

fnewsmagazine

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

NOV '17

06 DEVON AVENUE
FOOD COMA

16 WELL, IT'S BEEN A YEAR
SINCE THE ELECTION

19 CHANGING OF
THE GARB



to propose
yourself.

11.30.17

bibliodérive

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Here's an example

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Example:

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**Thursday: 10:00am - 7:00pm
drop in anytime, 6th floor Sharp**

The Flaxman Library Bibliodérive Deck is a set of prompts aimed for engaging with the library's collections, exploring non-traditional research and the physicality of the library itself. The Deck of prompts will be available to dérivists for use on 11.17.17. Prior to the bibliodérive, we are collecting prompts from the SAIC community. The completed Deck will be archived in the library and will be shared online.

***Unsettling the Canon:
Decentering Dominant
Paradigms in Art
Education***

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Unsettling the Canon comprises a participatory bibliography and collection of texts on themes of indigeneity, colonization, and racism: resources for understanding and combating systemic oppression and white supremacy; decolonial and inclusive methodologies for education/arts education; and alternatives to the dominant (Eurocentric, white supremacists, cis-gender, patriarchal, heterosexual, colorist, ableist) art canon. The bibliography will be available to the SAIC community online, with a selection of key texts to be produced, assembled, and distributed in print form during the Bibliodérive. See the bibliography in progress & suggest a text.



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LETTER FROM THE EDITORS

Depending on how you look at it, the fall 2017 semester is either half over or just getting started.

If you're a freshman and still miss your mom, you're more inclined to feel relief that we're halfway done. If you're in your final year at SAIC, you may feel chunks rising in your throat as graduation rapidly approaches.

As ever, this issue of F Newsmagazine is a time capsule. Inside, you'll find stories written by SAIC students that focus on what we care about right now, including rollbacks on birth control, alternative art spaces, bros in coffee shops, chicken briyani, and a whole lot more. (Oh, and it's been one year since The Orange One took office. Check out the time capsule on page 16 for thoughts on that.)

What will you do with your November? However you feel about where we are in the semester, it's a matter of time.

Yours,
Mary Fons and Irena Frumkin, Managing Editors,
F Newsmagazine

LETTER FROM THE ART DIRECTOR

Ah, magazines. You know that moment in America's Next Top Model where Lisa peed in a diaper in front of everyone on a shoot? I'm not saying that my first time art directing this fine publication was a similar experience, but it wasn't *not* similar. Ted Cruz is the Zodiac Killer.

Annie Leue, Art Director, F Newsmagazine

HARRY! DID YOU

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ON THE COVER

"Waiting Room" by Sacha Lusk
In a time of constant uncertainty and change, particularly regarding women's healthcare, we distilled our seemingly universal feelings of chaos into an all-too-relatable moment for many women.

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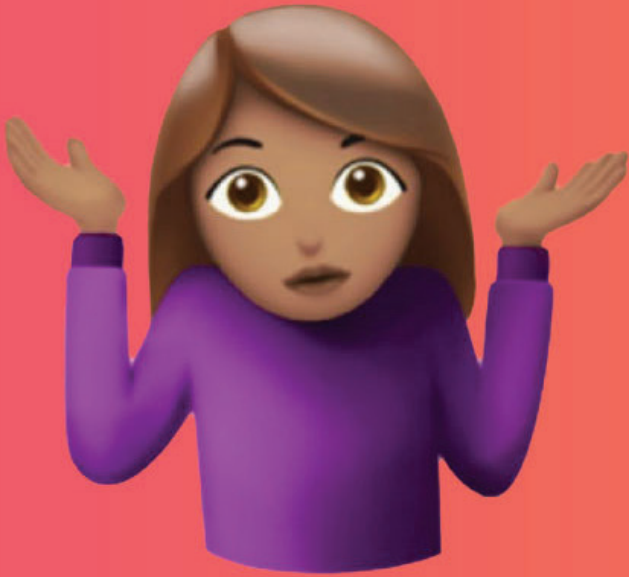
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LOVE ME TINDER



A Rosetta Stone for app-to-IRL dating

by Annie Leue

Do you remember when cereal boxes came with those cardboard decoder rings that let you discover a secret message on the box, like you were a military spy tracking a hostile foreign government? Remember how tedious that was, and how disappointed you were when the end result was nothing more than a glorified fart joke? This is the same thing.

“Laid-back and fun-loving”

“I find ‘The Big Bang Theory’ to be the peak of TV comedy”

“420-friendly”

“I’ll still judge you for other things”

“Craft beer enthusiast”

“I have a few Uinta Hop Noshes sitting in the back of my fridge that someone left there after our Fourth of July party that I’ve been thinking about drinking”

“Sarcasm is my second language”

“I watch myself masturbate in the mirror”

“Just here to meet new people”

“I want to fuck you”

“Feminist”

“I really want to fuck you”

“If you want to know something, just ask”

“Fuck you, now fuck me”

“I like art”

“I’ve pooped in the Met”

“Just here because I’m bored”

“I’m 28 years old and I still don’t know how to write a check”

“Just be yourself”

“Be exactly how you present yourself online because I still don’t believe girls poop”

“[Inspirational quote]”

“I will make plans with you to come to my parents’ beach house four months from now, and then almost immediately ghost”

“[country flag emoji] > [country flag emoji] > [country flag emoji]”

“It’s pronounced ‘Barthelona’”

Vague lists of things such as “music, food, whiskey, books, bicycles, dogs,” etc.

“I’ll take you on a date to a record store and buy an Imagine Dragons EP on vinyl at full retail price”

“I’ll buy you pizza”

“I substitute grand gestures for any understanding of the complexity of human emotional needs in order to continuously exonerate myself of my own willful ignorance”

A height measurement

“Please clap”

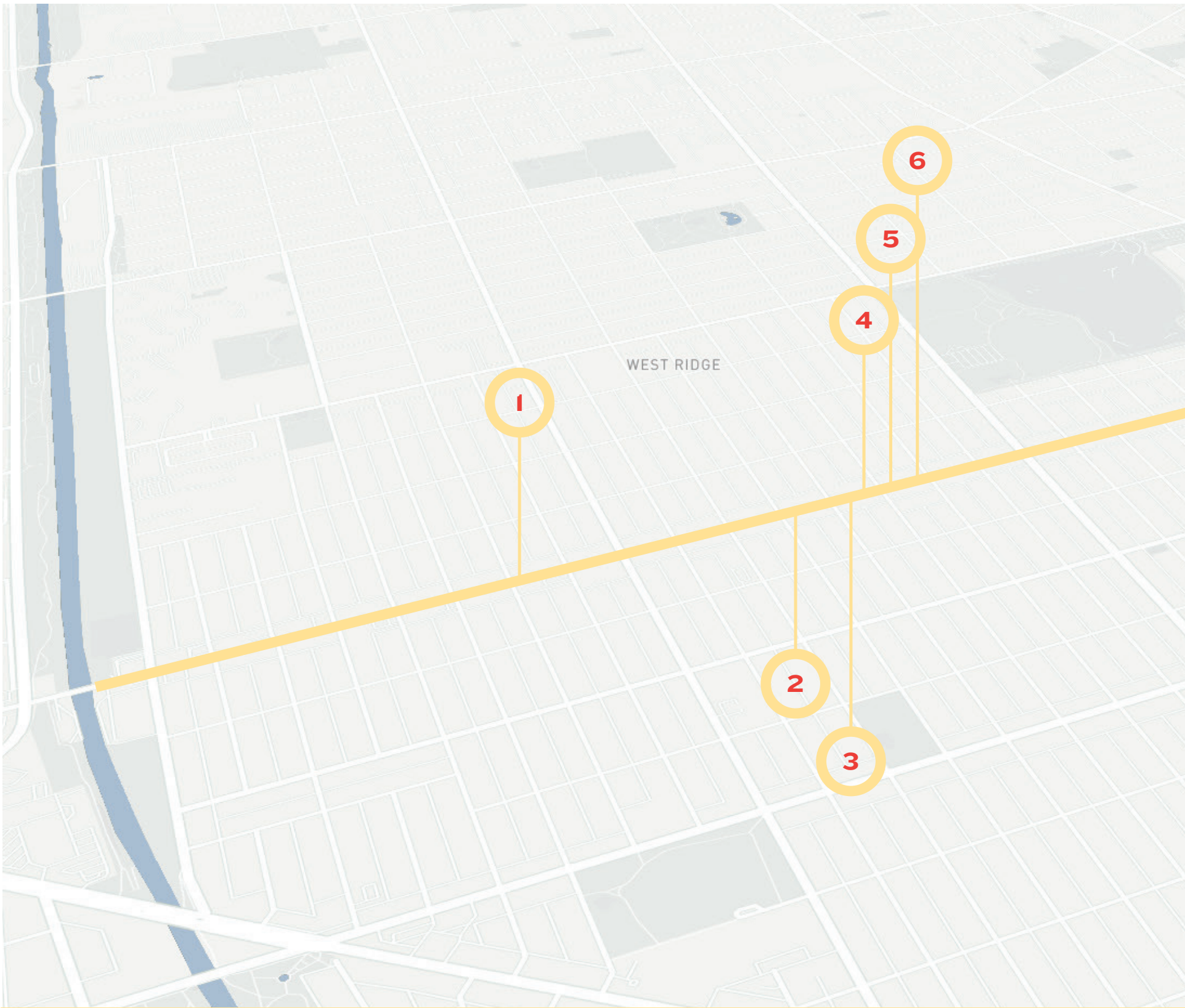
“I’m not looking for anything serious”

“I’m not looking for anything serious”

Nothing at all

“The cognitive depth of which I am capable alarms most. I prefer to remain silent for fear that those with whom I speak might come to question and re-imagine their existence, not only within this universe, but also within themselves”

Annie is a second-year MFA in Visual Communication Design. BE QUIET, TIFFANY, BE QUIET! WHAT IS WRONG WITH YOU? STOP IT! I HAVE NEVER IN MY LIFE YELLED AT A GIRL LIKE THIS. WHEN MY MOTHER YELLS LIKE THIS IT’S BECAUSE SHE LOVES ME. I WAS ROOTING FOR YOU, WE WERE ALL ROOTING FOR YOU. HOW DARE YOU? LEARN SOMETHING FROM THIS.

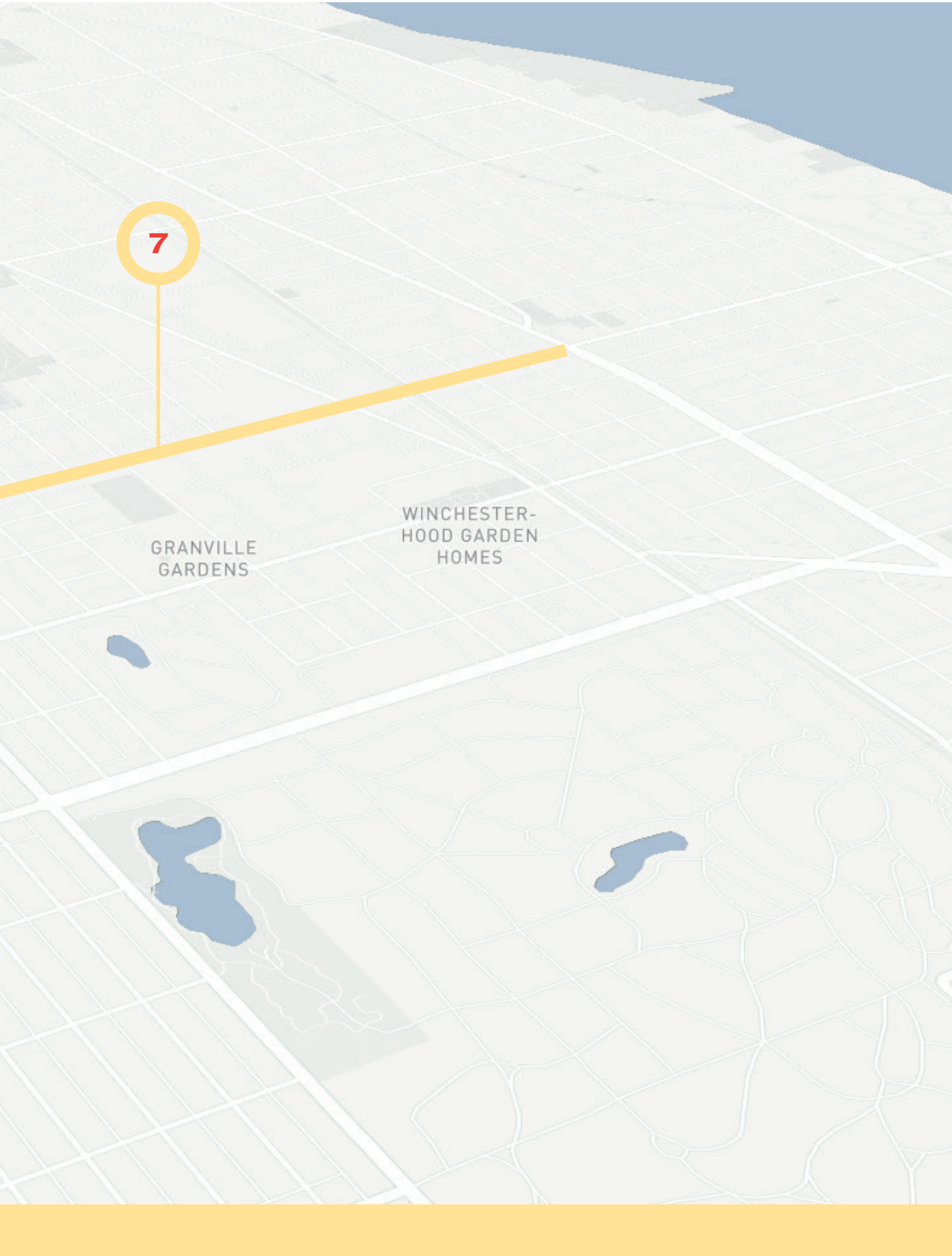


NAAN AND ON 'N' ON

My delicious trip down Devon Ave

by Gabriela Brown Perez

Devon Avenue (6400 North), runs east to west across Chicago, and there's a stretch of the street that many locals know as the "Desi Corridor." Though the trip from downtown will take you 50 minutes, this multi-block community offers a gastronomic adventure definitely worth the trek.



