follow at elmacheteillustrated @instagram.



(ABOVE) Yellowstone in 500 Years Mikey Wang



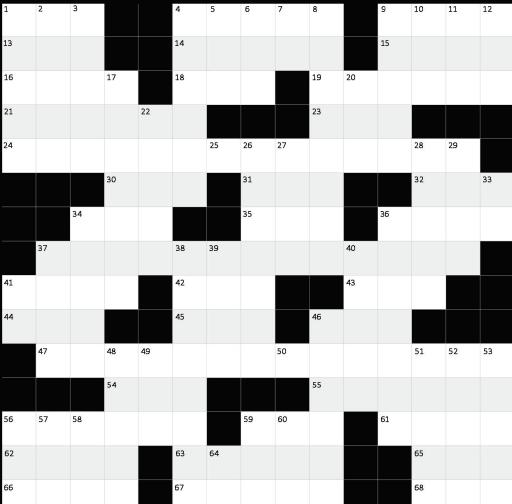






On The Other Side

Charlotte Guan



Think you've got it solved? Head to fnewsmagazine.com/crossword for the answers, and much more!

Puzzlemaster: Dustin Lowman

# **ACROSS**

- 1. Pan used in Chinese cooking 4. \_\_\_\_-up (e.g., Watergate)
- 9. Dwelling place for chickens
- 13. Greeting in the Buckeye
- state? 14. Throw effortfully
- 15. Greek aperitif
- 16. Tequila cocktail, slangily 18. School of the \_\_\_\_ Institute
- of Chicago 19. App for interest-based
- gatherings
- 21. "The Producers" writer Mel 23. URL ending, in academia
- 24. 37-Across date, as written in Ireland
- 30. Caviar
- 31. Confederate solider's nickname
- 32. Tic-tac-toe winner
- 34. Big three business schools' in its.
- 35. Have, in Edinburgh
- 36. A thing to sing 37. Whose is shamrock day?
- 41. Chicken lo \_\_ 42. Opposite of vert.
- 43. Yeses' counterparts
- 44. Blab
- 45. Business hours' conclusion (abbr.)
- 46. American soccer phenom Freddy
- 47. Fortuitousness inherent to Dubliners?
- 54. In mathematics, compared
- to (abbr.) 55. Bob Marley's genre
- 56. Creek in the desert
- 59. Me, in Paris
- 61. Llama's beginnings?
- 62. Canadian flag emblem
- 63. Dutch cheese
- 65. With -ify, become bone
- 66. "\_\_\_ that somethin'?"
- 67. Sing in a style with
- Alpine origins 68. Hearing test (abbr.)

# **DOWN**

- 1. Uteruses
- 2. Chicago airport
- 3. Sergei \_\_\_\_, Stalin associate
- 4. Virginal
- 5. Above, poetically
- 6. Winemaking container
- 7. Non-gas car, for short
- 8. Recollect 9. Heart, in Burgundy
- 10. You're either in, or you're \_
- 11. Japanese filmmaker Yasujirō 12. Best \_\_\_\_ Vocal (Grammy category)
- 17. Ones who enter . 20. Governmental grant-giving group
- in its.
- 22. \_\_\_ quantity (understood) 25. One fifth?
- 26. Longtime pro football coach Ron
- 27. Whiskey \_\_\_ (no ice)
- 29. Sweet terms of endearment
- 28. Chefs
- 33. Pioneering sort (abbr.)
- 34. Seventeen-syllable, three-line poem
- 36. Cause of great trouble or suffering
- 37. \_\_\_ of approval 38. The study of God
- 39. Disappearance sound effect
- 40. Not affiliated with a major label
- 41. M, in OMG
- 46. In gymnastics, a handless flip
- 48. Fictional tomb raider Laura

- 49. Lock opener
- 50. Only letter of the alphabet with no rhymes
- 51. Ice hut
- 52. Dance, music, or sauce
- 53. "Siddhartha" author Herman
- mode (with ice cream) 57. Outdoor clothing and gear retailer,
- for short
- 58. Sprinted
- 59. Wet dirt
- 60. Poetic tribute
- 64. Tic-tac-toe near-winner

# SPRING OU

# 2020 Expert Exchange Kick Off!

Grab a friend & sign up! Friday, Mar 6th-Apr 24th! CAPX Office 14th FI, Lakeview Check out the line-up & sign up on Handshake!

# U.S. Student Fulbright Info Session

Wednesday, Mar 25th 12:00 - 1:00 p.m. CAPX Office 14th Fl. Lakeview

# **Talking to Strangers**

Back by popular demand! Get comfortable talking with new people!

Thursday, Mar 26th 4:00 - 6:00 p.m. CAPX Office 14th Fl, Lakeview

## **DETAILS ON HANDSHAKE!**

ii Handshake



CAREER AND PROFESSIONAL EXPERIENCE Professional Design Portfolio Review Event at Knoll

Portfolio feedback from experts Wednesday, Mar 31st 4:15 p.m. - 6:30 p.m. Knoll Showroom, 811 West Fulton Market

# MakeWork Showcase

Thursday, Apr. 9th Cheer on SAIC students as they make their final pitch for funding! Thursday, Apr 9th 5:00 p.m. - 7:30 p.m. SAIC Ballroom

# Oh, My Dollar! by Fiscal Rock star, Lillian Karabaic

Learn how to take control of your finances! Wednesday, Apr 22nd 4:00 p.m. - 6:00 p.m. Neiman Center, 1st Fl Lobby SAIO SERVICE
BUBEAU
MACHINE #03

The grommet punch is one of our newest friends here at the Service Bureau. He's a hefty boy, weighing in at around eleven pounds, four ounces. We haven't tried using him yet, but hopefully he works as advertised. Have a good day.



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Persons with disabilities requesting accommodations should visit saic.edu/access servicebureau@saic.edu
Hours: M-F 8:30am-5:00pm Closed Sat. + Sun.

