

f

A STUDENT JOURNAL OF ART, CULTURE AND POLITICS

DECEMBER 2010

# NEWSMAGAZINE

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

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*New Arts Journalism*



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## F Newsmagazine

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Dear Readers:

That time of year is rapidly approaching. You know what time I'm talking about.

Footsteps and hearty laughter on the rooftop disrupt your dreams about sugarplums. You hear rustling sounds in the living room, and smile contentedly with the thought of Santa entering your house with a bushel of presents, and leaving with a beard full of cookie crumbs.

But that's not Santa's pilfering hands you hear. Those hands belong to Joe.

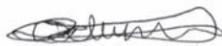
Joe entered with a crowbar and backpack, and left with some presents of his own. And he didn't bother with the cookies. Joe made off with your handle of Southern Comfort.

Nothing will spoil your sentimental Frank Capra egg-noggy holiday cheer like getting robbed. As your semester winds down and you prepare to head out for a couple of weeks, F encourages you to be cautious!

We've dedicated much of this issue to addressing issues of home security, ownership, and theft. We've extended the issue beyond items in your home to broader questions about intellectual property law, and what they mean to artists and the dissemination of art work.

But the most important thing to remember this holiday season is that whether you're Hindu, Christian, Muslim, Jehovah's Witness, Jewish, Scientologist, Rastafarian, Rosicrucian, Druid, or Sikh — there are going to be killer sales on the 26th. Take advantage.

Cheers,



Brandon Kosters  
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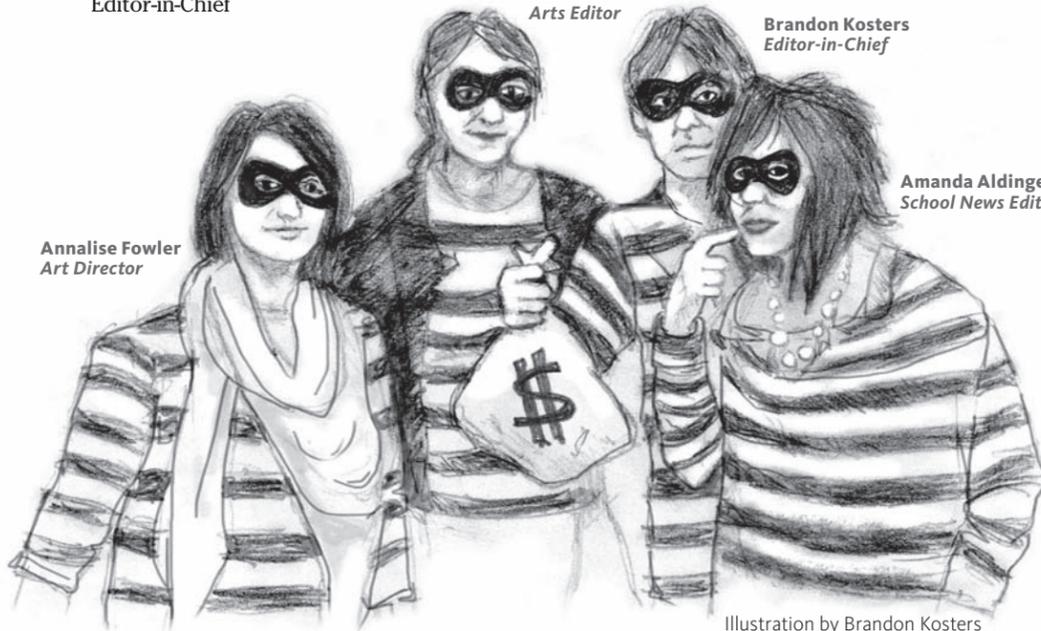


Illustration by Brandon Kosters

## ART NEWS TICKER

Forget the expense of airfare, hotels, and a new outfit for opening night: **the Art Fair is going virtual.** The new, online-only VIP Art Fair will be held in January, and includes big names like Hauber and Wirth and Gagasion. Visitors can buy access for \$100 to view images and watch videos of work, chat with dealers over Skype and Instant Messenger — and, if you are so moved, even purchase something.

SAIC alum and former professor **Wafaa Bilal** has announced plans to **have a camera installed in the back of his head** as part of a commission for the Arab Museum of Modern Art in Qatar. The small camera will be attached to his head like a piercing. Bilal has agreed to put a cap on the camera while teaching at New York University's Tisch School of the Arts, after his students protested that it was a potential invasion of their privacy.

**Nicolas Sarkozy** has once again ... wait for it ... yes, that's right, inspired the fury and disdain of French intellectuals. Back in 2007, historians protested at the inauguration of the potentially insidious Museum of Immigration. Now, they're protesting even more vociferously at Sarkozy's plans to **build a national history museum with an emphasis on "national identity."** And to add insult to injury, Sarkozy (France's answer to W. Bush) is having it built on the site of the National Archives.

The Tate had to declare Ai Weiwei's new installation in the Turbine Hall off-limits last month. The contemporary Chinese artist filled the hall with **100 million handmade porcelain sunflower seeds.** Until recently, visitors could cavort among the seeds as they pleased, but health concerns over possibly harmful ceramic dust have put an end to the fun.

## SCHOOL NEWS TICKER

Yet another SAIC alum had a novel published: **Valya Dudycz Lupescu** (MFA 2008) recently had her novel, *The Silence of Trees*, published by Wolfsword Press.

Also opening in the Sullivan Galleries that weekend is the **Current Projects exhibit**, which features work of current students chosen for exhibition through a competitive process. The opening reception is also on December 10 from 4:30 — 7:30 p.m.

F News has launched their very own radio show with **Free Radio SAIC!** Check out co-hosts Editor-in-Chief Brandon Kosters and Contributing Editor Jenn Swann every Wednesday from 12:15 p.m. - 12:45 p.m. at [freeradiosaic.org](http://freeradiosaic.org).

F yes: We'd like to congratulate ourselves for winning another **Pacemaker Award** for outstanding achievement by a college newspaper in a national competition from the 2010 Associated Collegiate Press, which we received in mid November.

The Chronicle of Higher Education recently named SAIC as the one of the top producers of Fulbright Scholars. This year, **Anida Ali** (MFA 2010) will study performance art in Cambodia; **Isac Enriquez** (BFAAE 2010) will study installation art in Brazil; and **Nora Mapp** (BFAW 2010) will study installation art in Canada.

The **Text Off the Page and Video Installation** exhibition opens Friday, December 10, 4:30 — 7:00 p.m. in the Sullivan Galleries.

And most important of all, we only have **less than a month until the end of the semester!** Good luck getting through critiques, and enjoy your last month of 2010!

# The Instructor Behind “THE INSTRUCTIONS”

SAIC Professor Adam Levin publishes his first novel

By **THANIA RIOS**, STAFF WRITER

Creative Writing Professor Adam Levin's debut novel, “The Instructions,” has been winning accolades from all corners: Chicago Magazine called it a “megapage masterpiece,” and Harper's Bazaar declared Levin one of the “Names to Know in 2011.” A thousand-page epic, “The Instructions” tells the tale of ten-year-old Gurion Maccabee, a Chicaguan, problem student, potential messiah, and the leader of an explosive preteen uprising. Taking a break between book tours and grading papers, Levin spoke to F Newsmagazine about voice, process, and just how he accomplished such a massive feat.

**Thania Rios:** Did anyone tell you that this was too ambitious a project for a first novel?

**Adam Levin:** I had some pretty supportive friends and teachers. That said, when I set out to write it, I was not like, “I will write a thousand-page novel!” Had I said that, maybe some of them would've said, “That's no good.” But the book took nine years to write, so over that period of time, as it got longer, maybe people wanted to tell me it was a bad idea, but they were like, “He's put in so much time! We can't say that to him.”

**TR:** What came to you first? Was it a character, or an idea? What made you start writing this?

**AL:** Voice. It was a very different voice at the time, but the way I start everything is with voice. The first line I ever wrote for it is “I towel-snapped the ass of The Janitor.” I wrote that, and I thought I was going to be writing about this one kid I went to junior high with. Rapidly, I decided that it wasn't going to be about that kid; it was going to be about this kid I ended up writing about, Gurion, but who Gurion was changed as I wrote it. It's a pretty boring answer, but I don't start with any ideas.

**TR:** How did you develop that voice? Was it something that “wrote itself,” as some writers claim, or is it something you have to consciously work on?

**AL:** It was both. As time went on, I wasn't having to consciously work on it as much, but at first, there were certain things I wanted to watch out for. I didn't want it to be cute — I was guarding against

cuteness — and I didn't want it to sound like Holden Caulfield. I love Holden Caulfield — like, a lot — but I think a short-cut to making a narrator sound like a kid is doing a weak impression of Holden Caulfield.