The perfect time for my trip to Devon Avenue came one sunny-yet-frosty Sunday morning. A friend of mine from India had recommended I visit the area for a while, and that day, I felt it was time to take her advice. Two friends were visiting Chicago from back home in Ecuador, and I knew they would prefer venturing off to find a place to eat outside of the Loop.

Devon was a feast of smells. Curry lingered in the air, mingling with other spices I couldn't identify. The storefronts were colorful and the street was busy with people. Families walked together: A baby in a carriage, grandma, dad, mom — the entire crew, it appeared, all carrying shopping bags. As we walked, people came in and out of the stores and restaurants that lined the street. It was almost lunchtime, and the hunger for food could be felt in the atmosphere.

One of my friends is a vegetarian, so we decided to try a place called Uru Swati (2629 W. Devon), known for its plant-based cuisine. The young man who seated us was very friendly and attentive. With

his help, and the recommendations of my friend who had been to this restaurant before, we ordered two dishes. The first one was a *masala dosa*, a lentil and rice crepe served with spiced potatoes. It was rich in flavor, and went beautifully with a lentil-based stew called *sambhar*, served with chutney.

The second phase of our meal was a kind of Indian tapas dish called *ras puri* with *undhiyu*. It was a small preview of a series of other dishes offered in the restaurant, including some spicy sauces that were a perfect match to the *naan* we ordered on the side. The series of dishes combined in the *ras puri* included *chana masala* (chickpeas in savory curry), *alu gobi* (cauliflower and potatoes in dry spices), and a *baigan bhartha* (slow-smoked and stewed eggplant curry). Both dishes provided were more than enough food for three people and we were all satisfied with the cultural journey they took us on (especially for the low price of \$12 per person).

After the main meal, we were all craving a sweet palate cleanser, and a walk, to digest. We took a stroll

7 MUST-TASTE PLACES ON DEVON AVENUE

If you've never taken a foodie trip to Devon Avenue, it's time to make it happen. We've picked a few highlights to get you started, but by all means, choose your own adventure.

1. ANMOL BARBEQUE, 2858 W. DEVON
This Indian-Pakistani restaurant is a favorite among South Asian natives and offers generous portions.
Can't-Miss-Dish: The mutton *kali mirch* (lamb with black pepper) is to die for. Don't die!

2. URU-SWATI, 2629 W. DEVON
Don't let the close quarters fool you: This neighborhood favorite has an extensive menu, and it's allllll good.
Can't-Miss-Dish: Try the *medhu vada*, a savory fried donut made with ground chickpea flour.

3. SUKHADIA'S, 2559 W. DEVON
Indulge your sweet tooth at this local treat and pastry shop. You will be glad you did.
Can't-Miss-Dish: The coconut *barfi*, a dense, milk-based sweet confectionery, is the author's must-try treat.

4. TIFFIN THE INDIAN KITCHEN, 2536 W. DEVON
Two words: Date Night! Bring your own booze; let the Tiffin folks bring the *biryani*.
Can't-Miss-Dish: The mega-garlicky *naan*. You'll use it to sop up every delicious bite.

5. VICEROY OF INDIA, 2520 W. DEVON
Got a big group? There's room for everyone at Viceroy — and you'll eat like royalty.
Can't-Miss-Dish: The platters are enormous, so if you're hungry, go with any of them.

6. SABRI NIHARI, 2502 W. DEVON
You can't make a reservation at Sabri Nihari, but if you can't get a seat, they do deliver.
Can't-Miss-Dish: If you're a vegetarian, Sabri's samosas can't be beat. Carnivores, go with the *nihari*, beef stewed with bone marrow.

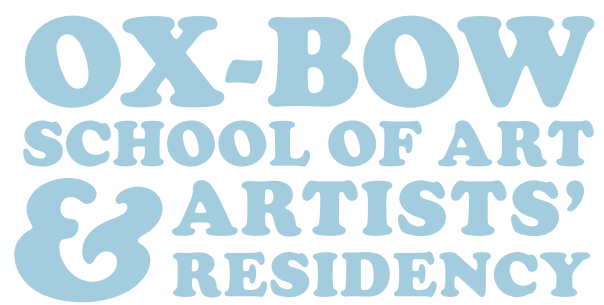
7. GAREEB NAWAZ, 2032 W. DEVON
If you want a lot of bang for not a lot of buck, this is the place for you. Cash only!
Can't-Miss-Dish: If you're feelin' spicy, order up a plate of chili chicken.

towards a pastry shop and restaurant called Sukhadia's (2559 W. Devon) and ordered one coconut *barfi* to share between the three of us. Basically a caramelized cube of coconut, it actually made me think of an Ecuadorian dessert I know called *cocada*. Our sweet indulgence contained enough sugar to leave us all feeling more than satisfied.

On our way back, sitting on the bus headed toward the Loyola stop, I could not help but feel that my meal left me with a sense of home. The atmosphere of a family neighborhood, combined with a full tummy, made me recall the familiar sensation of leaving my grandma's house after a plentiful dinner. What else could I ask for on a chilly Sunday? My Indian meal had really been food for the soul.

As we say back home in Ecuador, *Barriga llena, corazon contento*: Full stomach, happy heart.

Gabriela Brown Perez (BFA '18) is a frequent contributor to F Newsmagazine. She loves book covers, TED talks, and mangos.



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STOP THE FRENCH PRESSES!

Examining the 'coffee bro' phenomenon

by Jennifer Spadaccia

What exactly is a coffee shop bro? The definition is debatable and subjective so it's up to you to decide. I began this operation with a vague idea of what a coffee shop bro could look and act like, but stereotyping is never good; I needed to do some research. I also wanted to visit a place I hadn't been before, so I selected a local brew unique to Chicago, and went from there. I've tasted Dark Matter's delicious coffee many times before, but I'd never been to a coffee shop that is exclusively Dark Matter. After receiving a sound tip from an anonymous cohort, I made my first stop at Dark Matter Coffee on Western Avenue at the cusp of the Ukrainian Village.

I brought my computer and book to hide behind while secretly spying on all of the coffee drinkers. It turns out that Dark Matter is not a place you can camp out at for hours. It's small, only one room, and the tables and chairs are sprawled out on the sidewalk. The line was already out the door when I arrived at 11 a.m., full of people eagerly awaiting their turn. As it was steaming hot and I was carrying a heavy backpack, I was not too hasty to order a hot coffee and join the sipping throngs sitting outside. I did a cursory walk through the shop inside and felt like I was at a venue for a punk concert, except it probably smelled much better (although I've never actually ever been to a punk concert).

Everyone waiting in line was wearing a lot of black leather, quite an impressive feat considering it was 86 degrees in the shade. I know this is an article about coffee bros, but there were many more coffee shop gals that morning, and a considerable amount more of coffee furry friends. After delivering a quick scratch behind the ears of one particularly friendly pug, I was on my way to the next recommendation: C.C. Ferns in Humboldt Park.

I didn't know what to expect when I walked into the Humboldt hang, but certainly not what greeted me. It was like stepping directly into an Ernest Hemingway novel, or the film "South Pacific." The walls were decorated with vintage advertisements depicting colorful vacations to Havana and Hawaii. I was so distracted by the display of cigars and the retro crystal vodka glasses lining the walls, I momentarily forgot why I was here. Re-focus: Coffee bro observation time.

I order my drink (latte, small. Yes, I'm boring), and find my way to a squashy armchair in the corner where I have a perfect vantage point of all the customers. I hope nobody notices my blatant staring.

COFFEE BRO NO. ONE

Grey cargo shorts (yes, he had items sticking out of every single pocket!) and baseball cap with a green dinosaur printed on the back. He is wearing black hipster glasses (I am too, but just for fun because they make me feel smart, and I like dressing up on Sundays). He's typing on his laptop with one hand while eating a cashew Larabar with the other. The supreme multitasking is impressive.

COFFEE BRO NO. TWO

Black jeans and black Vans. He has tattoos up and down both arms. I'm curious if there are tattoos up and down both his legs, but alas no way to tell unless I ask. (Update: I asked, and he does in fact have tattoos coating both his shins.) Jacob — he told me his name — has a full beard and has been taking pictures of the tin ceiling since he arrived. The coffee gal sitting next to him has platinum blonde hair and black eyeliner painted almost to her ears. I make a mental note to attempt that look at some point this week. She's drinking an iced coffee while Jacob is sipping something out of a tiny glass jar, and I don't inquire as to its contents. His blonde friend also has tattoos but many more, mostly flowers, that blossom all over her hands, arms, shoulders, and neck. They are definitely super cool people and I am definitely freaking them out with all of my attention.

COFFEE BRO NO. THREE

Clean-cut dude. He's donning fitted jeans and a dark blue button-up shirt, complete with a handlebar mustache. He's wearing black Vans too, but orders what looks like plain black coffee. Ah, but wait, he's asking for sugar, and not just any kind of sugar: brown coconut sugar! I didn't even know you could make sugar from coconuts.* Thank you clean-cut dude, for teaching me something new today.

COFFEE BRO NO.S FOUR AND FIVE

They sit across from each other, perched on wicker chairs with their feet sharing a velvet foot rest. Both wear black glasses similar to mine and are deep in conversation about the oil crisis (real talk), Trump (real talk squared), and the seventh Harry Potter book (the realest talk of all). I'm in agreement with them that the seventh book was extremely disappointing, but I won't get into that now. They're both wearing more or less the same outfit: dark plaid shirts and khaki cargo shorts, apparently part

of the coffee bro uniform. Coffee bro four has his hair braided, and coffee bro five is rocking a combover — and I mean he is truly rocking it, something I never thought possible. I make brief eye contact with combover bro and quickly break the connection, but it is too late: He has noticed my spying and both bros are now whispering close together, while shooting me furtive glances.

I'm not sure if I should continue to observe these coffee drinkers, or if I have any validating conclusions to report after ample observation. I'm also not sure if it's the Dark Matter coffee being served, or C.C. Ferns itself, but the drinkers here have certainly been some of the most interesting of all the coffee shops I've frequented. I almost feel like we have become a little family here, simply because of all my creepy spying.

I realize that although it is a favorite pastime of mine, I rarely people-watch while in coffee shops, but going forward I should. My favorite coffee drinkers of the day are in fact a family of four, who have been playing Uno this whole time while speaking French. They are sharing one chocolate croissant among them. The little boy has just shouted "Uno!" triumphantly, and brandishes his winning card in the air. I take this as my cue to exit. As I leave, two men pass me on their way in, one of whom is holding a copy of Sylvia Plath's "The Bell Jar," the other cradling a small grey hamster in his hands. I pause on the threshold and think, 'Maybe just one more cup of coffee?' A moment passes, but I decide to let these two bros enjoy their coffee without my interloping eyes, and go about my day.

*Coconut sugar is in fact *not* made from coconuts, rather from the nectar squeezed from the coconut flower. Fascinating.

Jennifer is a writer in the MFAW program. She enjoys carving pumpkins and getting caught in the rain.



OUTER LIMITS

ORIGINS



DEMO PROJECT

Located downstate in Springfield, Illinois, the DEMO Project is a contemporary art gallery with a very particular back story. The small house has been slated for demolition since 2013, and will be demolished in early 2018 to accommodate new facilities for the Springfield Art Association. With the end in sight, I emailed founding members Allison Lacher and Jeff Robinson about their experience running the space.

“When DEMO was first getting started, the first six or so shows featured artists we invited so we could get started with a strong roster. From that call we set our programming, but we always left one or two slots open to have a little flexibility if we needed it or to invite an artist that seemed particularly right for our space. We posted a call every year and the majority of our shows came from responses to that call. When it was time, all DEMO partners would get together and review the materials, discuss the potential, and make decisions as a group. I’d say the one change I could note is that ‘later’ years at DEMO have started to see more curatorial projects, both from [outside] proposals and from us inviting curators, while the earlier DEMO years focused more on solo projects.” —AL



THE NEON HEATER

The Neon Heater is a contemporary art gallery in Findlay, Ohio. Founded in 2012 by Ian Breidenbach and Emily Jay, its name comes from the bright green heater in the corner of the space. I emailed Ian and Emily about their curatorial process and working with artists from Chicago and across the Midwest.

“When I started the gallery, I tried to keep my artistic and curatorial practices separate. They were two halves of one full output. There were ideas that didn’t necessarily fit with the work I was making, but I still wanted an outlet to explore them. Over the years, as my work has grown more socially conscious and my curatorial style has become more and more conceptual, they’ve started to mingle.” —JB



PROJECT 1612

I also contacted Project 1612 in Peoria, Illinois. Project 1612 is a project space located in the detached garage of artist and curator Jessica Bingham. Exhibitions at Project 1612 usually only last the length of the opening, which gives an immediacy and urgency to the work. I talked to Bingham and co-founder and co-curator Alexander Martin, about connecting with their community and curating Point 1612, a miniature version of the main space.

“The genesis of Point 1612 was twofold. We were doing an event where we were presenting on the space and wanted to make a maquette. As we were planning, the design of the maquette became more permanent. We also wanted to plan for the future so that if we move, a part of the space would be able to come with us. Having the smaller space alongside [Project 1612] now offers different ways in which to engage audiences and artists. We have had artists curate the smaller space as they work in the larger one; we have had artists work in both spaces for the same show. We feel like this adds more to the conversation and shows the capabilities of really anywhere operating as possible space in an accessible environment.” —JB

Art outside the city

by Richard Medina

With so many galleries, residencies, and alternative art spaces in Chicago, it can be tough to imagine contemporary art thriving outside the city — but it definitely does. I decided to contact several art spaces in the Midwest to learn about cool things happening outside the city limits and to ask about various aspects of their work.

Richard Medina is an artist and curator.
He listens to music and likes eating breakfast.

CURATORIAL PROCESS

“We have a higher turnover than most spaces [because] we present a show every month and have two galleries. That is a lot of management, manpower, and resources — right now, the DEMO team is very sincerely tired. DEMO will come down in early 2018; I know that the team needs a rest. It will also be important to see the response from the community when DEMO goes away, and we need to really absorb the project once it ends. We need to consider, ‘What just happened?’ and think about, if there is something to come next, ‘What does it need to be? How does that evolve from DEMO to serve our community best?’ We have no immediate plans. If something does happen, it certainly won’t happen right away. But we haven’t ruled anything out. Anything is possible.” —*AL*

COMMUNITY

“Springfield has been a good audience; we’ve had many local supporters over the years. It’s helped that we’re directly next to the Springfield Art Association (SAA). A lot of the time we have our openings on the same night, so we get the SAA crowd wandering to DEMO. They tend to be an older and more conservative crowd, but they’ve always been curious and have voiced their support for something new and more progressive. I think the community realizes that contemporary art is important to the future of Springfield, but I’m not sure they know what to make of that or what to do with it. But we have loved this community and will always value the support we have received. Sometimes our shows will mystify an audience, but we’ve never seen that as a bad thing.” —*AL*

RELATIONSHIP W/ CHICAGO

“DEMO has a great relationship with Chicago and I would say that over the years the majority of our artists have come from Chicago, though we have exhibited artists from all over. It helps to have the proximity and the in-state reputation. I think Chicago Artists Resource (CAR) has been key in reaching Chicago. Plus, a lot of our own personal network is in Chicago, so there’s cross-pollination. Chicago has shown us a lot of love and [has] helped to propel our space, and we certainly have a lot of respect for the Chicago community. I think at first we really had to earn our reputation because people within the state were so quick to disparage Springfield or anything that was happening here. I’m so happy to see that perception has truly diminished.” —*AL*

“The curatorial process is quite fluid. We try to answer a question or address a larger theme each year. This year, we sat down right after the inauguration to sift through the open-call submissions. We were pretty shaken at that point, and were asking ourselves, ‘Who are we now? What are our responsibilities as artists in this world?’ We chose artists whose work addressed in some way what it meant to be a creator, an artist, and also just a human being in a world so seemingly askew. We always leave up to the artist what work is shown. We like to say that we don’t curate the work, we curate the artists. When Emily joined the gallery, we really entered into the second phase of the space. Now it’s more of a conversation, which has been good, and, in my opinion, has really pushed us forward.” —*JB*

“The art community of Findlay has really embraced our presence. Twice a year there is an artwalk that draws crowds in the hundreds up to the space. For these openings, we try to bring in artists from further away and curate shows that perhaps challenge traditional ideas of what art is. For the most part, the community has really responded favorably to these shows, and it’s been able to start some really meaningful conversations. We’re in the process of trying to reach out to the community in a more meaningful way, particularly by getting local colleges involved in the space. We’re currently planning our seventh year of exhibitions, and I think I’m allowed to divulge that we’re going to see a bit of a convergence of the conceptual narrative frameworks from our personal work and the shows we curate, so stay tuned for that.” —*JB*

“When people closer to the coasts say they’re ‘going to the city,’ they mean one of two places — but it’s a good day’s drive to New York and at least two days to Los Angeles. Being in the Midwest, Chicago is our city. We’re able to get [to either coast] and back in a day if we need to. Being where we are, most of our contact [with artists] before the work arrives is digital. The proximity to Chicago has really allowed for us to make a lot of friends, do studio visits, and actually see the work. Over the years, we’ve had the chance to show quite a few Chicago based artists, [but] it’s never necessarily been because of the proximity, but rather for the quality of their work.” —*JB*

“We send out a call that has a deadline on November 1. After the call is completed, we gather as an organization and go through the applicants, organizing them into ‘yes,’ ‘no,’ and ‘maybe.’ After that, we narrow it down until we fill the show spots for the year. Sometimes we’ll have a spot open for an exhibition and contact artists to see if they are interested in showing. With Point 1612, it is an ongoing call and we curate as we get applicants. Our first year curating was a little bit hectic, but as we have gone on, the process is more streamlined.” —*JB*

“The Peoria community has had a very positive response to our programming. At first, it felt like we were on the periphery of everyone’s radar. They knew about us from articles or seeing us online, but had not experienced the space for themselves. But as we have gone on, we have been getting more people from the community coming to the exhibitions and enjoying them. I think we provide shows that are not often witnessed in the Peoria area, so it piques people’s interest.” —*JB*

“I would say it is a good relationship. We get a lot of artists that come in from Chicago, so the communication between Peoria’s art community and the Chicago art community has been increasing. We have also gotten involved with groups from Chicago such as 60 Inches From Center in trying to connect the central Illinois arts community to Chicago’s.” —*JB*

IN RETROSPECT

Alphawood's 'Then They Came For Me' reflects on U.S. Japanese internment camps

by Raghav Rao



were forced to sell all the possessions they couldn't carry, often for pennies on the dollar. A Russell Lee photograph, "Los Angeles, California (April 1942)" shows two white farmers examining the abandoned tractor of a Japanese-American farmer, presumably for the taking. There is no compassion, only opportunism.

The exhibition also traces the journey of the detainees from their temporary lodgings to more permanent internment camps across America, including the Minidoka and Heart Mountain camps in Idaho and Wyoming, respectively. Together these camps housed approximately 23,000 detainees. The Minidoka camp is now commemorated as a national historic site; Heart Mountain was made a landmark in 2007. The examination of the permanent camps shows the struggle for normalcy the detainees experienced. They organized sports, set up schools, worked for a pittance to support the war effort, and even published high school yearbooks.

The personal objects and documents that belonged to the detainees form the heart of the exhibition

Contemporary art finds a place within the exhibition both as a response to the incarceration and as a way to convey daily life in the camps. For example, visitors are offered blown-up excerpts of Mine Okubo's "Citizen 13360," an autobiographical graphic novel. One particularly memorable set of panels conveys the indignity of life in converted horse stables during the forced migration.

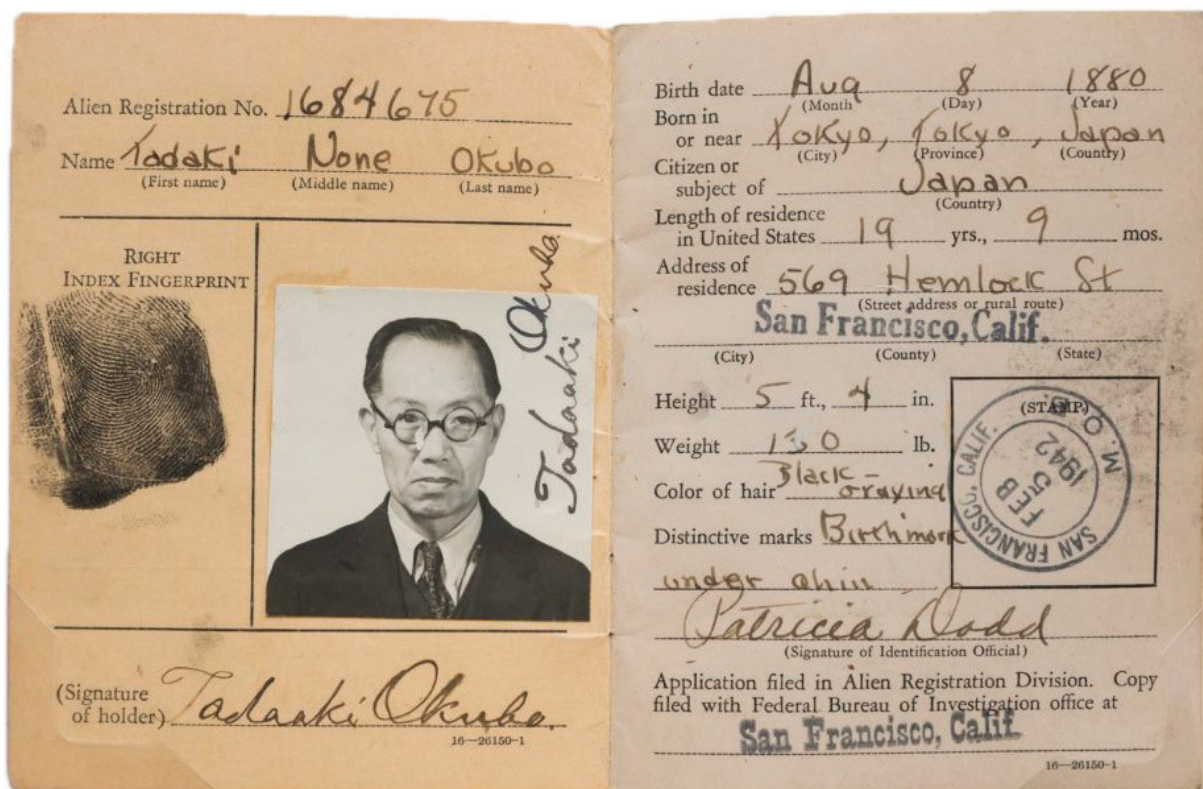
The experiences of fringe groups are not overlooked here, emphasizing the care the curators have taken with "And Then They Came For Me." There are stories from smaller camps, as well as information regarding the unfortunate experience of several thousand Japanese-origin Latin Americans who were unfairly extradited to the United States and subsequently deported at the end of the war.

The exhibition is also courageous enough to make an explicit connection between incarceration and contemporary politics. A public art piece, "Future Internment Camps," by Plastic Jesus, mimics an official notice and alludes to Executive Order 9066, but attributes it to the current administration instead of Roosevelt. The documentary film, "And Then They Came For Us," by Abby Ginzberg and Ken Schneider, is screened daily within the exhibition and draws a direct link from the incarceration of Japanese citizens during WWII to the discrimination faced by Muslim-Americans after 9/11.

Chicago is a fitting site for such an exhibition: A large number of Japanese Americans were resettled on the city's near north and south sides after the war. It was particularly gratifying to see a letter from the School of the Art Institute of Chicago (SAIC) accepting a former detainee into the class of 1943.

As Alphawood Gallery's first-ever original exhibition, "Then They Came for Me" is an extraordinary feat. To journey through the collection is to experience history through art, to feel it as though it were all happening today. The show carries an urgency that suggests its curators felt it necessary to remind us of a dark chapter in American history, not just for the sake of those who suffered while it was happening, but for our own sake, now.

Raghav Rao is a first-year student in the MFA Writing program.



IMAGES FROM TOP TO BOTTOM:

THEN THEY CAME FOR ME: INCARCERATION OF JAPANESE AMERICANS DURING WWII AND THE DEMISE OF CIVIL LIBERTIES, at Alphawood Gallery (2401 North Halsted Street, Chicago) continues through November 19 and is free and open to the public. *Photo by Raghav Rao*; **ALIEN REGISTRATION IDENTIFICATION CARD FOR TADAACKI OKUBO, 1942**. JASC, Okubo Family Papers. *Photography by James Prinz*.

Mama, I want to go back to America," said a young girl upon arrival at the Tanforan Detention Center in San Bruno, California. At Alphawood Gallery's latest exhibition, "Then They Came For Me," we learn that the young girl was one of 120,000 American citizens and legal residents incarcerated by the U.S. government during World War II.

"Then They Came for Me" was created in partnership with the Japanese American Service Committee (JASC) and is the first original exhibition mounted at Alphawood. At its essence, it is an exhortation to all Americans to remember the many injustices brought on by the incarceration of Japanese Americans and to remember that such events could happen again should we fail to cultivate vigilance and empathy. The exhibition consists of hundreds of photographs by Dorothea Lange, Ansel Adams, Hikaru Iwasaki, and others; video footage of interviews with

former detainees; personal objects; documents; and other historical materials. Designed as a narrative journey, the exhibit begins with the climate of racial intolerance in the decades before Roosevelt's controversial Executive Order 9066, which authorized the forced removal and imprisonment of the Japanese American population across the West Coast.

The photographs, artwork, and objects take the viewers through the lived experience of the detainees, which involved forced migration, attempts to establish normalcy in the camps, and eventual resettlement throughout the United States. Through the thoughtful yet uncompromising collection, the exhibition reconstructs a historical moment in both individual and collective terms.

A pile of luggage — on which the owners carefully stenciled their names — dominates the main foyer of the exhibition. It's a sobering reminder of how in the weeks leading up to their deportation, Japanese-Americans

WHERE'S THE KOONS

A famous artwork gifted by Jeff Koons will be auctioned off to fund student scholarships at SAIC. So why haven't we seen it?

by *Cat Debacker*

A blue glass ball on a stool worth precisely one million dollars — which students will never see — has been donated to the School of the Art Institute of Chicago (SAIC). Jeff Koons, the unofficially-crowned King of Kitsch, gifted his canonical “Gazing Ball,” which will be auctioned to establish the Jeff Koons Scholarship Fund for undergraduate students.

“Gazing Ball,” perhaps best known to the public as the blue orb between Lady Gaga’s legs on her 2013 “Artpop” album cover, has floated into the annals of art history. Koons has replicated 35 masterpieces in oil on canvas — from Leonardo da Vinci’s “Mona Lisa” to Vincent van Gogh’s “Wheatfield with Crows”— except the paintings now feature a blue glass orb on a small shelf, smack dab in the middle of each one.

Koons’s gift has already amassed more than \$46 million in donations for Beautiful/Work, a campaign for the school that “ensures SAIC attracts the most talented students and faculty, continues to offer innovative and creative programming, and remains a world leader in art and design education throughout the 21st century and beyond.” Additionally, SAIC alumni have raised \$10.5 million.

According to James Yood, art history professor and Dean of the New Arts Journalism Department at SAIC, alumni frequently contribute their work to the school.

“[Alumni] are aware that they will be tapped from time to time to contribute and support the school,” said Yood. “They’re happy to help.”

Yood is currently coordinating “Beautiful/Night,” an auction of artworks from twenty-five SAIC alumni to be held March 2. Each piece is valued at around \$5,000 and will be sold to support students and faculty.

While there is some contention on whether or not Koons spent even a single semester at SAIC, his time here was enough to establish a connection to Chicago that the artist has carried with him throughout his career. Koons spoke at SAIC’s 150th anniversary celebration and received an honorary doctorate from the school in 2008.

Despite Koons’s love affair with SAIC, there seems to be a consensus among students aware of the acquisition of “Gazing Ball” that it’s odd such a notable artwork — meant to fund student scholarship — will not be available for viewing. The ruckus is less about the endowment itself and more on the dissociation of the artwork from the student body.

Hylee Won, a graduate student in New Arts Journalism, only learned of the acquisition because she overheard me questioning the Art Institute’s help desk. Won was confused by the lack of buzz surrounding the sculpture.

“I didn’t realize it wasn’t made accessible to view,” she said, “I don’t understand why not. I would think that both Koons and SAIC would want the artwork to be recognized and publicized more, especially to the student body.”