**TR:** And you mention that explicitly in the book.

**AL:** Yeah!

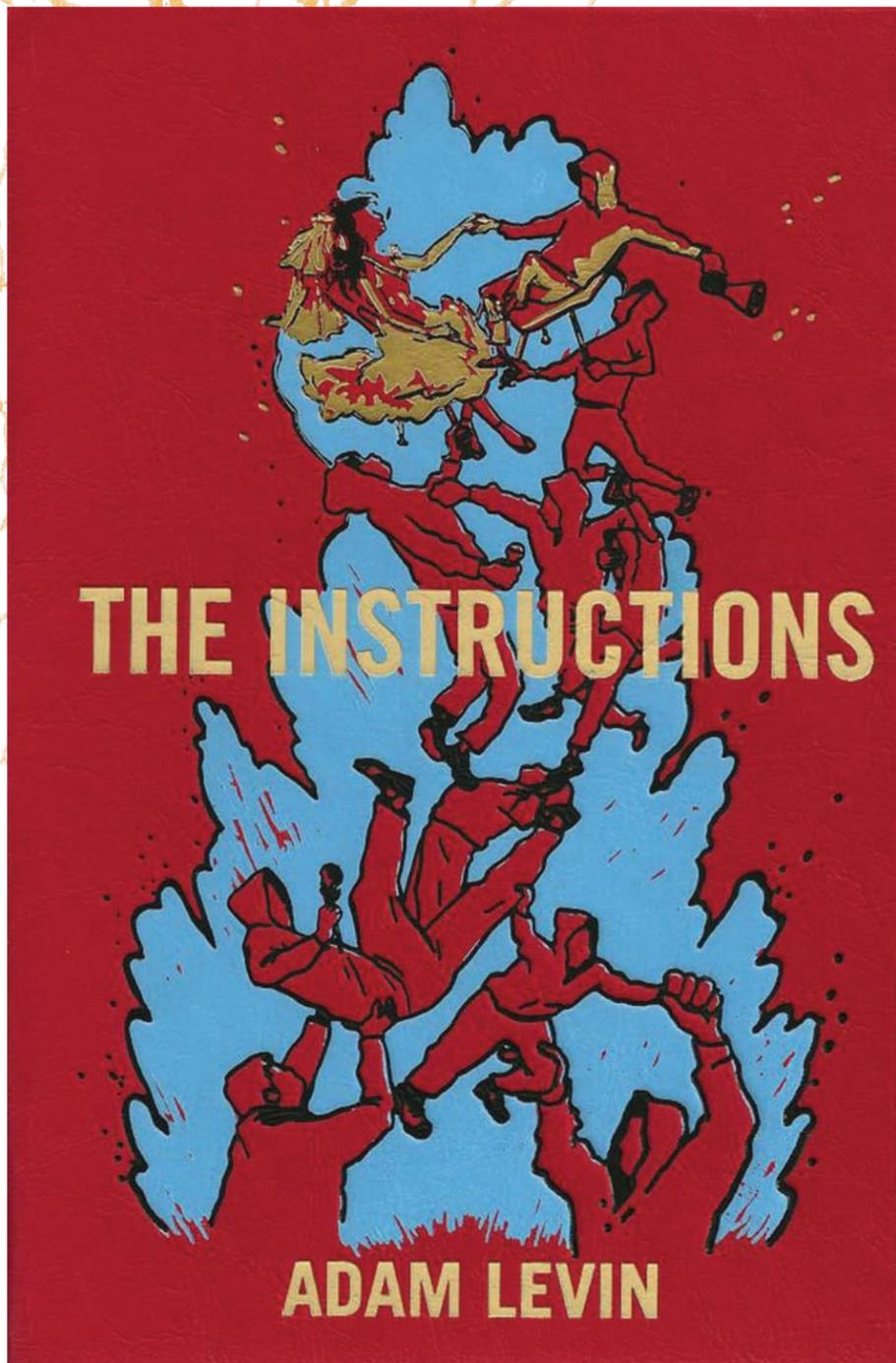
**TR:** Some words of wisdom from Bam.

**AL:** Yeah, yeah! Exactly! So a lot of developing the voice was dodging stuff. As it went on, I started thinking about what it would mean for a kid to be a potential messiah, for him to be really smart, so I sort of had to allow the sentences to get a bit longer, I had to allow his lexicon to get a bit larger. Eventually it just sort of gelled. But it took a while.

There's a section in there called “Story of Stories,” the fourth chapter, which I wrote in a much different voice. Or, at the time, it was in a much different voice. I was thinking that it's one of the narrator's assignments for school, so he would have a different voice, because he has a different voice for school.

But then I started seeing that I wanted him to do a lot of the things he did in “Story of Stories” in the rest of the text, so I figured out how to do that. There was a lot of back and forth with the opening few hundred pages. The back half of the book, though, not as much. I pretty much had the voice down by the time I got there.

**TR:** So did you spend markedly more time writing that first half? It took about nine years, right?



“The Instructions” book cover

*The first line I ever wrote for it is  
“I towel-snapped the ass of The Janitor.”*

**AL:** The first half is the most re-written, especially the first hundred pages. As the book sorted itself out — and I imagine it's this way with a lot of novels — the voice sorted itself out, and I sort of had to backtrack and catch it up to where it got.

**TR:** What's your daily writing process like?

**AL:** It's boring! I'm thinking I might change it now. Recently, I quit smoking. I used to chain-smoke at my desk and it'd be a Hemingway first-light sort of thing — sometimes I'm teaching 9:00 a.m. classes at SAIC, so I'd wake up at 4:30 and smoke and write.

**TR:** And do you have the desk described in the book: the modified front door with a mail slot doubling as an ashtray?

**AL:** Not anymore! Now I have a real desk — though I guess it's a table, since it doesn't have any drawers. But I'd wake up, work for however many hours, go to school, come back, work a little more, and the days I wasn't teaching, I'd work for a lot more hours.

**TR:** Are you an hour-guy, a word-count guy, or do you think of that as a bad way to approach writing?

**AL:** I don't think there's a bad way — I think that nothing is universal. One of my friends, a graduate of SAIC, Adam Novy, he writes at night. That's totally strange to me. So nothing is universal. But I've quit smoking, and the thrill of waking up and getting that fix of nicotine was part of it that's gone, so we'll see where the process goes now. ... I screwed up my back, so I stop when my back starts acting up. Then, I go take a walk, and that ends it. But in grad school, I worked way more hours — I'd work ten, 12 hours a day — there, I'd word-count obsessively. But I stopped that once I started teaching more classes. It would drive me crazy.

**TR:** "The Instructions" has been getting a fair amount of media attention. How do you balance things like interviews and touring with teaching and writing?

**AL:** I'm not getting a lot of writing done. That's what's folded. It's like: I'm teaching, and I'm doing interviews, and that's it. But it's

okay for two reasons — the reason I'm not going crazy because of it is because I was already thrown off by quitting smoking anyway, so I'm sort of like, "Okay, this is the little gap I have," and I have my second book coming out next fall, so soon I'm going to have to start editing that with my editor, so now I just have to keep my head above water.

The media stuff is going to end within a couple of weeks. Then it'll be good; then I'll have all the time in the world. Well, not really, but relatively speaking.

**TR:** How have you been dealing with the attention this book has been receiving? When you were writing this, did you ever think this was going to happen?

**AL:** Sometimes! But most of the time, no. But sometimes, you fantasize ...

**TR:** Yeah. But writing teachers always tell you not to expect anyone to read it.

**AL:** Right, right. But it's not like I'm a rock star. It's not like I walk down the street and people are like, "That's him!" But once in a while, I have an interview or someone blogs about me. And other writers are a little nicer. But there's not much to deal with. It's not like I'm Kurt Cobain — he became famous, and everything was different, and that was the end for him.

**TR:** Yeah, I don't imagine that happens very often in the literary world.

**AL:** Not all it. Once in a while, some dude comes up to you at a reading and says, "I read your entire book!" And that makes me very happy.

**TR:** You mentioned your short story collection, "Hot Pink," coming out in 2011. How do you shift between these two forms? Especially since the voice of "The Instructions" is so distinct. Did you ever have to tell Gurion to shut up?

**AL:** Yeah! I'm never going to do that voice again.

**TR:** So no sequel?

**AL:** Oh, no. No. Hell, no. A sequel would betray — if there were a sequel to the book, that would be terrible. I'm sort of an anti-sequel person to begin

with. There are exceptions, but if you write a thousand-page book to begin with, you're not allowed to write a sequel.

**TR:** That's a pretty good rule.

**AL:** If you write five 200 page books, you can write a sixth book, I think, but if you write one thousand-page book ... I don't know! Maybe someone will do it. Maybe it'll be good. But honestly, with the collection, I guess I'll find out.

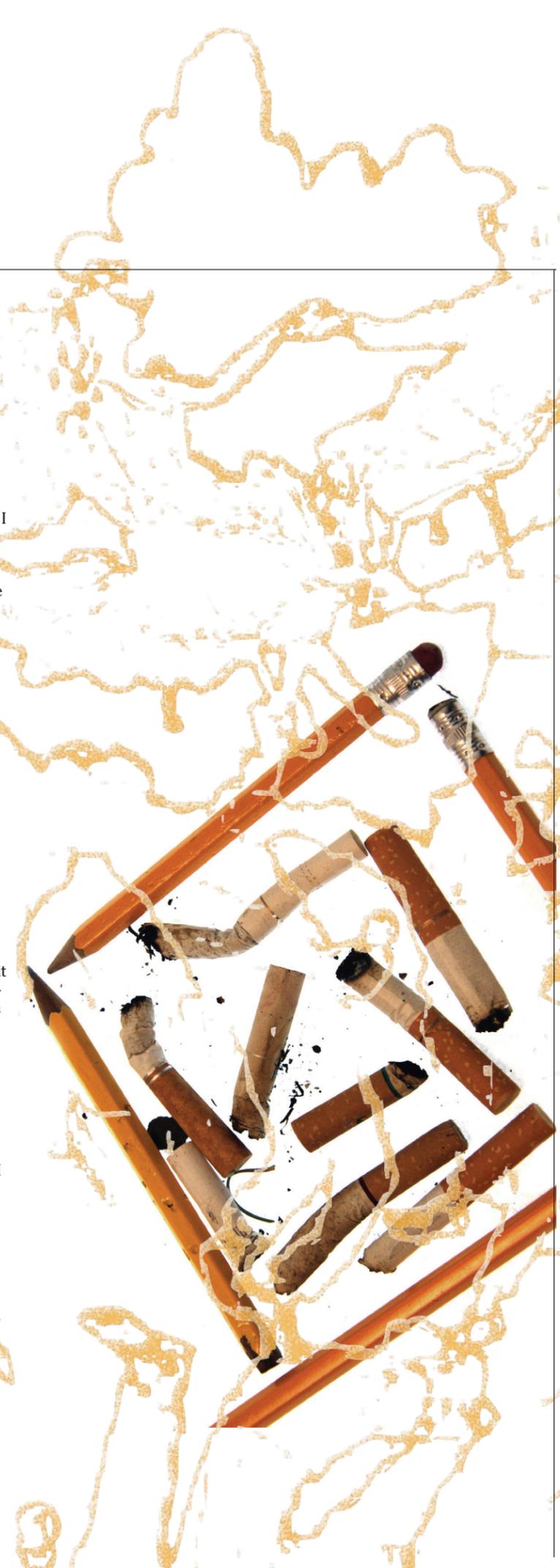
A lot of the stories I wrote before "The Instructions." Well, I shouldn't say that. Some of them, I wrote during the first few years of "The Instructions." I'd put down the novel and work on the stories; I'd put down the stories and work on the novel. But that was only for the first couple of years. One or two of the stories, I put down "The Instructions" to work on for a couple of weeks, but that's it. So for all I know, it could be horrible — I'll come back to them and go, "Oh, no!"

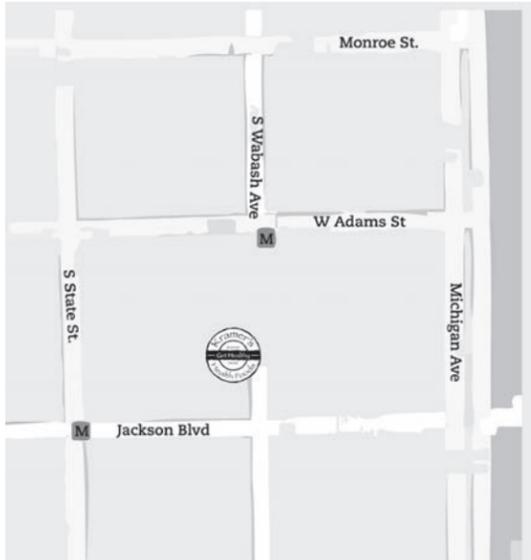
But for now I'm excited to work on something different ... I think with stories, as with the novel, I never put limits on myself ... It's going to be as long as it takes. I edit so obsessively, I'm not big on spilling a lot of drops. So some of them are pretty long — 60 pages — and some of them are shorter.

In terms of mindset, what I always found was that, for me, when I was doing the bulk of the stories it takes me a really long time to write them. Two to three years for each one. There are periods where I'm working where I feel like writing new stuff, periods where I feel like editing stuff, and periods where I feel like finishing stuff. So I would usually finish two or three stories I started a couple of years earlier in proximity to one another, and then I wouldn't finish a story for a couple of years.

**TR:** So is it all in editing for you?

**AL:** Oh, yeah. If I'm thinking about what an average workday looks like — if I wrote a thousand words in a sitting, I'm going to end up keeping 100 to 200 of those words. ... I edit every day. I'm a little too tight-assed, so I don't advise it. You can get stuck that way, and I often do. But with stories ... I tend not to move forward until I get everything in order.





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# Audiophiles

BY BRANDON KOSTERS

PAYING TRIBUTE TO THE FOLKS AT SAIC WHO PRODUCE VISUAL AND SONIC ART



Image courtesy of the artist

This month we speak with with Elon M Katz, a senior in the Sound Department. Katz performs with White Car and Streetwalker at local venues and non-commercial art spaces in Chicago. White Car has also played in L.A., San Francisco, New York City, Detroit and Baltimore.

**BRANDON KOSTERS:** What was your inspiration to start producing sound art and music?

**ELON M KATZ:** When I was very young, I used to record songs and stories on this SONY tape deck that had a built-in microphone — this was my real first experience with audio and sound as a medium. I have been playing and studying music since I was six or seven. I took my first lessons from this frail Francophile woman. I didn't like how her home smelled. Her skin was like worn leather and my enemy (who later became one of my best friends and band mate) took lessons right before me.

It was not my ideal situation. I really wanted to play drums, but my resources were slim and I was too obsessed with basketball at the time to really care. I rented an electric bass when I was 11 and eventually bought it, then I got a guitar when I was 13 and some drums when I was 14. I took lessons on all of them and played the bass in street punk and art metal bands in middle and high school.

I have been recording music solo since I was 14 and making electronic music since I was 15. There was never one initial inspiration to make work. That is my life and always has been; I have always been investigating and creating music and art.

**BK:** For you, is there a distinction to be made between music and sound art? Where do they differ, and where are they the same?

**EMK:** Sound art is a confusing term because music is clearly art, but we are never going to refer to a rock song as "sound art." "Sound art" or "sonic art" most often describes sound or audio work that is concerned with conceptual art, rather than traditional western compositional techniques or commercial pop music. "Experimental music" might be considered the marriage of these two strains of thought — compositional concerns tied into ideas of intention, content, process, material and aesthetics.

My interest in "sound art" is pretty nil; I find a lot of it to be just straight lazy. A good idea that sounds horrible. I personally like music that can be felt viscerally,

and draws on clear reference as much as it can be contemplated and dissected.

**BK:** What or who inspires you?

**EMK:** Electronic Body Music and The Memphis Group.

**BK:** What projects are you involved with, and how are you involved with each?

**EMK:** My main project is called White Car. I have described it as Industrial Space Funk. It is mainly informed by seminal electronic dance music of the '80s, like EBM, Chicago House, Detroit Techno, Wax Trax, New Beat, etc. ... I also work with my friend Beau Wanzer on a similar project called Streetwalker. One unique difference between the two projects is that White Car is composed via the recording process and computer interface, and Streetwalker is composed and played on limited pieces of gear in real time — in performance, there are no playback systems involved in Streetwalker, whereas White Car's sound would be nearly impossible without them.

**BK:** What are you working with in terms of equipment?

**EMK:** Right now my home studio is my bedroom, and I live in the living room space of my apartment. I have a 16 channel mixer, monitors, a midi interface and an eight-input sound card. I use vintage synths and drum machines, mostly stuff that predates 1995.

Vintage gear is really unique, each piece had its own character and life, it feels full of history — the object itself, and its cultural enigma as an instrument and a tool. Vintage digital synths and samplers were often employed to "replace" or imitate acoustic instruments, but were never successful in doing so. They just sound like themselves — a wonky electric piano, a flat digital saxophone, a hilarious string pad — this failure ultimately sounds really appealing to me and displays such a beautifully rudimentary version of our culture's obsession with virtual reality.

**BK:** Do you produce visual work as well? If so, what? What are your thoughts about the interplay of sound and imagery, and what does this mean to you, in terms of your artistic practice?

**EMK:** I make some visual work. I loved to paint and draw all throughout my childhood and I came to art school very much wanting to study painting, but SAIC has turned me off of pursuing or making visual art for the time being. I do not have the discipline or resources to create the kind of visual work that would really stimulate me and other people, so I gave it up. The visual world is very important to me though, and just because I don't make visual art right now does not mean I will not be inspired to do so in the future; I just don't have any ideas right now. In terms of their interplay, I think the fundamentals that make any work interesting to me are often the same, so yes, there is cross-over between the aural and the visual world.

**BK:** What are the differences between constructing work in the studio and constructing work in real time in front of an audience?

**EMK:** White Car is ultimately a recording project. Streetwalker is a live project, but I use the same instruments in both projects. My instrument is the studio; I am not a classically-trained musician and I don't really care about musicianship, so playing the keyboard like an amazing jazz man is not my concern at the moment — I've got midi programming for that! When I first started recording a lot of solo music, I was very intrigued by the idea of recorded sound capturing a unique moment in time, and with overdubbing and multi-tracking I saw a plethora of possibilities in creating something unique from layers of documented moments.

White Car played our first show because someone asked us, and people have been asking us ever since. I haven't gotten it to the place I'd like to see it in yet and I think it could take some time, as I would need a lot more resources and synth nerds and time. Playing live has become a way of getting inside the songs with other people; my recording process is hermetic, so the live show can be reassuring that I am not yelling in the dark or simply playing with myself at home.

**BK:** Five favorite albums?

**EMK:** Ten albums I REALLY like, I don't play favorites ...

Vangelis - Opera Sauvage  
Cock Sparrer - Shock Troops  
Autechre - LP5  
Cabaret Voltaire - Code  
Controlled Bleeding - Music  
for Guided Chambers  
Skinny Puppy - Remission  
D.A.F - First Step to Heaven  
D'Angelo - Brown Sugar  
Pere Ubu - The Modern Dance  
Colin Newman - A-Z

**BK:** What are things you try to avoid in your work?

**EMK:** A few things I try to avoid: being vague, naive, over confident, literal, humorless, derivative, boring, lazy, too bright and bouncy.

**BK:** If you had to summarize your entire practice in two or three sentences, what would you say?

**EMK:** I am a prisoner of the Techno Dungeon, a slave to the sync, lashed by the beat.

# I am an Artist, Please Vote for Me

Taking stock of Chicago's first Art Loop Open



John Dempsey, "The Great American Landscape," first-place winner. Image courtesy of the artist.

By JENNIFER SWANN, CONTRIBUTING EDITOR

*"I was just desperate  
for money, and it  
seemed like a possible  
way to make money."*

—Daniel Lavitt

From October 15-29, artworks by 200 local artists were displayed at unlikely downtown Chicago venues such as Block 37, the Hard Rock Hotel, Macy's, the Chicago French Market, and the Wit Hotel in the first annual Art Loop Open competition. Organized by the Chicago Artists' Coalition and the Chicago Loop Alliance, Art Loop Open allowed anyone to vote for his or her favorite work of art by using a Smart Phone application or via text messages; winners took home generous cash prizes.

The days leading up to the competition's close were filled with skepticism. Local art critics like Abraham Ritchie and Erik Wenzel argued that, like its sister initiative Pop-Up Art Loop, the competition was an obvious attempt to promote struggling downtown businesses with a glitzy, reality TV-type art event, making the art secondary to the commerce. Others complained that Art Loop Open was little more than a popularity contest: The artist who has the most friends to vote for him or her wins. Then, there was major controversy when artist Bernard Williams was disqualified from the competition for allegedly promoting his art in a way that broke the rules — only to be suddenly reinstated shortly before voting ended.

Now that the prizes have been handed out, what's the final consensus on the competition's impact on the Chicago art scene?

Chicago Artists' Coalition executive director Carolina O.

Jayaram said Art Loop Open was different from other art competitions, like ArtPrize in Grand Rapids, because all exhibiting artists had to be locally based and because their work was chosen by a jury that included highly regarded professionals, like SAIC Executive Director of Exhibitions and Events, Mary Jane Jacob.

"We had a program here for 12 years called the Art Open that Chicago Artists' Coalition had done that was open to all artists. .... It was a nice model for the years that it lasted; but I think that it was outdated and needed to be reinvented — and this idea of just hanging everybody together without any rhyme or reason, I didn't believe was doing anybody a service," said Jayaram. This year, the selected art was curated and hung in the ten participating venues by a production team that included curators like Shannon Stratton, who teaches at SAIC and runs threewalls gallery.

According to Jayaram, the inaugural Art Loop Open sought to address one of her main concerns in the Chicago arts community: audience building. By teaming with the Chicago Loop Alliance and installing work for sale in high-traffic hotel lobbies and in shopping malls, Jayaram hoped to increase the number of local art supporters and collectors, even if that meant soliciting shoppers, tourists, and passersby to look at, vote for, and hopefully buy art that they might not otherwise have been exposed to.



Daniel Lavitt, "Till We Meet Again," second-place winner. Image courtesy of the artist.



Joseph Ivacic, "Staying Connected," third-place winner. Image courtesy of the artist.

The three top winners of the competition, John Dempsey, Daniel Lavitt, and Joseph Ivacic, won cash prizes of \$25,000, \$15,000, and \$10,000, respectively. The artists admit, however, that the venue in which their work was shown was just as important to their success as the art itself.

Ivacic, whose glass-blown sculpture "Staying Connected" was shown at the Burnham Hotel, saw the layout of the venues and how the work was installed as problematic for the voting process. "Some of the work, depending on where it was shown, kind of got looked over, because some of the venues either weren't around the same area, or they weren't specific about where the work was showing," he said, noting that the art works installed in the Palmer House in particular were spread out and poorly lit.