There are logistical reasons for not showing the work, says Yood. To put “Gazing Ball” up for viewing, SAIC would have to purchase more insurance, hire guards, and release information to the press. It’s easier to keep it safe and locked away until the auction.

Budgie Birka-White (MA ’19), a graduate student in Art History, worked at the Gagosian Gallery in California, which represented Jeff Koons. Her personal interactions with the artist illustrate the general feeling amongst many SAIC students toward him, too.

“He basically runs an art factory,” said Birka-White. “People think he uses scripts because he talks in a such a controlled way, which doesn’t align with the art he’s making. He’s awkward, but nice in person. If you’re



making money, are grateful for your education, and are in a position to donate, I think that’s the right thing to do.”

It seems that the issue SAIC’s student body takes with Koons could be akin to that one uncle who hugs you a little bit too long at parties. It’s nice to see him at the family reunion, but you can’t help but feel that there’s an ulterior motive to his presence. It’s no stretch to see that SAIC friends and family genuinely appreciate Koons’s contribution to the institution’s coffers. This is undoubtedly an image boost for Koons and SAIC, since he is one of the most famous artists alive.

In a press release from his traveling retrospective two years ago, Koons said that the “Gazing Ball” “represents the vastness of the universe, and at the same time, the intimacy of right here, right now.” When looking at these objects, the viewers see themselves reflected in the perfect surface, as well as in the famous painting, imprinting the viewer into history. “This experience is about you,” said Koons. “Your desires, your interests, your participation, your relationship with this image.”

It is unfortunate that the student body of SAIC will not have a chance to directly interact with his gazing

globe. Still, we are benefiting from Koons’s affection and admiration for our school. We should think of this acquisition less in terms of monetary value and instead as a labor of love, regardless of whether or not we find that love genuine. The meaning behind this work, not only entrenched in contemporary visual artistry but within the deep well of history, makes us students feel that much closer to greatness.

You can spot Cat Debacker (MANAJ ’18) in any room by her fervent use of curse words and winged eyeliner.

The issue the SAIC student body takes with Koons could be akin to that one uncle who hugs you a little bit too long at parties.

OPENINGS

INDIA MODERN: THE PAINTINGS OF M. F. HUSAIN

WHEN Through March 4, 2018

WHERE The Art Institute of Chicago
111 S. Michigan Ave., Chicago, Illinois

In conjunction with the 70th anniversary of Indian independence, the Art Institute of Chicago presents a special installation of eight large-scale triptychs by painter, M. F. Husain. “India Modern” will be on display throughout the museum’s Asian galleries.



HEAVEN AND EARTH: ALEXANDER CALDER AND JEFF KOONS

WHEN Through March 31, 2019

WHERE The Museum of Contemporary Art Chicago (MCA), 220 E. Chicago Ave., Chicago, Illinois

The cheeky pop ethos of Jeff Koons meets the weightless mythicity of Alexander Calder’s sculptural pieces in a surprising dual exhibition developed in part with the MCA’s 50th anniversary. Two very different artists successfully bounce off one another in a show of aesthetic and conceptual contrast.



KEITH HARING: THE END OF THE LINE

WHEN November 17, 2017 through March 11, 2018

WHERE Cranbrook Art Museum
39221 Woodward Ave., Bloomfield Hills

In 1987, Keith Haring created his landmark temporary mural at the Cranbrook. Thirty years later, the museum revisits the work, documenting the project and bodies of work made following its completion and before Haring’s death in 1990. An important overview of the critically-acclaimed artist’s final years.



VEILED MEANINGS: FASHIONING JEWISH DRESS, FROM THE COLLECTION OF THE ISRAEL MUSEUM, JERUSALEM

WHEN November 3, 2017 through March 18, 2018

WHERE The Jewish Museum
1109 5th Ave. at 92nd St., New York, NY

Developed with pieces from the Israel Museum’s costume collection, “Veiled Meanings” is a comprehensive visual showcase of traditional, rarely viewed Jewish garments from over 20 countries.



IMAGES FROM TOP TO BOTTOM

M. F. HUSAIN, “TRADITIONAL INDIAN FESTIVALS,” 2008–2011. Usha and Lakshmi N. Mittal. *Photo* © *The Victoria and Albert Museum, London*; **ALEXANDER CALDER, “ORANGE UNDER TABLE,”** c. 1949 © 2017 Calder Foundation, New York/Artists Rights Society (ARS), New York. *Photo: Nathan Keay, © MCA Chicago*; **KEITH HARING AT CRANBROOK ART MUSEUM, 1987.** Photograph by Tseng Kwong Chi, 1987 © Muna Tseng Dance Projects, New York Art work. © *Keith Haring Foundation, New York*; **WOMAN’S COAT, BUKHARA, UZBEKISTAN, LATE 19TH CENTURY.** Brocaded silk, ikat-dyed silk and cotton lining. The Israel Museum, Jerusalem, B64.I2.4226. *Photo* © *The Israel Museum, Jerusalem by Mauro Magliani.*

& CLOSINGS

Art to see and when to see it

by F Staff



JOSÉ LERMA: NUNQUAM PRANDIUM LIBERUM

WHEN Through December 2, 2017

WHERE Kavi Gupta Gallery
219 N. Elizabeth St., Chicago, IL 60607

Spanish artist José Lerma has transformed the gallery space into a 1980s, powder blue version of heaven based on the 1757 fresco “Allegory of Merit Accompanied” by Giovanni Battista Tiepolo. The immersive installation explores signifiers of wealth, excess, and the transgressions of the upper class.



DRAWING IN SPACE

WHEN Through January 21, 2018

WHERE Des Moines Art Center
4700 Grand Ave., Des Moines, Iowa

Situated throughout the Des Moines museum marvel, the I.M. Pei Building, “Drawing in Space” features the work of artists exploring line and space, but with a twist: The only material used is tape. If site-specific, overpowering installations are your jam, this may be worth the trip out of town.



HEBRU BRANTLEY: FORCED FIELD

WHEN Through November 26, 2017
(Extended through January 7, 2018)

WHERE Elmhurst Art Museum
150 S. Cottage Hill Ave., Elmhurst, Illinois

Bronzeville native and Chance the Rapper collaborator Hebru Brantley is known for making dynamic public art across Chicago. You can experience his sculptural installations and large-scale paintings, which pay homage to pop culture icons, Japanese anime, and comic book heroes in Elmhurst. Now through January.



ITEMS: IS FASHION MODERN?

WHEN Through January 28, 2018

WHERE The Museum of Modern Art (MOMA)
Eleven W. 53rd St., New York, NY

Through 111 pieces of iconic clothing and accessories, the Museum of Modern Art explores the past, present, and future of style. From the Little Black Dress to the iconic leather jacket, “Items” maps out the history of garments and how they’ve managed to transform our cultural landscape.

IMAGES FROM TOP TO BOTTOM:

JOSÉ LERMA, INSTALLATION OF NUNQUAM PRANDIUM LIBERUM, 2017. Image courtesy of Kavi Gupta; NUMEN/ FOR USE, “TAPE DES MOINES,” 2017. Photo Credit: Rich Sanders, Des Moines; HEBRU BRANTLEY, “BOY, RUN (EXTENSION),” 2017. Photography by James Prinz; WHITE T-SHIRT. Image courtesy Shutterstock/SFIO CRACHO.

ONE YEAR LATER

ONE YEAR LATER

The night of November 8, 2016 had us all glued to the TV to watch election returns. Most mainstream media outlets predicted Hillary Clinton would win the presidency by a large margin, but around 10 p.m., it became clear that Trump was in the lead and would soon take the most powerful office in the world. + Many members of our community, though not all, were shocked at this turn of events. President Elissa Tenny organized two Post-Election Community Gatherings where students shared fears about Trump's agenda and connected with others over the dread of having a president who had recently been outed as a sexual predator. + There are those in our community who voted for Trump; plenty of others were not at all surprised at his victory. Regardless, it's the one-year anniversary of Trump's triumph, F Newsmagazine decided to find out what a few SAIC community members have been up to vis-à-vis POTUS and the actions of his administration. Visit FNewsmagazine.com for more of these stories.

INFINITY GROUP

perspective
public
with

AFFINITY GROUPS

STUDENTS

STUDENTS

KATE PRITCHARD, MFA '19

"My work is deeply connected to women's sexuality, choices, and empowerment. After the election, it seemed more relevant than ever. I began to focus on Trump's time as owner of the Miss USA-Miss Universe pageant. I have since created several pageant sashes with protest slogans and hashtags. It felt cathartic as well as useful. I have continued working with beauty pageants as a vehicle for dissent."

DRISCOLL, MFA '18

end is in the military, train
terrified he will get
over an ill-con
a piece

BRIAN DRISCOLL, MFA '18


...women's sex...
...ever. I began to focus on...
...of the Miss USA-Miss Universe...
...created several pageant sashes with...
...d hashtags. It felt cathartic as well as...
...continued working with beauty pageants

IAN DRISCOLL, MFA '18

"My best friend is in the military, training to be special forces. I've been terrified he will get sent to North Korea to be killed over an ill-conceived tweet. This summer, I worked on a piece examining the abstract idea of sending 40,000 troops putting actual human bodies at risk. The work features obsessive mark-making: a nude, a vulnerable image of my friend the soldier, and appropriated images from 1940s and 1950s war comics that romanticized combat in popular culture when Trump was a child."

WILLIAMS, MFAW '19

...sidency has increased I...
...countries that I...
...diplomacy I...
...spe...



EMILIO WILLIAMS, MFAW '19

WILLIO WILLIAMS, MFAW '19

"Trump's presidency has increased my need to work more with artists from countries that he is scapegoating, such as Mexico. Personal diplomacy has become more urgent, so now I'm committed to spending more time and resources in Mexico and more of my creative energy learning about countries and artists on Trump's hit list."

FACULTY

RUTH NEEDLEMAN, LECTURER, LIBERAL ARTS

"I was out of the country preparing to return home when my friend called at 6 a.m. to tell me Trump was president. I thought she was kidding. I never wanted Hillary but Trump meant irrational racist attacks on all oppressed peoples, from Black youth and immigrants to Venezuelan citizens. [I knew] it would be more important than ever to connect the dots and merge our struggles for justice, peace and equality."

"All of my time, it seems, is focused on the struggle for justice, whether I am writing, researching or protesting. I helped form the Northwest Indiana Resistance, which has led the battle against bans, walls and deportations at the Gary Airport. I have occur every Friday morning, taking immigrants from the whole Chicago area and Milwaukee and Indiana to the Mexican border. [I also] use my Thursday night radio program to educate and rally the troops. I have been 'resisting' the evils of capitalism for more than half a century, so on one level, nothing has changed in my life."

LEE BLALOCK, ASSISTANT DIRECTOR/ASSISTANT PROFESSOR, LOW-RESIDENCY MFA PROGRAM; ASSISTANT PROFESSOR, ART AND TECHNOLOGY STUDIES

"Having always acknowledged the fused boundaries between art and life, the [Low-Residency MFA Program] faculty present for the most recent summer residency consciously made room for post-election contemplation, organization, and resistance in various forms. Even the group HIVE] leading up to the Visual and Critical Studies Thesis Symposium "Making Out," illustrated the possibilities of collaboration through remote practices in a beautiful way. Even the earliest conversations offered a vision of poetic resistance in light of the current climate of social and political division. Seeing the installation, I felt nothing but appreciation for the work of HIVE. The invitation to enact and witness acts of tenderness wields a great deal of power."



NELLIE KLUZ, FACULTY ADVISOR, EXTV

"It is all about amplifying students' time-media work and the ExTV staff makes it a safe space for all different kinds of work through our platform, including suppressed in the outside world by on Chicago's public area."

"I submit student anyone been by their

"As an Aboriginal/Indigenous Black person living in America, the Trump win didn't affect me or most Black people. My people have been dealing with injustice in America since the day it was established. Actually, Trump getting elected was the best thing that could have ever happened to Black people. No longer can America say racism doesn't exist anymore when the president advocates a racist agenda."

"I thought it was amusing to see non-Black students cry and complain about Trump because non-Blacks are now saying for years. Before the Trump election, I saw people in my community working hard to improve the social status of Black people in America. My ancestors have made it through the horrors of America since 1619, and we will here to fight another day. I been doing shit my people — and nobody gon' stop that."

"The election of Trump was a shock but ultimately not a surprise. His values represent a lot of the values this country was built on and continues to perpetuate. The international chapters of Students for Justice in Palestine have always been organizing against oppressive government actions, from the Obama administration to the Trump administration's record \$38 billion in military aid to Israel, to the Trump executive orders anti-refugee, anti-immigrant anti-Muslim executive orders. We have been and always will be part of the resistance, no matter which administration happens to occupy the White House."

INBAL PALOMBO, STUDENTS FOR JUSTICE IN PALESTINE

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YASH RASTOGI, KHUSHMI MENTA, SOUTH ASIAN STUDENT ASSOCIATION

"The overwhelming pace of changes over the past year of the Trump administration has increased the urgency to resist and reflect. In light of the pervasive political atmosphere of bigotry, exclusion and fundamentalism both here and in India, we found ourselves more in need of reviewing what we as a group stood for, how we presented ourselves, and what values we promoted. Aware of the religious and exclusive connotations of our former name, Namaste, denotes, we have decided to change our name — and, through that, the direction our identity. We hope that our change will be the first step to creating a more inclusive and diverse community."

MY BODY, HIS CHOICE

How Trump's rollback of a birth control ruling could affect you

by Michaela Heidemann

In October, President Trump rolled back an Obama-era rule under the Affordable Care Act that required insurance companies to cover birth control. What does this mean for students at SAIC?



WHAT WAS THE RULE BEFORE?

Under the Affordable Care Act, the Obama Administration issued a mandate that removed the cost barrier to obtaining birth control. This meant that insurance companies were required to cover birth control without co-payment.



WHAT IS THE RULE NOW?

The rule now rolls back the requirement that employers must include birth control coverage in their health care plans if they have religious or, more broadly, "moral objections" to paying for such healthcare.



WHY DID THEY CHANGE IT?

The primary reason the White House gave for issuing this rollback was that of religious freedom. The President's administration said in a statement that the "application of the mandate to entities with sincerely held religious objections to it does not serve a compelling governmental interest."



WHAT ARE THE IMPLICATIONS?