On the other hand, "By having the work in these different venues, you are definitely showing the work to a different audience," he said. "I'm not so sure it's a completely educated audience, but it's very different."

Jayaram recognizes that exhibiting the work at unconventional locations was a challenge not only for the audience, but also for the curators and the artists. Like critics of the competition, she compared it to a "reality show," especially with regards to the task of curating in such commercial spaces.

"In some ways, people were

unhappy about how things were exhibited because of lighting or whatever, but that's really hard to control because it's one of those things that you have to take the good thing with the bad. If you're [showing work] in the Hard Rock Hotel, that's a dark lobby," she said. "We're not going to ask them to bring in a bunch of lights and change the whole look of the lobby. But at the same time, you're going to be in a place full of people who would never normally see your work, so it's a trade-off."

Lavitt, a graduate of SAIC (MFA '09), remembers feeling disappointed when he first learned that his work, "Till We Meet Again," wouldn't be shown at Block 37, the location that he felt was the focal point of the exhibition. But he realized during the competition that his venue at the Chicago French Market within MetraMarket (located in the West Loop's Ogilvie train station) worked in his favor. "Whereas originally I thought that [the French Market] would hurt my chances because people wouldn't take the time to go there, the people who were naturally there were just willing to vote for me," Lavitt said, noting that his audience included vendors who worked at the French Market and customers who were buying meat and vegetables.

Lavitt recalled that questions like "Are you a new vendor here?" and "Are you selling flowers?" were common among his viewers, who often mistook his sculptural

installation of cabinets on wheels as a new kiosk in the market. Whereas Lavitt was enthusiastic about literally peddling himself and his artwork to his audience at the French Market, he said that he would have felt embarrassed doing so if his piece was at Block 37, which felt sterile and pristine. "But at the French Market, there's this hustle, steam from pots and weird fresh fish right next to me, that it seemed like it was part of the vibe of the whole place to be like, 'Hi, I'm participating in this contest, would you like to check out my work?'"

For Lavitt, promoting his work at the French Market became a full-time job; he was unemployed at the time, and said he was "desperate for money, and it seemed like a possible way to make money." He says that the competition felt like "the perfect storm," whereas if he produced the same piece next year, he doesn't know if it would win.

Dempsey (whose painting, "The Great American Landscape," won first prize) also felt that he benefitted from his location. There were only three other artists exhibiting in Macy's with him, whereas locations like Block 37 contained over 80 works of art. "I thought it was going to be a bad location, but at lunchtime it was packed with people," he said, adding that the biggest problem in his venue was the lack of cell phone service in certain areas. Like Ivacic and Lavitt, Dempsey

also spent time standing in front of his work, and was able to direct texting voters towards the window, where the reception was better.

During the two weeks of the competition, Dempsey would take breaks from painting at his West Loop studio and visit Macy's to encourage votes from the lunch-time crowd. "As an artist, you want to be in your studio painting, you don't want to be going around trying to get people to vote for you," he said. On the other hand, he added, one of the best parts of the competition was the opportunity to meet and network with other exhibiting artists.

And while most artists would agree that they'd rather be making art than asking strangers for votes at a shopping center or a hotel lobby, it's exactly this type of self-promotion that has afforded the three prizewinners the time to devote to their artwork and the publicity of the competition. Lavitt looks forward to paying off years of credit card debt and finally buying an iPhone and health insurance. Dempsey's prize money will go towards daycare for his newborn and staying in his Fulton Market studio for a few more years. Ivacic says the money allows him the freedom to turn down commissions and exhibitions he doesn't feel are appropriate, and to work with smaller groups of students at Chicago Hot Glass, where he teaches.

# Getting Paid

Chicago art critics talk money

By ANIA SZREMSKI, ARTS EDITOR

The “crisis of criticism” is old news. The rise of art criticism in the blogosphere and the decline of art criticism in print media has been a favorite hot-button issue for the past couple of years, especially here in Chicago. But the question of how current market trends affect the form and content of arts writing is a less examined angle.

How are arts writers getting paid, and how does getting paid affect where they write and how they’re perceived by the general readership? How much is the rise of “amateurism” an ideological stance against an outmoded institution, and how much is it just the logical consequence of the lack of opportunities to get paid?

If not too much gets written about these questions, it’s probably because “it’s a bit of a no-no in the art world to chat about it,” said one writer who asked not to be named. F News magazine decided to talk to local arts writers to get their take on the value of their words.

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Illustration by Emily Haasch

## WHO PAYS?

Despite all the anxiety about blogging putting “professional” writers out of business, a lot of arts publications still pay for writing, whether they’re in print or online. Kathryn Born, founder and editor of the online platform Chicago Art Magazine, told F, “we’ve always paid writers (and staff — the administrative staff gets paid, too). Spotlights on a prominent collector would pay \$125, heavily researched pieces are \$50 for each 700 words, most short features are \$35, and blurbs range from \$5 to \$15.”

In order to pay her writers, Born says, “We are aggressive about revenue. We aren’t shy, we knock on doors and sell ads and the reps get a huge cut of what they sell. We run a business. I never want to be a not-for-profit because I don’t think the arts should be charity.”

Newcity magazine, “Chicago’s only locally owned and operated cultural weekly,” also pays for content. Like Chicago Art Magazine, the fees they pay writers are contingent on advertising revenues, and according to their website, “the ‘new economy’ has not been nice to us, or to our ability to pay creators. Contributors to our web sites are currently doing so on a volunteer basis in nearly all cases. . . . We still pay for stories we run in print, albeit modestly and at a time lag that is equally absurd, about a year after publication currently. Fees for articles generally range from \$10 (reviews and short items) to \$50, with cover stories paying \$100.”

Pedro Vélez, a Chicago-based artist and writer, and a regular contributor to the online platform Artnet Journal, says that he’s always been paid for his writing. However, according to Vélez, it can be hard to get a good fee for content, even before the economic downturn. “New Art Examiner paid something ridiculous like 50 bucks per review, and sometimes you’d get paid, and sometimes you wouldn’t. And if they were doing an auction or benefit that you wanted to go to, they’d charge you,” he told F. “But they were suffering, so no one was really bothered; and you were writing for a good magazine.”

Other magazines pay better. “Arte al Día in Miami paid really well. For a feature article, you’d get between 300 and 500 bucks,” said Vélez. “They paid really well because Arte al Día has different branches, and a version in English and in Spanish, and a subsidiary in South America, maybe Argentina, and they were doing art fairs, so they had a lot of money coming in to sustain the magazine.”

What Vélez suggests is that different profit models are needed to generate the revenue that goes to pay writers. “Artnet pays really well,” he says, “but what people don’t understand is that unlike Artforum and magazines like that, the Artnet magazine is just a tiny part of this big thing.”

“Artnet started online right at the moment of the transition between print media and this new thing called the Internet, and they were never in print. The structure of Artnet produces the money and that’s how they maintain the magazine. Artnet is an auction database, galleries can sell their works online, and it’s connected with art fairs, so it gets lots of advertisements. Artforum has to sell ads to be able to buy content, whereas Artnet doesn’t.”

Vélez cites art blogs like Art Fag City and ArtCat as examples of online publications that have successfully adopted different models of generating revenue (like running gallery postings in a calendar, and fundraising for projects over twitter), so that they’re able to pay writers at least token sums. The problem, according to Vélez, is that these initiatives are based in New York: “It’s different in New York. The whole structure is different, and there are more people. You couldn’t do that here [in Chicago].”

## WHO DOESN'T?

For the moment, the majority of blogs don’t pay for content. The most infamous example is that of Huffington Post. James Elkins, chair of SAIC’s VCS department and a prolific author and lecturer on the field of art criticism, writes for them. “It’s an enormous site,” he told F, “with 24 million unique visitors last year. They have a Darwinian survival-of-the-fittest philosophy: 6,000 approved bloggers write for them; none are paid, and only the most popular get headlines. Everyone does it for free, because it supposedly has a knock-on effect: people get commissions from galleries, or invitations to lecture. Hasn’t happened to me yet.”

Vélez is skeptical about the project. “They won’t pay you but they say, do you know how many people will read your stuff? There’s no empirical proof that people will flock to your blog. There’s so much shit in there [the Post] that the audience will stay there, forever. My mother, after reading your piece on Huffington Post, isn’t going to go read your magazine.”

A recent trend has been major newspapers getting rid of their art criticism section in print, and essentially outsourcing the writing to unpaid bloggers for their websites. Abraham Ritchie (NAJ 2012), Senior Editor for ArtSlant Chicago, says, “I think it’s more of a problem when the media companies try to get content for free with the vague lure of ‘exposure.’ Take the recent example of the San Diego Union Tribune, which fired their

*“Everyone is broke because they see the arts as a charity, a pristine element on-high that’s too elevated to deal with something as base as money. So what follows is the expectation that everyone should work for free.”*

—Kathryn Born

longtime, well-respected art critic Robert L. Pincus and tried to replace him with essentially a scab, an unpaid blogger.”

This unpaid blogger, Katherine Sweetman, ended up writing only one piece for the Tribune: an angry letter of accusation. “We were a small army of advanced-degree-carrying practicing artists, college professors, and arts writers,” she wrote, “fixing the mess the Union Tribune created when it laid off its only art critic, Robert Pincus, last June.

“We were assured that we were not taking Pincus’ place. He had, in fact, been replaced by James Chute, formerly the Music Critic and Special Sections Editor. ... We hate the Union Tribune. We hate the way they abruptly ended the tenure of the most important arts critic in San Diego’s history, we hate James Chute’s pathetic coverage of artists — which just makes us look bad (seriously, read his stuff).”

Replace the proper names with Alan Artner and Lauren Viera, and Sweetman could have been writing about the Chicago Tribune, which pulled the exact same stunt in 2008. When Chicago institution Artner was fired, Viera, a general assignment reporter, was assigned his beat, to the consternation of many; and the paper attempted to amass a small army of unpaid bloggers to cover the art scene on their Chicago Now website.

#### THE MERITS (OR PROBLEMS) OF WRITING FOR FREE

The consensus is clear: the majority of publications don’t pay very much for arts writing. Should writers just accept this fact?

Jason Founberg, Art Editor at Newcity, thinks so. “Writers, like artists, should work hard and often to refine their craft. This may mean not getting paid in some venues,” he says. But for young, unestablished writers, just getting experience writing regularly for a publication can make up for not getting a paycheck.

“Writing for a publication or a blog is a good way to cultivate a readable voice,” he told F. “Deadlines are very helpful for writers, which a publication can provide. Editors can also be helpful for a young writer.”