According to a statement made to the Associated Press by Dan Mendelson of healthcare consulting group Avalere Health, the implications of the rule are not likely to be felt immediately. We do not know yet what the standard is for moral objections, and the changes will not, in most cases, come until next year when insurance providers re-up their plans. What we do know is that there were 200 U.S. employers who raised their objections to the Obama-era rule, and if they are exempted from providing contraceptive coverage, it will affect at least 120,000 women.

I spoke to Emily Lenz, a nurse practitioner at Health Services here at the School of the Art Institute of Chicago (SAIC) about how students at SAIC might be affected by Trump's actions:

F NEWSMAGAZINE: What might change if a student is on her parents' health insurance plan?

EMILY LENZ: The new mandate will allow any company or nonprofit group to exclude coverage for contraception if it has a religious or moral objection. Currently only exempt religious employers (like churches) are able to do this. Students could lose coverage for birth control. However, just because the mandate is being rolled back does not necessarily mean that a student's parent's company will change how they currently cover contraception.

F: How can they find out if their coverage has changed?

EL: Insurance companies provide information through brochures and websites. They will send updated information when policies and coverage change. If a student is on their parent's insurance, their parent will receive this information.

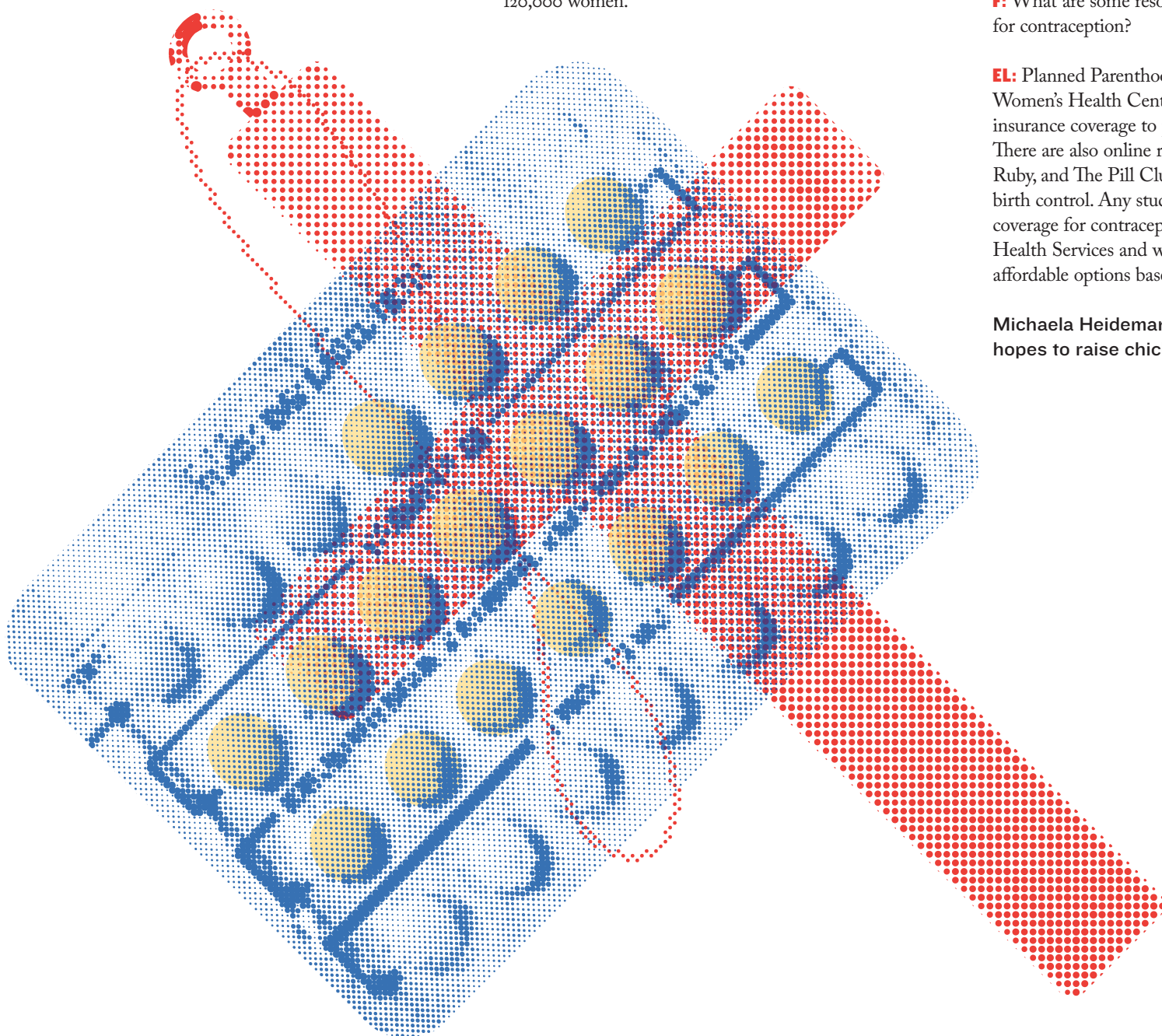
F: How will students on health insurance through the school be affected?

EL: SAIC would have to hold a religious or moral objection to providing contraception in order for this to change current coverage.

F: What are some resources for students looking for contraception?

EL: Planned Parenthood and clinics such as Chicago Women's Health Center work with people without insurance coverage to provide affordable contraception. There are also online resources such as Nurx, Prjkt Ruby, and The Pill Club that provide free or low-cost birth control. Any student who has concerns about their coverage for contraception are welcome to come to Health Services and we will work with them to explore affordable options based on their specific needs.

Michaela Heidemann is a first-year MFAW. She hopes to raise chickens one day.





THE NEW LOOK

Adjunct Professor of Art History, Gillion Carrara, founded the Fashion Resource Center (FRC) at the School of the Art Institute of Chicago (SAIC) in 1987. The FRC is one of seven special collections shared by SAIC and the Art Institute and stands as one of the world's only hands-on fashion archives. Thirty years after its inception, the vast research collection — which includes over 3,000 texts, 800 garments, and thousands of hours of runway show video — Carrerra and co-director Caroline Bellios are moving on to new opportunities and handing the reins to incoming director Alex Aubry. F Newsmagazine sat down with the key players to discuss the FRC's history and oh-so-fashionable impact at SAIC and beyond.

by Grace Anne Wells

ILLUSTRATION BY SACHA LUSK

CELEBRATING 30 YEARS WITH CHICAGO'S CHICEST COLLECTION

AN INTERVIEW WITH FASHION
RESOURCE CENTER (FRC) CO-
DIRECTORS GILLION CARRARA
AND CAROLINE BELLIOS

F: SO, HOW DID THE FRC COME ABOUT?

Carrara Probably more than 30 years ago, I attended meetings of the Costume Society of America. By traveling to those different cities for the national and local meetings, I was getting to know and admire a lot of curators. I went to various museums, [though] not school collections, because there weren't any. I was trying to figure out what we needed for the school community.

We started the FRC in a closet in the Columbus Drive Building, when the Fashion Department was just one room. [To document the items], I took notes; I put little notes on each hanger. The FRC became quite popular. Instead of waiting on faculty to donate garments for students, I began asking friends for donations. I was talking to wealthier friends and art collectors who were fashionable and I was listening to the directors of other collections on how to build a collection.

We moved into what is now the Fiber & Material Studies Department Textile Resource Center and were there for a number of years. I had a room down the hall that served as my office, but I'd have to constantly go back and forth. Once in a while I'd have a student assistant. Pretty quickly, a friend over at the museum's volunteer services said, "You know, we have people [interested in fashion] who want to volunteer but we don't have a fashion department." So she taught me how to interview and attract volunteers. That's how it all started.

Bellios I'd always heard that [Fashion Department faculty member] Leah Bowman really did say, "We need to start a collection" and asked Gillion to take it on. Leah was the chair of the department, and she hand-picked Gillion out of everybody, knowing that her skill set would be the best for developing and protecting this kind of collection.

F: CAROLINE, HOW DID YOUR INVOLVEMENT WITH THE FRC BEGIN?

Bellios I've been here for ten years. As Gillion said, she worked with various student assistants over the years, but it was difficult to create a consistent relationship because the students were always moving on. Finally, she was given leave by the administration to hire a second person to work in the FRC. It was a good fit for me because I had done an undergraduate degree at the University of Chicago that focused on research and reading. I had also done a fashion degree at SAIC. A space that involves both fashion and research was an



ideal place for me to work. Gillion hired me, and I've been working at the collection ever since.

F: HOW DO YOU GO ABOUT COLLECTING MATERIALS?

Carrara We keep very little. I go to events all over the city and people know me. I approach them and say, "Oh that's a great dress. Would you ever consider donating it?" That's happened quite a few times. We collect from individuals who have worn the garments. So, sometimes I call them and I go out and remind them that we had conversed.

We go to stores having sales here in Chicago and in New York. We are also quite friendly with some of the designers themselves and they donate garments. Retail stores donate garments, too.

It's expanded from just picking items from individuals in their homes. I'm always very, very, careful that we're not invited to clean out their closets. I'm not interested in that. What we want are significant garments. It's been a challenge. Very often, individuals keep those.

F: ARE THERE ANY SPECIFIC DESIGNERS YOU'RE LOOKING FOR?

Carrara We're always looking online for the young designers. We try to be as aware as possible of what's new, and we watch their progression. Caroline and I also agree that it's really important to get original Margiela, original Galliano, and original McQueen.

Bellios One of the challenges that we face is that we are a high fashion collection. [High fashion] skews

△ **STYLE, WISE** Directors Caroline Bellios (L) and Gillion Carrara (R) with a Mary Katrantzou dress.

Photo by Juan Carlos Herrera

very white, and male. So I don't want to name specific designers right now that I'm looking for. I am trying to track some younger designers who represent a more diverse group of interests. We really value student input; oftentimes, students will put someone on my radar.

F: HOW DOES THE FRC'S LIBRARY COMPARE TO LIBRARIES AT OTHER DESIGN SCHOOLS?

Bellios We are very unique, partially because of the materials we collect, but mostly because of the access we offer. We are a hands-on collection, which for a museum collection is not typical. We are not a museum, but we are a study collection.

The other thing that makes us very different is that we're browseable. Students don't have to make an appointment to come in, they don't have to request anything. You're free to wander into the wardrobe, and you're free to pick up any item or object that interests you. So, it really is student-driven. You're the one who is directing your own investigation. We find that other collections are impressed with that.

There are no other collections I'm aware of where you can take a 19th-century corset out of a box and touch it on your own. What's always been important to me about the FRC is the idea of touch: Being able to touch the fabrics and the materials is so important in understanding how they work with the body.



FASHION, FORWARD: ALEX AUBRY TAKES THE REINS

THE FRC'S NEW DIRECTOR HAS A LONGSTANDING CONNECTION TO SAIC

Thirty years ago, long before Alex Aubry walked the halls of the School of the Art Institute of Chicago (SAIC), his predecessor Gillion Carrara embarked on a journey like no other: She wanted to create a kind of "wardrobe library." Today, the collection is in Aubry's hands. Aubry, whose admiration for Carrara's work is palpable even over an email interview, comes to the collection weeks into its historic 30th year. Carrara, as well as co-director Caroline Bellios, have stepped down from their positions to pursue other opportunities at SAIC. Their departure marks the first time the FRC will be out of the control of Carrara since its founding in 1987.

"In a sense, I come to the FRC with my feet in many different disciplines and worlds," Aubry said. "It's that complexity and hybrid nature of my own research and practice that I also hope to impart to students."

Aubry graduated with an MA in Arts Administration and Policy from SAIC in 2013. Prior to attending SAIC, Aubry spent 12 years as an architect.

(He also holds an MA in Architecture from the University of Arizona.) In 2010, he began cataloguing the Ebony Fashion Fair collection at the Chicago History Museum, an archive created by Ebony and Jet Magazine publisher Johnson Publishing. His work there led to a position on the Chicago History Museum's curatorial team, which he held until his graduation from SAIC.

Over the past 15 years, Aubry has held a number of positions in fashion PR and marketing. Most notably, Aubry currently serves as the editor at large for Harper's Bazaar Arabia.

"Most of the Fashion Department faculty continue to practice professionally as designers, artists, researchers, and makers," says Aubry. "In my case, I publish and orchestrate photo-shoots for Harper's Bazaar Arabia."

Aubry first became involved with the FRC while teaching a continuing studies course on fashion history and theory with FRC founder Gillion Carrara. He also worked as a graduate assistant in the FRC during his time as a student.

Over the years, the collection has amassed over 3,000 published texts, 800 garments, and 800 videos of ready-to-wear and couture runway shows. It is one of the only hands-on fashion archives in the world, and almost certainly the only collection of its kind within a college or university. However, managing a collection of this scale is no simple task.

The collection is one of the only interactive fashion archives in the world. Students are free to touch any garment, book, or publication with ease; they don't even have to ask the librarian (though if they need advice, volunteers from the Art Institute of Chicago are available to help students each day). However, the hands-on nature means garments and books need regular care and are susceptible to damage.

**The collection is one of the
only interactive fashion
archives in the world.**

◀ **STRIKE A POSE** Incoming Fashion
Resource Center Director, Alex Aubry.
Photo by Emily Rich

In addition to the risks of interacting with garments, obtaining them at all is a challenge. The FRC builds its wardrobe almost exclusively with donated garments. This dependency on what others don't want limits the amount of contemporary garments and designers in the collection. Though a small budget for purchasing resources aims to remedy this issue, its application requires careful and calculated decision-making.

Aubry's extensive curatorial experience is more than enough to meet the needs of the collection. For four years, Aubry served as the Curatorial Director and a consultant for the Al Nahda Art of Heritage Collection in Riyadh, Saudi Arabia. "The collection's historic costumes and jewelry tell the story of Saudi Arabia and its women during a period of rapid transformation from a Bedouin society to an oil-producing nation," Aubry explained. "Today it is part of a charitable organization that teaches underprivileged and handicapped women embroidery skills in order to earn an income."

The broader social impact of Aubry's work is not lost on him. In the past, the fashion industry has been, as former FRC Co-Director Caroline Bellios put it, "very white and male." For Aubry, making space for diverse artists is imperative. "It's important for students to see themselves reflected in the programing we put together," said Aubry.

Seeing as Aubry is taking over for the founder, the stakes are high. It's unclear how drastically the collection will change under Aubry's leadership as long as Carrara remains on campus. Carrara, often seen dressed in black with large round frame eyeglasses, has fastidiously managed the collection for the majority of Aubry's lifetime. But Aubry says that the transition has been smooth.

"There isn't a single creative discipline that exists within a vacuum," said Aubry.

"My long-term vision for the FRC is to not only continue to support the Fashion Department, but provide a space for exploration and intellectual inquiry that is inviting to students and faculty from different departments."

Located in Room 735 of the Sullivan Building, the Fashion Resource Center is open from 9:00 a.m. to 4:00 p.m. Monday through Saturday. On Thursdays, you can stay until 6:00 p.m.

Grace edits F Newsmagazine's SAIC section. She didn't know what else to put in her bio, so just picture her chugging coffee somewhere.

FLIGHT OR FIGHT

Deportation protests at the Gary/Chicago International Airport rally against injustice

by Chris Zhu

As a column of windowless buses carrying dozens of illegal immigrants pulled into the Gary/Chicago International Airport, hundreds of demonstrators pressed against the fences demanding intensive immigration reform with chants of “not one more.” The airport has deported 19,501 immigrants as of April 2017, according to a FOIA request by SAIC instructor Ruth Needleman ...



△ Buses carrying immigrants for deportation arrive at the Gary/Chicago International Airport. The bus windows are covered with white panels so the immigrants are delivered in darkness. *Photography by Chris Zhu*

As a column of windowless buses carrying dozens of illegal immigrants pulled into the Gary/Chicago International Airport, hundreds of demonstrators pressed against the fences demanding intensive immigration reform with chants of “not one more.” The airport has been the site of 19,501 immigrant deportations as of April 2017, according to a Freedom of Information Act (FOIA) request by School of the Art Institute (SAIC) instructor Ruth Needleman, one of the event’s main organizers. Gary/Chicago International Airport does not take commercial flights.

Demonstrators were brought together on October 6 by the Northwest Indiana Resistance (NWI Resistance), which reached out to their Chicago-area network and brought in labor unions, immigrant rights groups, and community organizations. This was the third demonstration against deportations organized by Needleman (who helped form the NWI Resistance) and L.E. Whitman, a grad student in Communications at Purdue University. Needleman and Whitman have denounced the recent anti-immigrant rhetoric of the Trump administration, which they view as an attack on fundamental American values and a betrayal of working class people.

Union workers see agreements such as the North American Free Trade Agreement (NAFTA) — which creates competition between U.S. and Mexican workers despite the countries’ labor rights discrepancies — as instrumental in destabilizing the lives of workers on both sides of the border.

“People are being enslaved, make no doubt about it.” — Desde Rojas

“It’s an attack on the working class, it’s an attack on all of us,” said United Auto Workers Local 551 Vice President Scott Houldieson. “Trade agreements like NAFTA have ruined the lives of so many workers across borders. This trade agreement [allows corporations] to go wherever they want and extract profit from us at the cost of our humanity.”

Strikes and protests against immigrant exploitation and poor working conditions by Fight for 15, a campaign sponsored by Service Employees International Union (SEIU), have been met with success in California; major agricultural players like Driscoll’s have been forced to raise wages to \$10.50 per hour as of this year. Yet, H-2A visa carriers and undocumented immigrants employed by these same companies still face long hours, poor working conditions, and below-minimum wage pay.

“People are being enslaved, make no doubt about it,” said Desde Rojas, president of the Sacramento chapter of the Labor Council for Latin American Advancement (LCLAA). “They are being sent out into fields to work 14 hour days, and when they are sent back they get a small wage for one daily meal. That is slavery at its worst, and we’re talking about 80,000 [agricultural] workers.”

Event organizers like Susan Hurley, executive director of Chicago Jobs with Justice, have fought not only for immigrant and workers’ rights, but also for total reform of the American immigration system.

“It’s about both being both humanitarian and economical,” said Hurley. “We need to hold corporations and the wealthy accountable. The GOP’s actions have been morally repugnant and economically bad.” Other organizers echoed Hurley’s concerns that the



△ A World Atlantic charter flight sponsored by ICE, disguised as a Caribbean Sun plane, arrives ready to deport immigrants. *Photography by Chris Zhu*



White House’s plans for immigration, many under the Immigration and Customs Enforcement (ICE) are inhumane and disruptive to the lives of many.

“The people in the [ICE] buses are shackled hand to foot [...] and the worst crime committed in the last ten years by anybody on these buses was shoplifting or driving through a stop sign. It’s low-hanging fruit,” said Needleman.

On October 9, the White House proposed a Republican-sponsored deal to Congress including aggressive moves against both legal and illegal immigration through limiting the number of visas granted per annum and greater punitive measures for illegal immigrants. In the vision of GOP Republicans, illegal immigrants and Deferred Action for Childhood Arrivals (DACA) recipients whose status has expired

“Immigrants are vulnerable, society makes them vulnerable.”
— Rev. Leitzke

would be swiftly taken from their homes and moved into detention centers where they would await deportation.

The Gary City Council has in the past labored over whether or not to welcome into the city the GEO Group, a government contractor responsible for building 70 prisons in the US so far; the company wishes to build a new immigrant detention and processing center near the Gary/Chicago International Airport. Protesters have defeated two separate GEO efforts to build a prison in Gary. The GEO Group has been faced with accusations of poor prison living conditions, rampant sexual abuse, and wrongful death, all in the name of cutting costs.

“Immigrants are vulnerable, society makes them vulnerable,” said Reverend Timothy A. Leitzke, pastor of Trinity Lutheran Church Valparaiso, and an organizer of interfaith efforts against GEO projects. “The churches are divided on this issue, I know [...] but if you believe in God, you are with the immigrants — or you don’t actually believe what you say you believe.”

And as more immigrants continue to be deported via the Gary/Chicago International Airport, Indiana State Senator Eddie Melton has endorsed the efforts of anti-deportation protesters, union workers, and faith leaders. Melton has stated that “immigration issues, the DACA program, and dreamers will be in the discussion next year.”

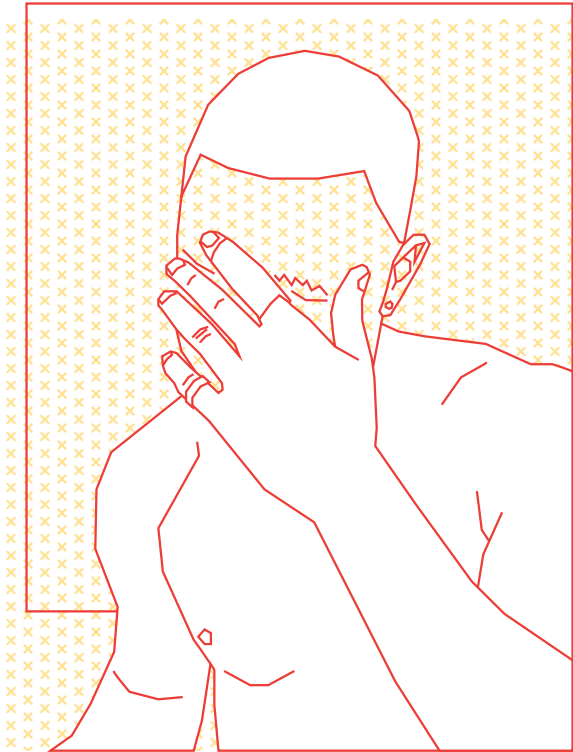
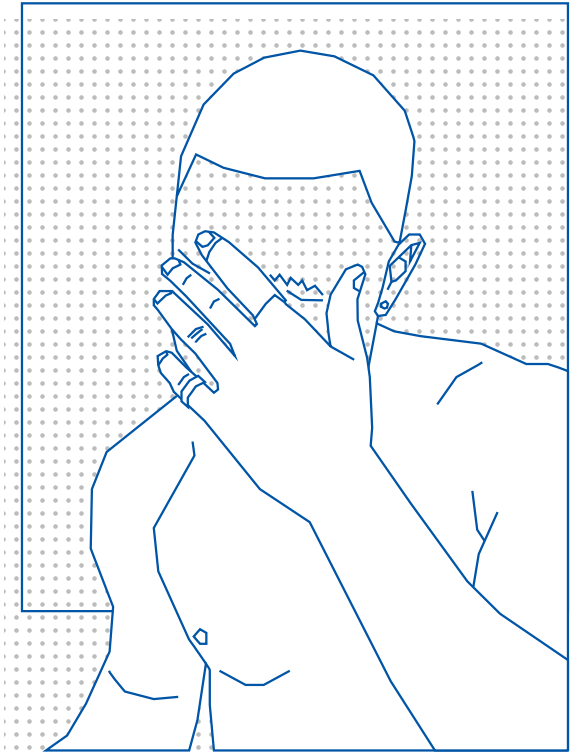
The next planning meeting for the campaign against deportations at the Gary-Chicago International Airport will take place on October 28 at 10 a.m. at the Jobs with Justice office at 333 S. Ashland Avenue.

Chris is a Visual Communications student interested in UI & UX design. He bikes, boxes, and bakes.

△ A Chicago Jobs with Justice organizer, who identified himself as Gilbert, cheers on speakers. *Photography by Chris Zhu*

▽ Hector Romero, a veteran who received an honorable discharge from the Army after two-and-a-half years of service, calls attention to the lack of care or benefits for immigrant soldiers. *Photography by Chris Zhu*





OCEAN OF CHANGE

A Year With: Frank Ocean’s ‘Blonde’

by Emily Rich

I bought Frank Ocean’s debut album, “Channel Orange,” on a day off from my job as a summer camp counselor after hearing that a) the album was brilliant and b) Ocean had come out as bisexual. That was in 2012, and I was still coming into my own sexuality. Frank Ocean became someone who was singing about me, for me, and that was immeasurably important.

Here are some things that happened in the four years between the release of “Channel Orange” and its 2016 follow-up, “Blonde”: I graduated from college; I came out; I left my dream job; I fell in love; I was fired from a job I didn’t like; I was broken up with; I came to terms with my mother’s depression; I was accepted into graduate school; I mourned a massacre of my community in Orlando, my hometown; I moved to Chicago.

Most of that happened in the last year-and-a-half during my wait for “Blonde.” So when August 20, 2016, rolled around, not only was my long wait over, it felt like a new beginning. I was waking up in a new apartment, in

a new city, beat down by recent events but ready for the comfort of Ocean singing about me, for me, again.

Here are some things that have happened since the release of “Blonde” a year ago: I finished writing a play; I made new friends; I had a reading at RhinoFest; I performed with Chicago Danztheatre Ensemble; my grandfather died; I made a playlist titled “Sad Gay” that is made up entirely of Frank Ocean songs and I listen to it when I’m feeling morose (and gay); I went through two smaller break-ups; it was revealed that my mother was only depressed because she had a massive brain tumor (which was promptly and deftly removed upon discovery); I survived my first Chicago winter. “Blonde” has been there for every minute of it.

My rollercoaster of a year attests to the versatility of Ocean’s work. “Blonde” exemplifies the way music salves wounds, past and recent. It shows how music can amplify triumphs. No matter how a day went, if it ended with “Blonde,” I was some kind of alright.

“NIKES”

I’m sitting on new furniture: a red chair big enough to fit three people snugly, but it’s just me. I’m awake ahead of my roommate, listening to Frank put a weight on me that feels familiar. It’s August in Chicago, and the heat feels like it does in my hometown of Orlando: Nikes melting to the pavement where I stood my ground, the resting ground of Trayvon and Pulse. Both still feel too recent. I am still healing, and my community is still healing. On the Red Line, I pass a sign that proclaims “Standing with Orlando” every day until, one day, it’s replaced. Capitalism’s memories don’t last longer than a year. I find myself missing a sign that someone else remembers.

“SELF CONTROL”

Lying in bed, staring at the ceiling, feeling still. I am okay, thinking about last year. Losing control and succumbing to consequences I knew I’d suffer doesn’t make me any less myself. At one time, this was hard to recognize. If I lie perfectly still, if I daydream back to mistakes, I can let them be. I let *myself* be. I feel the fabric, the sunlight, the mess, and I am perfectly still in every place and time I visit. This is some semblance of self-control or self-esteem or self, period. And it finally feels good.

“WHITE FERRARI”

Driving from Chicago to D.C. for the Women’s March, it’s brake lights and evergreens the whole way. I was supposed to meet up with my partner but we separated and are going to D.C. separately. I am navigating the feeling of being close to a long-distance relationship without seeing her. And what if I do see her? I know we aren’t good for each other over great distances. I wonder if I should change this song, which puts me in a different time and place and on a different road. But I don’t.

“SOLO”

In Boystown for the first time, with friends, still recovering from my recent breakup. The dance floor might as well be a foreign country. Despite my best efforts, I don’t speak the language — but I keep trying. A girl smiles at me from across the room. I know I won’t talk to her tonight, but I smile back. I think if I sing loudly enough, I’ll be just fine.

“GODSPEED”

Ocean sings, “There will be mountains you won’t move.” Sapphire, North Carolina, is lost to me. I will keep going back there, thinking that while that place hasn’t changed, something else has. “You’ll look down on where you came from sometimes,” the lyrics go. I’ll go back to Florida for the holidays thinking, “I never wanted to come back here.” Until a funeral; until doctors discover a tumor that has been growing in my mother since I started growing; until the tumor is removed, and I can’t go back because of work.

“GOOD GUY”

I’m driving to my next ex’s house knowing I’m going to tell her I’m having a hard time going through hard times with her as my partner. I want this to be a moment where I’m making the right decision, but I know she won’t see it that way. My friends will agree with me when I tell them my reasoning behind the break-up. They’ll say I’m using a good metric. One friend will bring it up later; he’ll give me an indirect compliment about the way I am during death and chaos and their aftermath. He says the way people act in hard times is indicative of who they are. I hope this means I’m good.

“A Year With” is an ongoing column that gives you the opportunity to reflect on an album you’ve listened to on and off (but mostly on) for an entire year. Interested in contributing? Contact editors@fnewsmagazine.com.

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

ILLUSTRATION BY ANNIE LEUE

WAKE ME UP WHEN NOVEMBER ENDS ▶▶

A chilly playlist for the November blues

by Rosie Accola

As the whimsy of Halloween fades and we scarf down our last Fun-Size Snickers, we are left only with the dreary, sludgy leaf piles of November. So, here are some tunes that encapsulate the melancholy of a chilly November walk to the train. Hopefully they'll keep you warmer than your not-quite snow gloves.