SAIC Art History professor Daniel Quiles agrees. Quiles has written reviews and essays for publications including Art in America, Artforum, the Art:21 blog, Arte al Día International, ArtNexus and several others. “I have no illusions about the fact that art criticism is, with rare exceptions, a ‘love profession,’” says Quiles, “meaning that one does it for the love and not the money. I see something self-deceptively naive about ever crying ‘exploitation’ at a publication, print or web, that elects to publish you, particularly if you are an up-and-comer. I always felt fortunate to be writing for these magazines. ... I never conceived of my critical practice as being enough to live on.”

Kathryn Born begs to differ. “Everyone is broke because they see the arts as a charity, a pristine element on-high that’s too elevated to deal with something as base as money,” she told F. “So what follows is the expectation that everyone should work for free. ... Chicago Art Magazine has always been seen as materialistic, but it’s actually our way of combating elitism. I want the history of art to be written by working-class people (by working-class I don’t mean blue collar, I mean simply people who need to work for a living), and not the leisure elite.

“We have always aspired to be an ‘art magazine for the working artist.’ We like the idea of work. You work hard, you get paid. And because we pay people, we’ve had some of the best art minds writing for, and working for, the magazine.”

As for Vélez, he agrees that writing for your own blog can be a good way to develop a voice, but “even online platforms like the Huffington Post should pay young people for their work. Editors get paid, everyone gets paid on the chain, young writers should get paid too, always,” he says.

“My main concern is that once you start giving it away for free, word gets around, and nobody is going to want to pay you. They’re always going to hustle with you. The art world is tiny, and they don’t give a fuck about you. You do one thing they don’t like, and they’ll find some other young hopeful to abuse.

“Besides, when people get paid they write better, much better and you, as an editor, can ask for more responsible writing on their part too.”

So, in conclusion: It seems that getting paid makes writers feel good. And it elicits better writing, which is the lifeblood for any publication, be it a newspaper or a blog. When publications try to save money by cutting staff critics and outsourcing their work to other journalists and unpaid bloggers, the results are bad (really bad). So in order to survive, publications are going to have to seek out other ways to earn revenue than just running ads in order to pay for the good content.

In the last analysis, money is essential for good, authoritative, critical writing. And despite the dream of the flat, democratic platform of the blog that is freed from the bonds of commerce and exchange, that will continue to be the case.

# Generation Gap on Michigan Avenue

SAIC students run the new Nicole Villeneuve Gallery in the Fine Arts Building

By DANIEL JOSEPH SCHMID

A few blocks down from the Art Institute of Chicago is a lesser-known historic art institution, dedicated to establishing a community of artists working in the visual and performing arts. Located at 410 S. Michigan Avenue, the Fine Arts Building is a musky labyrinth of corridors reminiscent of The Twilight Zone. Long hallways lit by dim lamps are the setting for an eerie atmosphere, made weirder by the colorfully dressed white-haired ladies who drift like ghosts from one uncomfortably cramped room to another. On a Friday night open-studio evening held this fall, most of the doors were shut, sheltering-conversations and cackling. The age gap was staggering, to say the least; most of the visitors were aged 50 or older and shuffled about, making little conversation but taking plenty of time to stare at the art.

Most of the nine floors of artists and musician studios, galleries, performance halls, and instrument repair shops in the Fine Arts Building lack a serious contemporary art dialogue, but one particularly promising space is the newly opened Nicole Villeneuve Gallery, operated by SAIC students Anna Timmerman (BFA 2011) and Drew Noble (BFA 2011). The atmosphere of Nicole Villeneuve Gallery in suite 629 is decidedly different from the rest of the dark and dismal building. There is a youthful vitality to the gallery, which celebrated its new space back in October with the opening of “2D Representations of Natural Phenomena,” organized by Timmerman, the gallery director, and Noble, the curator.

Together with gallerist Nicole Villeneuve, who is 50 years old, Timmerman and Noble have transformed the fixer-upper space into one that uses eco-friendly track lighting and operates almost entirely without paper. The gallery was previously located in a 1200-square-foot loft in Pilsen, where it hosted 12 shows a year. Nicole Villeneuve Gallery got its start when Villeneuve hired Timmerman as an intern to help her with a studio and class program. Their old location had extra wall space, showing work from other artists.

The organization got its start when Villeneuve hired Timmerman as an intern to help her with a studio and class program. Their old location had extra wall space, so the two decided to start showing work from other artists.

With their growing program, the pair decided to take the space to the next level. “We settled on the Fine Arts Building for its atmosphere,” Villeneuve said. “We’re surrounded by artists, musicians — a real variety. There’s a community atmosphere here that we want to promote and be a part of.”

In addition to the exhibition space, the gallery also offers classes and workshops, and has recently started a residency program that provides a studio space in Pilsen for durations of at least one week to one month.

Although the gallery is owned by its name-bearer, Villeneuve considers it her student collaborators’ space. “I want to provide a sacred, nurturing space for them to create. This is their baby, so they can do whatever they want as long as they abide by the deadlines. I want them to have fun.”

“We’re trying to add to the contemporary dialog. This is what’s happening in the Midwest,” said Timmerman. She and Noble both say their work as students at SAIC perfectly complements their work at the gallery; at SAIC, they get to see a wide variety of work, and gain exposure to a wide diversity of perspectives in the arts. “I’ve been acclimated to things I wouldn’t have considered before,” Timmerman said. “It both limits you and opens you up to new things,” added Noble.

Though the Fine Arts Building might seem eerie and cramped upon a first impression, it’s not just a historic Chicago landmark anymore. New tenants like Nicole Villeneuve Gallery have made the Fine Arts Building a vibrant place where emerging artists and curators engage in dialogue with a rich local history. Artists and curators engage with a rich local history.

#### The Nicole Villeneuve Gallery

410 S. Michigan Avenue Suite #629, Chicago, IL 60605,  
312.623.1120, [www.TheNicoleVilleneuveGallery.com](http://www.TheNicoleVilleneuveGallery.com)

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Luc Tuymans *The Heritage VI* (detail), 1996; oil on canvas; Courtesy David Zwirner, New York; © Luc Tuymans; photo by Ben Blackwell; courtesy David Zwirner, New York

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# UBUWEB WARS

## ART VS INTELLECTUAL PROPERTY

By NICK BRIZ

*"The modern world has seen the extension of law further and further into what was earlier the exclusive realm of the heart." — Luis Hyde.*

"UbuWeb has been hacked. The site is closed until further notice." When the UbuWeb site was hacked in October, these were the only words on the front page. UbuWeb is an online archive of experimental film and sound which, as its founder Kenneth Goldsmith explains, "posts much of its content without permission; we rip full-length CDs into sound files; we scan as many books as we can get our hands on; we post essays as fast as we can OCR them." UbuWeb has been the subject of much controversy and harsh criticism. This is because what UbuWeb does is both "illegal" and of the utmost cultural importance.

It's hard to imagine that the ground we walk on — gridded-out

and sectioned-off, each piece belonging to a different owner — was once a commons. John Sulston, who won the Nobel Prize for leading the effort to map the human genome, said, "We in Western society are going through a period of intensifying belief in private ownership, to the detriment of the public good."

Fortunately, there still exist faint cultural commons and public domains. If most profitable ideas have been commodified as "intellectual property," mathematical formulas are an example of one that has remained in the public domain — you don't have to pay anyone to use them. Imagine a world where we had to pay royalties to the "Pythagorean Institute" every time we wanted to find the area of a triangle, in the same way that we have to pay pharmaceutical companies for the use of their patents to cure diseases.

Here lies the problem: Certain things which, for centuries, have

been understood to belong to everyone and no one are now thought to be personal property. It's this perspective, this misunderstanding programmed by special interests, which needs to be questioned.

Like any avant-garde endeavour, UbuWeb is often scorned by critics, who are, ironically, mainly experimental and avant-garde filmmakers and enthusiasts. After hearing the news that the site had been hacked, UbuWeb's critics rejoiced.

At the base of their critique is the assertion that UbuWeb is "illegal" — it infringes on the rights of artists. UbuWeb's opposition claims that, while living, an artist should have the final say on how and where a work is exhibited, and that, from an economic standpoint, the artist should be able to make a living from his or her work. A living which UbuWeb threatens by making works freely accessible.

When Disney borrowed Snow White from the Brothers Grimm,

we got a reinterpretation of a classic tale for a whole new generation. When we borrow Snow White from Disney, we get a lawsuit. This is due to copyright law. Copyright was created to prevent the exploitation of creative products, thus ensuring a culturally rich society. The first copyright (the Statute of Anne) gave the author of a work exclusive rights for the period of 14 years, after which the work would pass into the public domain. Today, thanks to the efforts of corporate interests for whom intellectual properties are major assets, the copyright term in the US is the life of the author plus 70 years (for corporations it can be 95-120 years). To clarify, that's 70 (or 95-120) years after the death of the author when she or he can no longer produce cultural products.

This is why if you reinterpret the classic "Mickey Mouse," property of the Walt Disney Studios, you will be sued by the Disney Corporation (a direct

AS WE ENTER OUR NEW DIGITAL ECOLOGY, MORE AND MORE OF OUR PHYSICAL WORLD BECOMES DIGITAL. UBUWEB'S CRITICS ARE OFTEN THOSE WHO TRY TO RESIST THIS DIGITAL CONVERGENCE, RATHER THAN TACTICALLY WORKING WITHIN IT.

result of the Sonny Bono "Mickey Mouse" Copyright Extension Act). The very system that had been put in place to encourage creative works and ensure a rich cultural commons now limits creativity in favor of big business.

It's important to note that there are at least two co-existing binary economies: the market economy and the gift economy. Where a commodity has value, a gift has worth. Blood-banks, the Open-Source movement, Alcoholics Anonymous — these are all gift economies.

The difference here is that commodities pass from hand to hand without leaving a trace, whereas a gift establishes a bond between two people (or groups). These bonds can be simple or complex (e.g., marriage). Putting a price on a gift destroys its worth (imagine paying your spouse for marriage, or paying for AA). This "you can't put a price on it" idea is more than familiar when considering art. The most important works of art are often deemed priceless. As a commodity they can have "value," but as art they have much more "worth."

Conceptual artist Lawrence Weiner said, "Once you know about a work of mine, you own it. There's no way I can climb inside somebody's head and remove it." If the artist decides to show the work, even to a single human being, she or he has to understand the work now belongs in some way to the two of them; that single viewer (or listener, or reader) is free to interpret or misinterpret, to understand or misunderstand, to love or hate.