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

▶	“DEMI MOORE,” PHOEBE BRIDGERS Phoebe Bridger’s debut full-length album, “Stranger in the Alps,” is a spot-on fall release. “Demi Moore” is equal parts endearing and spooky as Bridgers sings, “I don’t wanna be stoned/I don’t wanna be stoned anymore/I don’t wanna be alone.”
▶	“I THINK YOU'RE ALRIGHT,” JAY SOM Oakland-based Jay Som (née Melina Duterte) has a knack for crafting tender, dreamy, tunes that are sure to lift your spirits. “I Think You’re Alright” is a smitten ’sup nod to a crush, as cozy as a thrifted sweater.
▶	“KEEP ON LOVING YOU,” CIGARETTES AFTER SEX Everyone’s favorite let’s-cry-together-after-sex band released the world’s most low-energy cover the REO Speedwagon 1980 hit “Keep on Loving You.” Usually that would be a bad thing, but I can barely muster the energy to get out of bed, so it’s all good.
▶	“PICTURES OF YOU,” THE CURE Sometimes you just need to cry along with your goth grandpa extraordinaire, aka The Godfather of Gloom, Robert Smith. Just make sure your eye makeup is waterproof.
▶	“FADE INTO YOU,” MAZZY STAR My ultimate self-care move is to crank this song and take a bath (technical term: “exhausted mermaid.”) I snuck this song on here as a reminder that we should all try and take care of ourselves as our collective Seasonal Affective Disorder sets in.
▶	“JANE CUM,” JAPANESE BREAKFAST While everyone is swooning over Japanese Breakfast’s latest release, “Soft Sounds from Another Planet,” I thought I’d show the group’s debut album, “Psychopomp,” some love.
▶	“ANIMAL INSTINCT,” THE CRANBERRIES I am still bitter that the Cranberries cancelled their tour. How could my Depression Whisperer, Dolores O’Riordan, abandon me now?
▶	“WALTZ #2 (XO),” ELLIOTT SMITH Elliott Smith’s catalogue of work seem as though it was made for fall. Whether it’s Smith’s penchant for gentle, impossibly delicate chord structures or the quiet strength in his warbling voice, Elliott Smith always gives me the strength to get through the colder months.
▶	“BAD BLOOD,” BRIGHT EYES Musically-speaking, Elliot Smith and Connor Oberst go together like visits home and stress-eating pie at three in the morning. “Bad Blood” is a Bright Eyes deep cut, imbued with a surprising amount of gratitude.
▶	“29 #STAFFORD APARTMENTS,” BON IVER Not to be all coffee-shop-in-the-Loop, but isn’t there something about Bon Iver that just screams fall?
▶	“FEAR & FORCE,” VAGABON I could wax poetic about Vagabon’s debut, “Infinite Worlds,” for days, but I’ll just say this: “Fear and Force” is a grounding track that mirrors the cyclical nature of anxiety with gentle, looping guitars and synths, while Laetitia Tamko’s voice acts as a stabilizing force in an unsteady world.
▶	“TURN OUT THE LIGHTS,” JULIEN BAKER The Memphis-based singer-songwriter recently released her sophomore album of the same name, and the title track is a searing meditation on the fact that you ultimately have to deal with yourself.



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DO ANDROIDS DREAM OF ELECTRIC WOMEN?

In portraying females, Blade Runner 2049 is stuck in the past

by Emily Rich

The answer to all my “Blade Runner” fan hopes and dreams seemed to be “Blade Runder 2049.” Rave reviews started rolling in ahead of the film’s October release and I’ll be the first to admit the movie is beautiful, the performances shine.

However, those enjoyments came despite the constant, subtle, misogynist trickery of the script and plot. So, I enjoyed Blade Runner 2049, but I’m not happy about it.

It’s no surprise that the majority of critics raving about the film are men, the demographic for whom this movie was clearly made. I, on the other hand, was fully and repeatedly aware that this wasn’t a movie I was meant to be watching — not as a woman.

Let me backtrack for a moment to the original “Blade Runner.” The 1982 film isn’t exactly a paragon of feminism, but it concerns itself so much more with the question of what makes someone — or *something* — human, that its lapses go almost unnoticed. One scene between protagonist Deckard (Harrison Ford) and his replicant (aka android) love interest, Rachael (Sean Young), depicts sexual assault.

One issue I take with “2049” is that its premise is based on a loving, consensual relationship between Deckard and Rachael which resulted in a child. Our new blade runner, K (Ryan Gosling), is tasked with finding out who the child is and getting rid of it, one way or another.

Upon receiving this task, K, a replicant, expresses some discontent about this mission. When asked why, he says, “To be born is to have a soul, I guess.”

For “Blade Runner 2049,” humanity is centered in the body, in the ability to reproduce. It tries for the rest of the movie to question this premise, but fails miserably time and again, particularly with regard to the film’s female characters.

Immediately following K’s hypothesis that the soul results from being born, we meet Joi (Ana de Armas). Joi is K’s hologram partner, who was made by the Wallace Corporation. Her non-corporeality initially complicates the question of the body’s link to humanity. Can she, “only ones and zeroes,” have a soul? In direct contradiction to his earlier claim, K is the only character who seems to think so.

The movie wants the audience to believe Joi could be soulful, and that she is capable of love. This, despite constant reminders that she must do as asked and can be summoned in and out of existence as desired. She is literally objectified when K downloads her onto an emulator (a stick he can carry in his pocket.) I am meant to understand that these things are okay because she is a hologram, granting her a humanity that not even the script grants her. You see the problem.

Joi and K have several conversations about how they “aren’t like real boys and girls” (Joi’s words.) Joi ultimately comes to the conclusion that the ability to die is what makes one “a real girl.” Because, as we know, all real girls die. Furthermore, all the best “real girls” die onscreen during narratives centered around male protagonists who run primarily on the pain they feel when every woman — I’m sorry, “real girl” — around them dies.

The writers, at least, seem to know about the Bechdel Test. They have written two scenes where women have a conversation not on the topic of a man. One of these scenes ends with one of the women killing the other; the other ends with a woman telling Joi, “I’ve been inside you. There’s not as much there as you think.” She says this for no particular reason, it seems, except to be mean.



Talk about real girls.

In a movie that is meant to continue the legacy of one of the most profound science fiction films ever made, you have to wonder how the future depicted can be so preoccupied with what makes something human, while continually denying humanity to its women.

Jared Leto’s Niander Wallace, in particular, is preoccupied with re-creating replicants that can reproduce, à la Rachael. In an early scene, Luv (Sylvia Hoeks) informs Wallace the new replicant is ready for him to view. Upon seeing the new replicant — with no explanation as to how he knows — Wallace proclaims her a failure and promptly murders her in an extremely specific way. Luv will later reenact this murder tactic on a human woman. Women are killed via their uteruses in this movie a lot: Twice, in fact, which feels twice more than necessary.

In a movie that claims souls are granted through the uterus, it’s unforgivable that people with them — human, hologram, or otherwise — are at best sidelined for the sake of a twist and at worst murdered. (Most of them are murdered. One woman is even brought back from the dead just to be murdered.)

I cannot be satisfied with a film that claims forward-thinking philosophy while perpetuating ever-present, violent representations of women. “Blade Runner 2049” doesn’t depict an ideal future by any means, but even in post-apocalyptic science fiction, I want to imagine a future where bodies like mine not only have the power to grant humanity, but are granted humanity in return, without having to die for it.

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



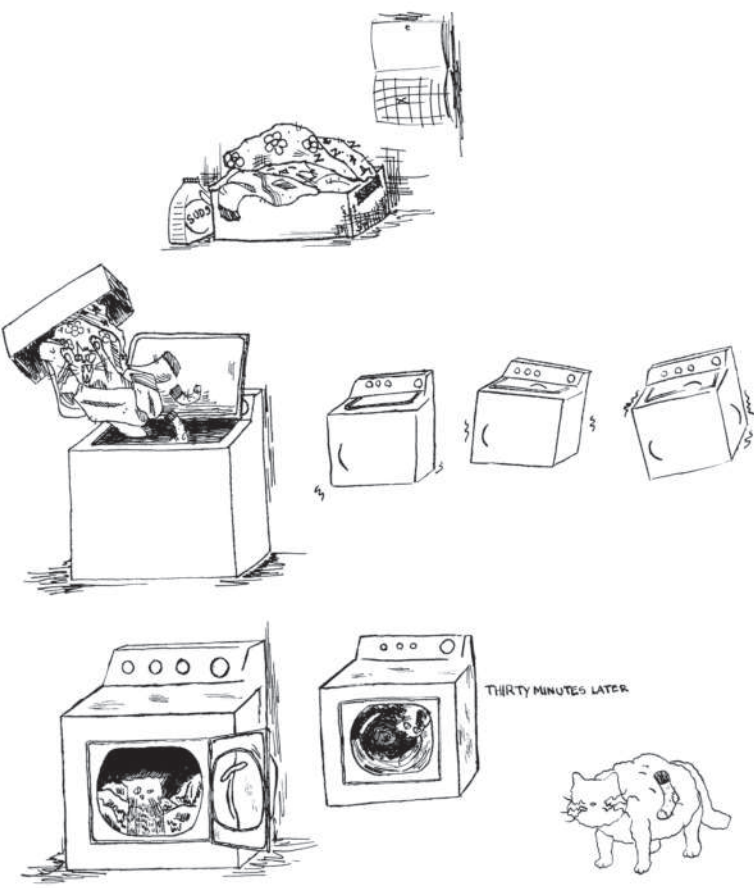
Batter Up!