Furthermore, if the artist decides to put the work "out into the world," she or he has

to understand that in the mere act of distribution the work is re-contextualized — and while the artist can have some influence on its re-contextualization (i.e., in deciding where first to exhibit or distribute a work) she or he cannot have full control over it.

One critic said UbuWeb uploads works "with no regard to quality, presentation, or curatorial vision." Dissatisfied artists have requested their works be removed from the site (and UbuWeb always complies). Again, the issue is a matter of perspective and misunderstanding. UbuWeb is not a gallery and it is not an archive, though it might share characteristics of both. UbuWeb is something new, and in many ways, unique to the Internet. You often hear it referred to as a "resource." UbuWeb is perhaps more like a library, providing free and open access to all.

If I may speak personally, UbuWeb was a major point of entry into experimental art — art which I may not have had exposure to otherwise, having attended a conservative school in a town where such work wasn't appreciated. I had one professor who introduced me to avant-garde cinema and subsequently to some of my favorite most influential filmmakers and artists. One day a friend linked me to UbuWeb, and suddenly all the films, videos, and compositions of my favorite artists met my eyes and ears. It became a key part of my artistic, and intellectual development. I owe a great deal to UbuWeb, perhaps even more so than to the artists it introduced me to. For this reason I could never bring myself to side with its critics.

As we enter our new digital ecology, more and more of our physical world becomes

digital. UbuWeb's critics are often those who try to resist this digital convergence, rather than tactically working within it. For those more market-minded, rather than lamenting the old models, we might find it more productive to take advantage of the new possibilities inherent in these new technologies.

For example, Cory Doctorow is a New York Times bestselling author who makes his works freely available online. His perspective is that artists rarely ever make a living from their work, but if they hope to, making work freely

available online can only help. He says, "Obscurity, not piracy, is the biggest problem writers face. In the 21st century, if you are not making art with the intention of it being copied, you are not making contemporary art."

From this perspective, UbuWeb could only help experimental artists. Perhaps more importantly, these new technologies challenge contemporary art models, economies, and perspectives and remind us of a time before copyright, consumerism, and capitol — while providing a glimpse of what the future could be.

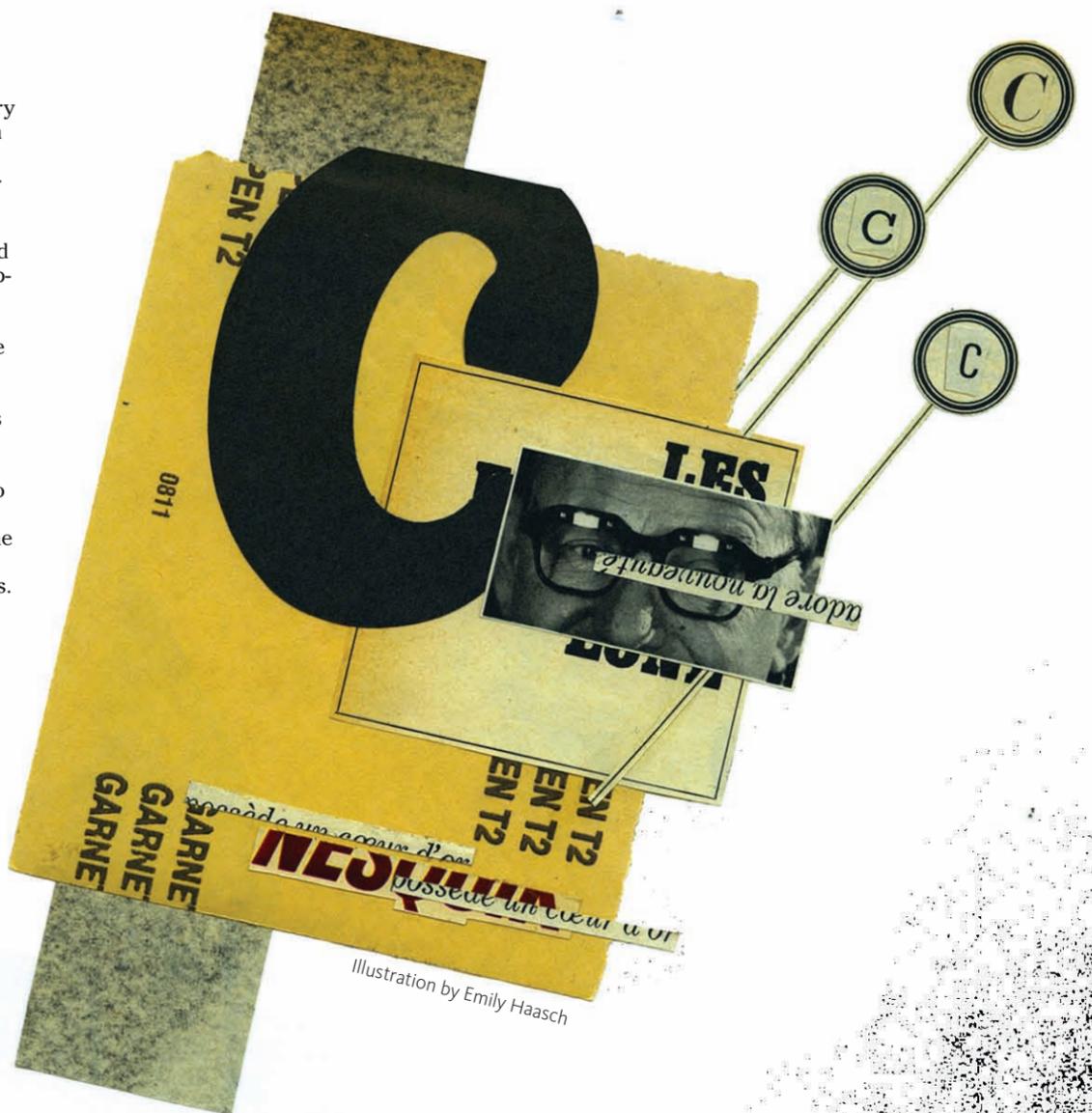


Illustration by Emily Haasch

# THE GRINCH: NOT THE ONLY THIEF AROUND

Easy ways to safeguard your apartment while you're away

By TARA PLATH, STAFF WRITER

When I was five years old, my house was robbed. Upon entering through the basement door to see our television gone and house phone strung across the floor, my mother exclaimed: "The house has been broken into!"

"How," my five-year old brain puzzled, "did any one manage to break my house in two?" We soon after installed a security system that we proceeded to never use.

No matter where you live, there is always a chance that your house or apartment could also be broken in two. With the holiday season fast approaching and flights home soon to be booked, here are a few ways you can keep your home and valuables safe while you're away on vacation.

F spoke with two SAIC security guards, who, due to legal reasons, must remain anonymous.

One security guard, working the front desk in the MacLean building, took a moment to share some tips: "Take all your valuables with you if you're going to be gone [for a long period of time]."

The officer has had several experiences with break-ins. Years ago, when her children were small, she returned from Christmas shopping and set the new presents under the Christmas tree. The family left, and when they returned, the gifts and tree were gone. "It was somebody who lived in the building," she said (the back door was secure and undamaged).

While we'd all like to think our apartment buildings and neighborhoods are safe and filled with conscientious people, it's not always the case.

A security officer in the 116 South Michigan building echoed these sentiments: "Nowadays, you can't trust your neighbors or your neighborhood. Don't let people see you coming up with valuables." She emphasized protecting yourself against targeted attacks, where someone might observe your daily routine and know when you are

and are not home. She advised that students "change [their] routine up." While school schedules probably ensure that you don't come home at the same time every day, an extra precaution could be to change the door you enter each time, so that someone consistently observing from the front street or back alley won't notice if you're gone for extended periods of time.

There are also ways to make your apartment seem occupied while you're not there. "Keep your radio on, so people think you're home. That's what I've always been taught," she says. If your budget allows, you can keep a radio or light on, giving the appearance that someone is living there. You can also purchase inexpensive timers from Target or most hardware stores that can turn your light, radio, or television on and off at certain times.

While advice like this may seem to some overly paranoid, students have been affected by targeted attacks. Third-year animation student Ryan Bock listed a multitude of things that had been stolen from his house in Logan Square on several occasions: "I've had three laptops stolen, power tools, my digital camera, iPods. A lot of the stuff from the garage was taken. They came through the door and through the window," he recounted.

After the most recent robbery, Bock and his roommates called the police, who eventually sent over an investigator. Once the police got involved, the robberies immediately stopped, leading Bock to believe that it had been someone who lived in the area: "They knew when we were there and when we weren't and where we keep our stuff."

While you're away, put all of your valuables out of sight. Jewelry, electronics, and anything else you'd hate to lose should be placed somewhere discreet. If you do have a neighbor in

the building you can trust, let them know how long you'll be gone and if you're expecting anyone in the apartment. If you're going to be gone a considerable amount of time, consider having the mail put on hold so that piling newspapers and letters don't make it evident that you're away.

If you haven't already, do some research on renter's insurance. If you can afford it, renter's insurance is a good way to safeguard your things and protects against break-ins and other damages that might happen in a rented apartment. While some landlords require you have renter's insurance, many do not. Depending on where you live and how many valuable things you keep in your apartment, renter's insurance is a relatively inexpensive way to protect your things, often ranging from \$100-\$300 a year (coming out to less than your wireless internet).

Finally, and most obviously, make sure that all of your doors and windows are securely closed and locked before leaving for the holidays.

## Quick Tips on How to Protect Your Apartment While You're Home or Away:

Make sure to lock (knobs and deadbolts) all of your doors and windows.

Put your valuables, such as jewelry and electronics, out of sight and in discreet places.

Be cautious when entering your apartment with new or expensive purchases. Take note if you notice someone observing you.

Try not to enter your apartment at the same time and through the same door daily.

Leave a light or radio on, or purchase a timer from Target to program your lights with. (Hunter NiteTime Easy Set Timer available at Target for \$12.99 or the GE 15 amp Plug-In Dual-Outlet Light-Sensing Timer from Home Depot for \$ 9.97, which turns lights on at dusk and off at dawn.)

Let a trustworthy neighbor or friend know you're going away and whether or not you anticipate anyone in the apartment.

Put the mail and newspapers on hold until you return.

## HOT tips

By ERIC BASKAUSKAS AND BRANDON KOSTERS

Home invasion and burglary are no laughing matter. Not even if we're talking about Macaulay Caulkin smashing Joe Pesci in the head with a paint can. The cops are not going to respond to your burglar alarm. The fire marshal will not allow you to barricade yourself in your house, so forget about bars on the windows. You'd probably have to go to Michigan to get a gun. The only thing more dangerous than guns is Michigan itself.