Anna Mielniczuk

DENTURES IN THE SINK

SOHA DIAZ

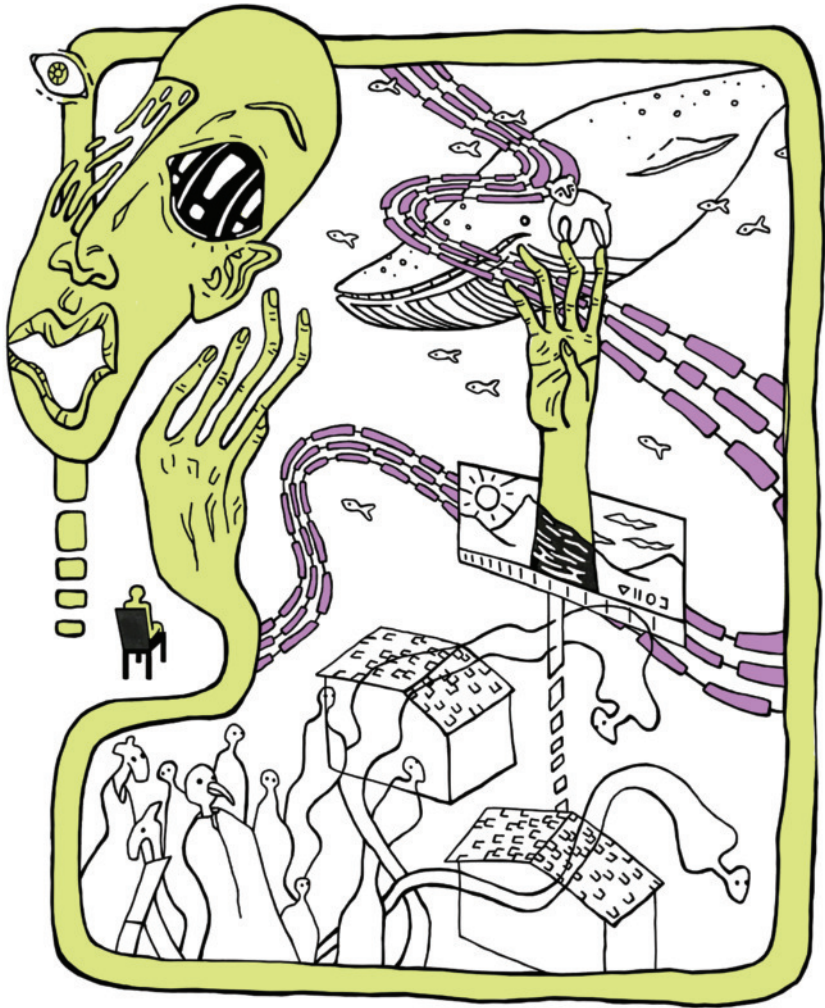


The Party



► Emma Punch

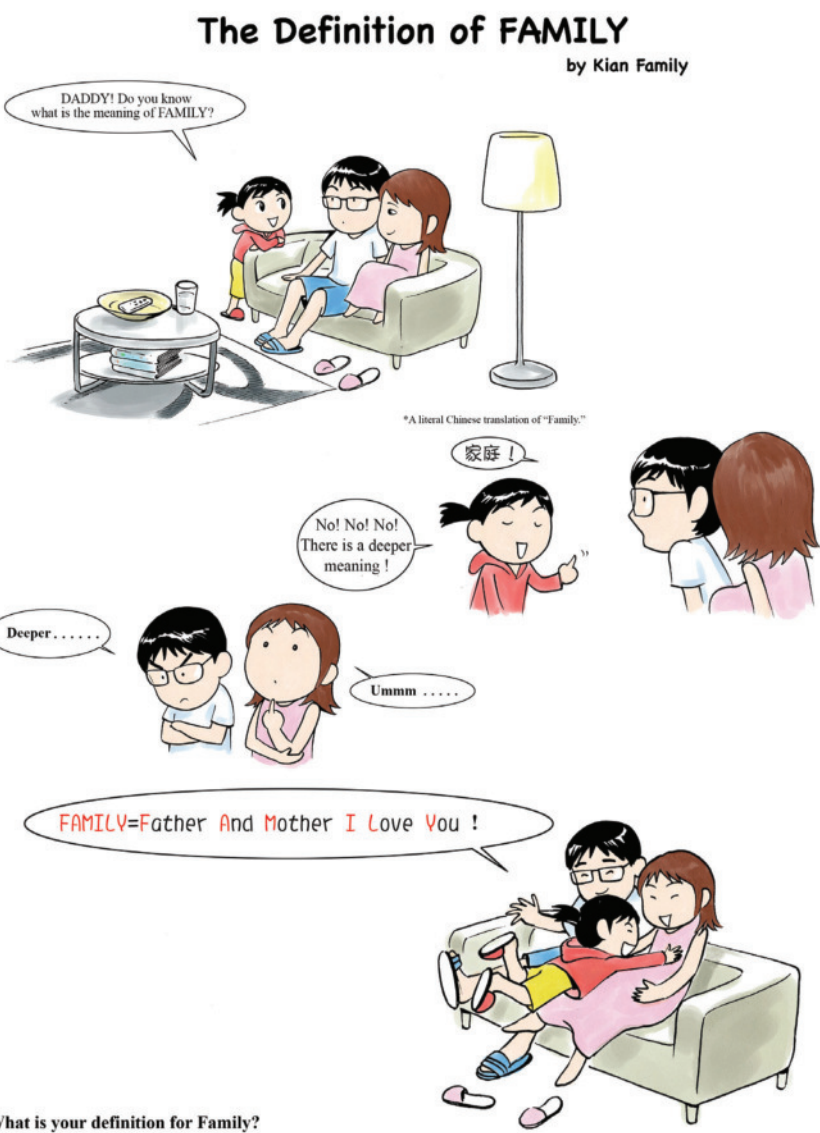
Observer



► Chanina Katz



► Michelle Blum



In Motion

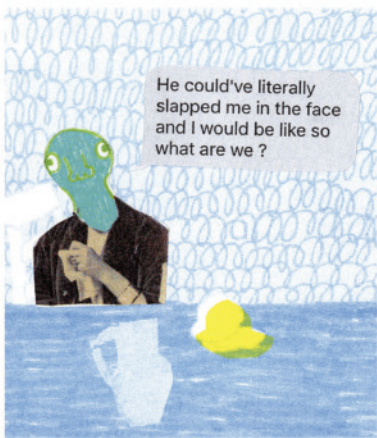
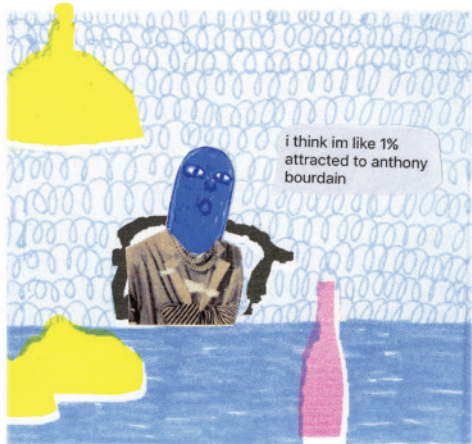
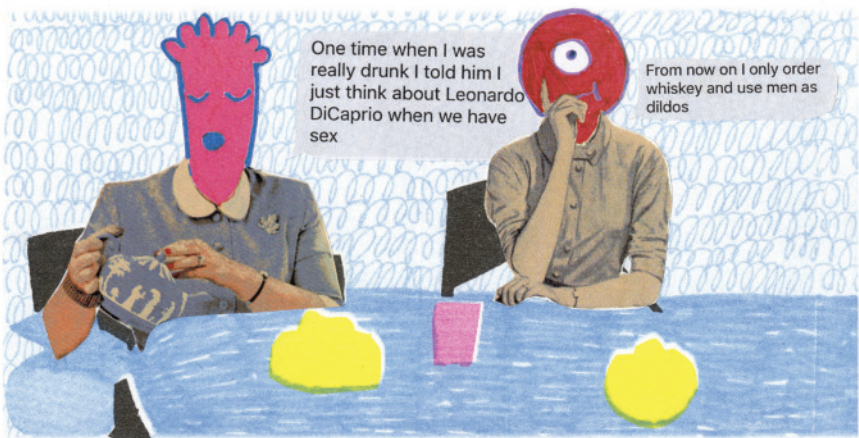
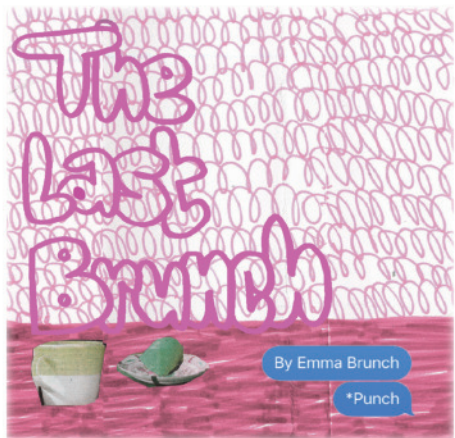
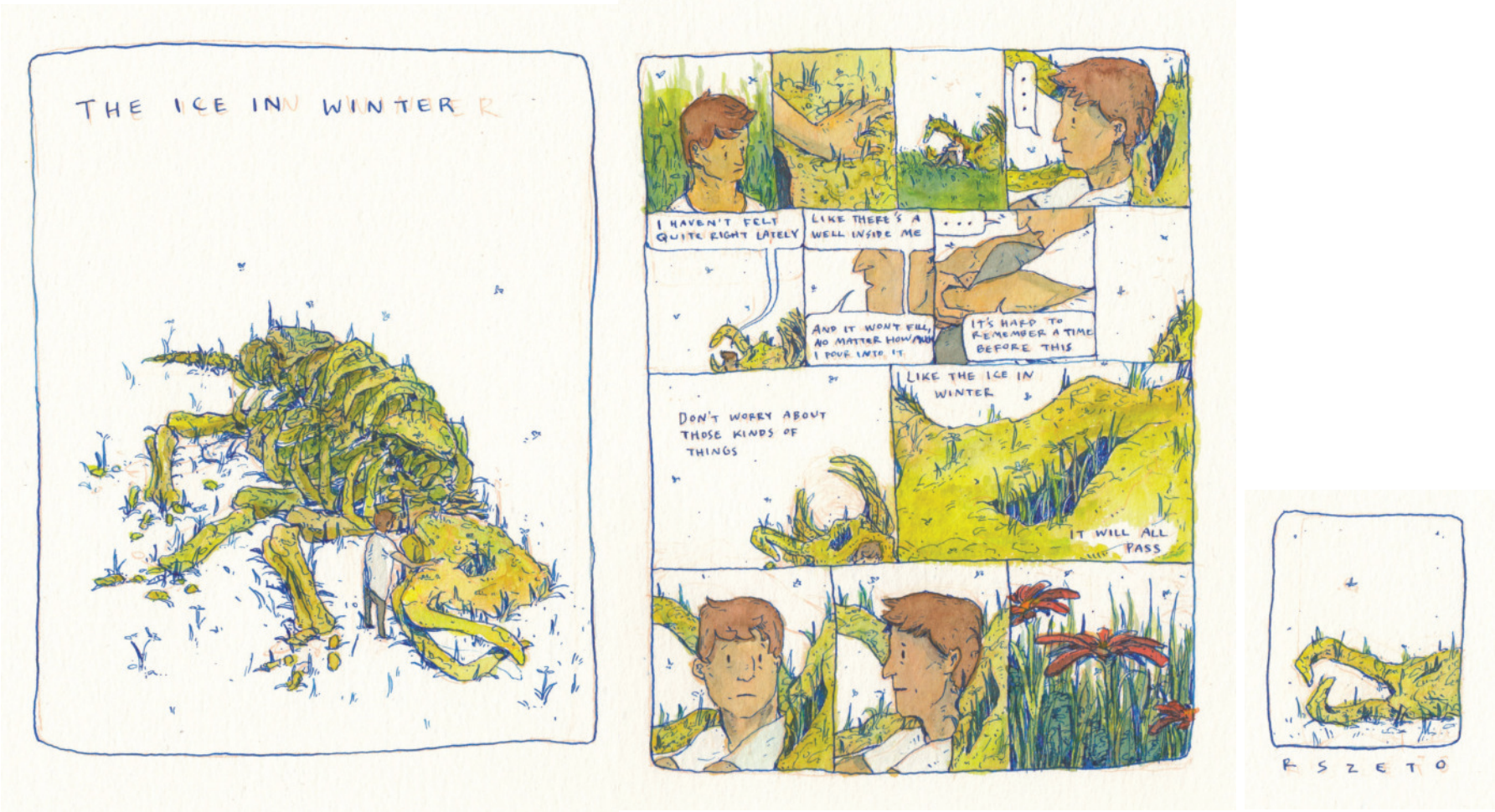


► Chanina Katz

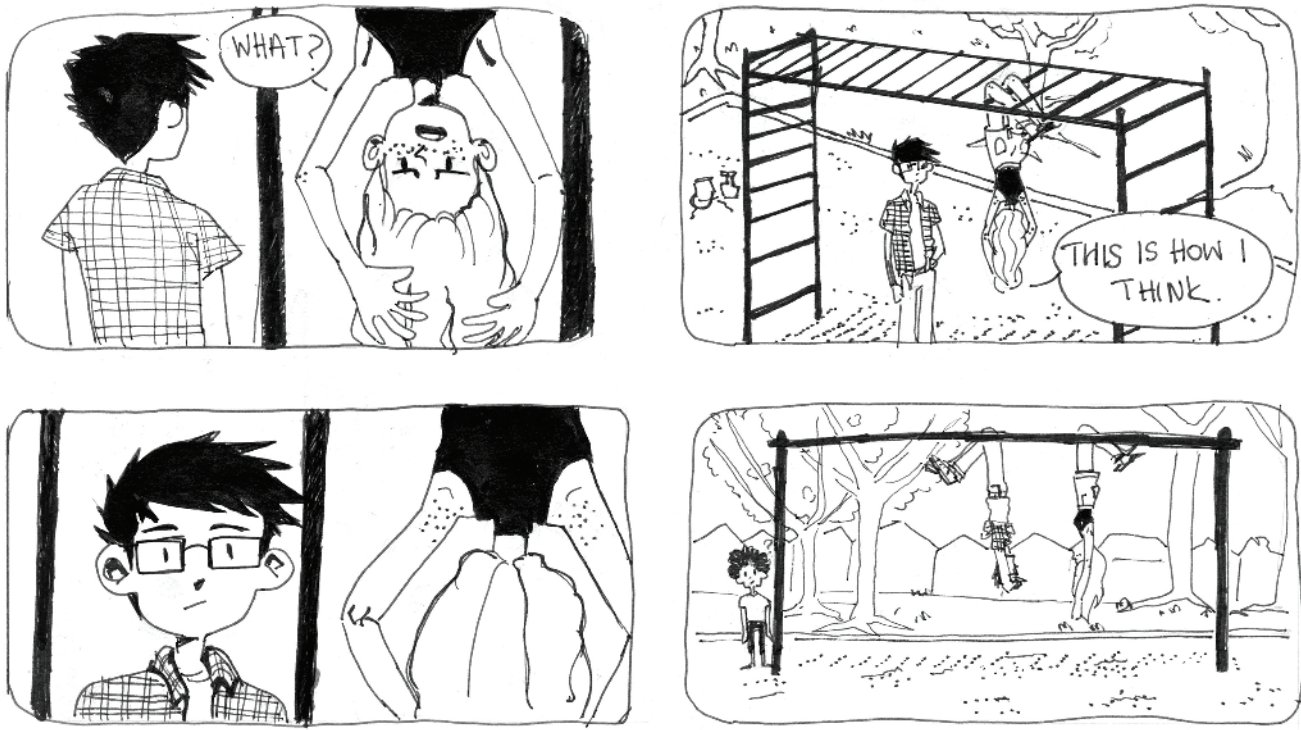
Blair Witch



► Irene Boyias

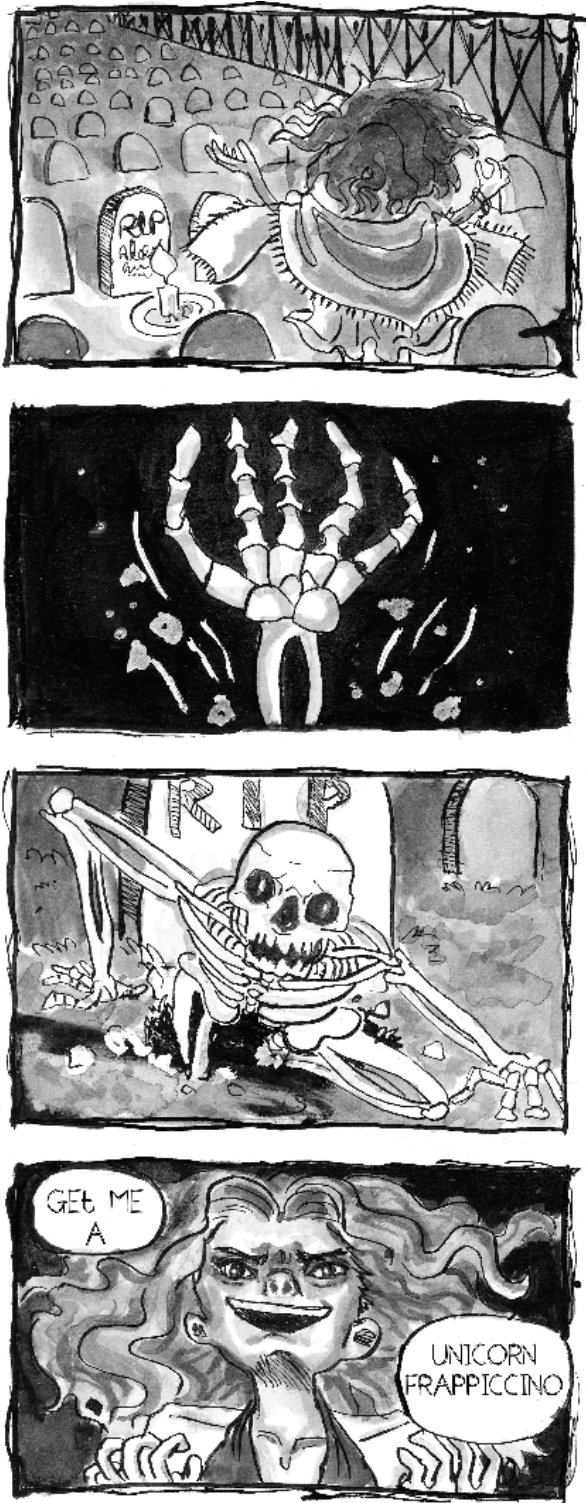


This is How I Think



► Lauren Scheide

Magic Coffee



► Lauren Scheide

Last Panels



► Suhyun Yoon