*What are we to do?*

Take it from F: To defeat petty theft, you must think like a criminal mastermind. As many of us head elsewhere for the holidays, leaving apartments empty for a spell, here are some tips for protecting yourself from any unwelcome guests while you're away for the holidays.

### 1. Cat in the Sack

Sometimes burglars will swipe one of your backpacks and only steal items from your home that they can conceal within the backpack.

This is why you must strategically place backpacks in plain sight throughout your house that are filled with hungry, horny, feral cats with ringworm.

### 1b. Bigger than Jesus

Stealing stuff that fits in a backpack helps crooks avoid the suspicious glances from meddling neighbor types — large awkward items such as televisions aren't viable for the smash-and-grab lifestyle.

Of course, this means that you should ONLY own large awkward items. If you must own lots of small, valuable things, glue them together into one huge, unmanageable mass. Should you ever find yourself robbed, just find the guy rolling the giant ball of electronics down the street and you've got your culprit. Throw your television at him.

### 2. One Man's Trash is ... Another Man's Trash

Put all of your garbage in bags with dollar signs on them. Keep them inside a vault in your living room that has been left wide open. They'll think that you were being negligent. You'll know that you are actually a genius, and just got the trash taken out for free. If they come back angry, tip them generously.



### 3. WWMD (What Would Macaulay Do)?

Bucket of honey over your front door on the inside. String on door that opens a cage. Hungry, horny grizzly bear inside of cage.

In an ideal situation, this would be a bear that you've trained since its infancy. A bear that loves and respects you as much as any grizzly bear can.

But remember: A grizzly bear can only ever love you so much.

### 4. Donate Everything to Charity

Because what you no longer own cannot be stolen.

### 5. Wrap it Up

Put condoms on everything you want to keep safe. EVERYTHING.

### 6. You're an Artist, Right?

With manufactured goods becoming smaller and smaller, and more and more expensive, theft is becoming easier and easier. No fuss, no muss. Bring back both the fuss and the muss. Every time you leave your house, apply a thick coat of oil paint to the surfaces of your belongings. They may get away with your stuff, but they're going to need to stop at the drycleaners on the way to the pawn shop.

### 7. Food Coma

Hire a private chef to keep the buffet line full. Next time someone breaks in, he'll be treated to a spread the likes of which he's only ever dreamt. When you get home,

he'll be asleep on your couch with cherry cobbler all over his T-shirt. Call him a cab and get back to playing your freshly not-stolen X-Box. Try the lobster bisque!

### 8. Robin Williams' Saggy Boobies

Take it from Chris Brown: there is such a thing as bad publicity. What you want is the kind of word of mouth circulating among crooks that will deter them from stopping by. When you leave the house, hide everything you own except for the full Loverboy discography, and 47 copies of "Mrs. Doubtfire" on VHS.

### 9. Grandma Knows Best

Store all of your JEWELRY in a BOX. They'll never find anything!

### 10. Burn Your House Down

### 11. I'm out of ideas

### 12. Oh wait, how about this one: Art Sale

The hardest part of being an artist is getting your work out there. It's hard to find a market in a world flooded with work. Ever desperately exclaim to yourself, "I can't even GIVE this stuff away!"?

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# The Art of Taking a Walk

Hamish Fulton at Rhona Hoffman Gallery

By ANIA SZREMSKI, ARTS EDITOR

Hamish Fulton is boring.

At least, that's the impression conveyed by the current exhibition of Fulton's works at the Rhona Hoffman gallery (October 29 - December 18). Large-scale vinyl text pieces, smaller inkjet prints, pencil and ink drawings, and shapes constructed from painted wooden sticks are the chilly interlocutors for a type of practice that, at the hands (or feet, as it were) of other artists, can inspire a profound sense of closeness. The story told by this exhibition, on the other hand, leaves the viewer feeling alienated and disinterested.

Since 1973, the London-born Fulton has been devoted to the art of walking, a type of practice perhaps better associated with the poetic and political meanderings of artists like Janet Cardiff and Francis Alÿs. The works on view at Rhona Hoffman bear highly abstracted testimony to the various paths the artist has trekked since the 1990s, both individually and in groups, through remote rural areas in Nepal, Japan, Spain, and elsewhere.

The walks tend to be long, grueling exercises, both physically and mentally, and at times the routes seem to have been chosen for their contentious socio-political connotations. But while the pieces displayed in the exhibition communicate basic information (indicating where, when, how many miles, how many people, and so forth), they in no way constitute documentary evidence of his journey.

Upon entering the gallery, for instance, the viewer is confronted with a floor-to-ceiling vinyl piece that declares in bold red and black letters: "Chinese economy/Tibetan history/eternal Kailash/Rangzen," smaller, more modest text set in between those bold statements describes the walk itself: "Kailash Kora walking one circuit of the pilgrimage route round Mount Kailash/Tibet 5 + 6 October 2007 cold wind and sleet over the 5668 metre Drolma Pass/Following in the energy of a Buddhist nun." The text is distributed as if aligned with an austere minimalist grid, formally reminiscent of something like Sol LeWitt's "Red Square, White Letters," or, perhaps, a very chic word search puzzle.

It's this sort of work that leads to an alienating viewing experience. The text clues us in to the fact that Fulton's walk was long and uncomfortable and politically charged. He was even kind enough

to drive home the politics for us by printing the word Chinese in a nice, obvious red. But the actual experience of the walk itself is something jealously safeguarded for the artist alone. The wall of letters almost literally pushes the viewer away from any tangible understanding of the reality of walking down that pass; whatever Buddhist energy Fulton was following died long before it could cross the threshold of the gallery door. All the viewer gets is a perfunctory, sterile abstraction.

A few, significantly smaller pieces hang on the opposite wall, which are representative of the other type of work included in the show. Slender wooden sticks painted blue are affixed to the wall with long nails to form the silhouette of a child's idea of a mountain range (three triangle tops); the artist scrawled on the sticks with pencil to provide the obligatory identifying information. Unlike the vinyl piece, the viewer has to come up close and engage carefully with the sculpture to take in the text (which is not to say that any greater degree of intimacy with the work is engendered).

Nearby, a photograph in the form of a glossy, small format, poster-like inkjet print reveals a generic view of a snow-capped mountain range. Text identifies the place, as well as the date and time the walk took place, and any other facts Fulton finds pertinent. The piece reads like a strangely obscure travel advertisement.

The viewer has to wonder where, exactly, the art is in this project. Fulton says that it's in the experience of the walk itself. Since that can't be embodied in an artwork, Fulton says, his texts and photographs are supposed to function like condensed signposts of his experience of being profoundly influenced by nature.

So if Fulton's art is actually embodied in the experience of the walk, then what are we dealing with in the gallery? Conceptual abstractions that were made to sell, is the answer. And while Fulton did lead an artist walk through the city as part of the exhibition, if you missed it, then these chilly commodities are all you're left with.

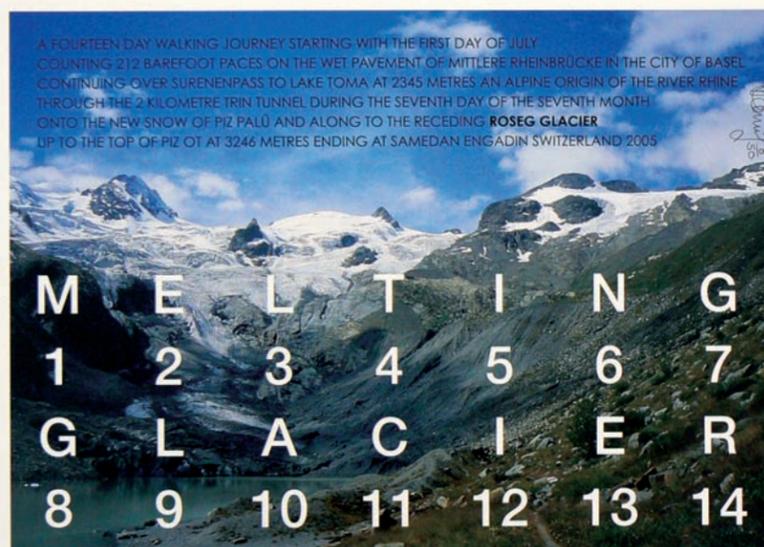
Of course, the problem of how to deal with performative art in the confines of a gallery is a persistent one, but other artists with similar practices handle it better than Fulton does. Richard Long, an English artist who started doing artist walks in the 60s, is a paradigmatic example. In fact, some of Fulton's work almost

looks like a poor imitation of his contemporary, except for the fact that Long actually altered the landscapes that he walked through (Fulton puts emphasis on the fact that he doesn't).

There are also those more contemporary artists like Janet Cardiff and Francis Alÿs, who owe a debt to the Paris-based International Situationists. This group of artists-ideologues-activists from the 1950s famously drifted without aim through the streets of the city in an attempt to create a new, emotional relationship with the urban context. It was a utopian project, intended to radically reorient lived existence as free from the chains of capital. Cardiff and Alÿs' walks richly evoke the social and political dimensions of the Situationists International, and they communicate their projects to the viewer in a way that is aesthetically compelling, socially relevant, and affectively powerful.

Closer to home, local artist and SAIC alum Amira Pierce has a similar practice, which is also far more impactful than Fulton's. She's led poetic meanderings from Chicago to Cairo, encouraging participants to have a heightened awareness of their experience of walking, and to let go of the anxiety of having to go somewhere, or of trying to achieve something in particular. She exhibits the results as a compendium of personal photographs, poetic video clips and abstract written responses, which as a whole give the impression of a homemade scrap book. And while Pierce's work can err on the side of the touchy-feely therapy session, at least it's a concerted attempt to reinsert feeling and community into what's often described as the alienating contemporary urban experience.

Fulton has claimed that his work is about something similar: "My art is a passive protest against urban societies that alienate people from the world of nature," he says. But it doesn't work. His art lacks solvency, lacks relevance, and lacks a meaningful affective impact. In a word, it lacks interest. It is simply boring.



Hamish Fulton, "Melting Glacier," 2005. Image courtesy of Rhona Hoffman Gallery.



Hamish Fulton, "Chinese Economy," 2007. Image courtesy of Rhona Hoffman Gallery.

*The walks tend to be long, grueling exercises, both physically and mentally, and at times the routes seem to have been chosen for their contentious socio-political connotations.*

**Hamish Fulton**  
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# No Rest for the Wicked

An Interview with JoJo Baby at Wicker Park's FlatIron Building

By JEREMY STEPHEN SHEDD

The yapping sounds of two small dogs resound as I enter JoJo's Closet, the gallery owned by artist and performer JoJo Baby at the Flatiron Building in Wicker Park. I walk past a large pile of Raggedy Anne dolls as JoJo greets me and hushes his two Chihuahuas, Sir Lefty and Venus, who quiet down after the artist and I sit down in his workroom. In addition to past work and unfinished projects, I find myself in the midst of an impressive collection of colorful Muppets and Baroque trinkets. Nearby, JoJo keeps a collection of dome-shaped glass terrariums housing the molds of assorted erections, which engendered the series of plaster phalluses lining the windowpane in his workroom.

It's probably safe to say that JoJo Baby is one of the most fascinating people you've never heard of. A veteran of the drag performance circuit and a practicing visual artist, JoJo has only just achieved a widespread fame of sorts following the November premier of a documentary about his life and work, "JoJo Baby," produced by Clive Barker. JoJo agreed to chat with F News magazine to discuss how this sudden popularity is affecting him and his practice.

I asked JoJo how things have changed for him since the movie. "Clive Barker really just let me be myself while the documentary was shot," he responded. "Nothing's really changed just yet. I'm still the same old Jo. As my mother used to tell other people, I'm a good kid that just dresses funny.

"But my friends do seem to see me differently now that they know my whole story. One of my friends couldn't even look me in the eye after watching the premiere of the documentary because he'd had no idea what I had been through. But I don't want people to feel bad."

Even if JoJo feels nothing's changed, there's at least been a surge of media interest; journalists interrupt our chat with phone calls requesting interviews, to which JoJo sighs, "There's no rest for the wicked."

But that media interest has yet to turn into an interest from the market. Though JoJo has been living and working at the Flatiron Building for over ten years now, a few weeks ago his landlord moved him and his belongings from his more prominent place overlooking the six-corner intersection of Milwaukee, North, and Damen to this more remote space in the back of the building. His landlord says his work is not commercially viable enough to occupy the more prominent locale.

In terms of his artistic practice, it may be best to describe JoJo as a doll maker. Using found materials and other items donated by friends, such as fabric, human hair, and teeth, JoJo creates objects that are as unique as he is, and that carry a profoundly sentimental value exceeding their constitutive materials. Each doll's innards include a heart, a written message, and wires resembling veins that aren't even visible once each doll is complete.

The dolls prove that "everything can have a second or third life," JoJo says, and it seems the dolls underpin different elements of his personality, to the extent that he has a hard time letting go of them. "There are certain dolls I've made and sold that I wish I could purchase back," he says. "How can I sell a friend?"

Of course, this Chicago native is perhaps better known for his performances; and just like his dolls, each of JoJo Baby's drag personas, wigs, and shoes are made entirely by hand. As a performer, JoJo cites Pete Burns, Jim Henson, and Boy George among his biggest influences. "These are



*"A few years ago my boyfriend beat me up so badly that my lips were really swollen for a couple days. I still went out to perform though and everyone thought my lips were the best prosthetics they'd ever seen. I just let them believe they were fake."*

—JoJo Baby



Images courtesy of the artist

people who are unafraid to be themselves, and they were always doing something," he explains.

Now 39, the artist got his start on the drag circuit when he was 13. JoJo's mother, a former Playboy Bunny, was a constant source of support and inspiration for him throughout his childhood; she taught him how to sew and apply makeup like a professional while he was still in grade school. "My mother gave me the nickname 'JoJo Baby' while I was little," he says. "It is something I've always kept with me."

"I was definitely shaped by bullying growing up," the artist recalls; kids often hurled insults at him due to the way he dressed. "But I believe in God and always want to fight for the light."

As part of that fight, JoJo struck out on his own at age 14, leaving home due to an abusive relationship with his alcoholic father, and enrolled in beauty school. He's performed in Chicago's club scene ever since.

Currently, JoJo performs in drag on Monday nights at the Green Dolphin in Bucktown. But that's not the only time he can be found in costume. "I dress up every day in my head," JoJo says, and although it takes a

lot of time and resources, "I always dress according to how I feel. ... Sometimes I feel empty, sometimes I feel beautiful, sometimes I feel like a monster ... but mostly I just feel alone."

"When I feel ugly on the inside, I show it on the outside. On the nights that I feel beautiful, I want everyone to know it. I've been incorporating an element in my costumes lately that looks like a piece of my makeup is peeled away from my face revealing my actual skin around one my eyes. This shows people how I'm still myself even behind what people may think is a disguise."

JoJo goes on to describe how "a few years ago my boyfriend beat me up so badly that my lips were really swollen for a couple days. I still went out to perform though and everyone thought my lips were the best prosthetics they'd ever seen. I just let them believe they were fake."

For JoJo, dressing up is a self-empowering means of externalizing what he feels inside. Whether he dresses like a monster or a beauty queen, he is always empowered by the transformation; he embodies the sincerity of a disenfranchised person who eloquently pieces

together the shards of a fractured identity into the form of the dolls and the personas he creates and shares with the public.

I ask JoJo what he sees for himself in the near future, and he's optimistic, in spite of losing his mother, his job, his boyfriend, and being diagnosed with HIV back in 2005.

"I expect to have to dress in drag more often since the release of this documentary," he says. "People tend to dub me as just another Lady Gaga impersonator, but I've been dressing and performing long before she even got started. I like her performances and her music, but I'd still love to give her a run for her money. ... I'd eventually like to own a house that would become art itself, and I'd also like to have my own makeup line."

"I do wonder, though, if anyone will ever love me again, since I have HIV," he concludes wistfully.

Though fame may be a driving force in JoJo's career, it clearly takes a back seat to his need to share his story with others and impact their lives for the better. Though he may feel he only has himself to depend on these days, both anger and regret are entirely absent from his explanation of his

life and story. JoJo's honest humility is evident in our exchange. "I wanted to meet with you because you never know who will read your article," he tells me, "and how it might impact someone else." And as our interview winds to a close, JoJo is regretful to say goodbye: "I am always sad to see people leave my gallery."

Despite his losses, JoJo maintains an admirable honesty about his priorities. Particularly relevant in the aftermath of the recent trend in gay teenage suicides, his story speaks to the power of optimism in the face of adversity.

#### JoJo's Closet

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By WHITNEY STOEPER,  
STAFF WRITER

Erin Nixon (MA 2012) and Patrick Bobilin (MFA 2012), co-directors and curators of Noble and Superior Projects, are clear about their gallery’s intentions in the catalog that accompanies their latest show, “You are Looking at Art about Looking at Art.”

Nixon’s earnest opening essay states that the gallery is a utopian project seeking to avoid “mediated content” and enacting “resistance to passive participation.” Bobilin’s closing essay is a letter to the audience declaring his desire to make every last viewer feel comfortable while asking nothing in return. And outside the pages of the catalogue, big names like Joseph Grigely, Eric Fleischauer, Jason Lazarus, and “Anonymous” attempt to bridge the distance between the viewers, the art, and the gallery space with their exhibited works.

Jason Lazarus’ piece, “Untitled,” is a large-scale digital photo of an open book. The book, the viewer learns from the jacket flap, is “The Family of Man,” based on the legendary photography exhibit at MOMA in 1955 that

people, at one time or another, have picked up, the viewer is witnessing a moment between not just Leslie and Chris, but also between lovers of Shakespeare, and all the people in the photographs or that took the pictures within that book, and the author of the book, and Jason Lazarus, and the curators of the show you’re at and of the show that took place in 1955 ... and even the mix of strangers and friends that are in the gallery. Suddenly, there is a tug of some imaginary string linking the viewer to people in the room, in the city, in the world, and across time.

Self-reflexivity finds its way into practically every piece in this show. Eric Fleischauer’s “Tape Delay” consists of strips of slightly glossy videotape in a stately gold frame. The tape acts as a muddy mirror that reflects the viewer’s image back to herself in an unrecognizable form. The inside flap of “The Family of Man” says the book was meant to be a “a mirror of the essential oneness of mankind throughout the world” — but whereas Lazarus’ “Untitled” introduced us to strangers, Fleischauer’s “mirror” makes the viewer a stranger to herself through the increasingly

*As the viewer reads this personal and inspiring letter written by a stranger to a stranger, her relationship to the artist and to the anonymous author becomes confused.*

hasn’t been out of print since then. The flap explains that the exhibit was meant to “explain man to man.” Like the photographed book, “YALAAALA” is explaining the viewer to the viewer — and this particular book, the said viewer may surmise, is an artifact of our collective memory.

In Lazarus’ photograph, that collective memory becomes layered and tangled with a long note written on the opposite page from the flap. Dated Christmas 1987, it is signed from Leslie to Chris. Opening with a quote from Macbeth (“Out, out, brief candle”), the letter is a profound musing on life, death, war, and compassion. It ends with, “May this book help you too to celebrate our brief hour upon the stage and remind you and your friends that we must always try to link our hands together in peace, to protect this wonderful planet, and its miraculous people.”

As the viewer reads this personal and inspiring letter written by a stranger, to a stranger, her relationship to the artist and to the anonymous author becomes confused. Like the exhibition title, the piece speaks directly to the viewer. The multi-leveled human connections suddenly feel staggering. While staring at a book most

obsolete material of video tape.

Fleischauer’s consideration of technology and the digital age is also apparent in his “Universal Paramount.” This digital print hangs on the opposite wall from Lazarus’ “Untitled,” and depicts the Hollywood Hills sign replaced with the words You Tube. Standing with this photo on the left and the Lazarus photo on the right, the viewer is literally between two eras, between public and private communication, and witness to the myriad ways in which people connect.

A video projection of a list of “impossible art projects” by Lazarus, a collection of old exhibition fliers thumb-tacked to a corkboard by Grigely, and ransom-note-style comments on artistic practice by Anonymous complete the show. Nixon and Bobilin’s beliefs and vision for the gallery are smartly communicated through the dialogue raised by the juxtaposition of these works.

Both the exhibition and the gallery are thus successful in creating the meaningful inclusion and open dialogue that, as Nixon writes in the catalog, helps to “mobilize a community of creators and participants in the spirit of solidarity.”



Eric Fleischauer, “Universal Paramount,” 2010. Image courtesy of Noble and Superior Projects.



Anonymous, “Anonymous Tip #1,” 2010. Image courtesy of Noble and Superior Projects.

**You are Looking at Art about Looking at Art**  
November 12 – December 11, 2011  
Noble and Superior Projects  
1418 W Superior  
[nobleandsuperior.blogspot.com](http://nobleandsuperior.blogspot.com)



Installation view of *Urban China: Informal Cities*, Museum of Contemporary Art, Chicago. Photography © Museum of Contemporary Art, Chicago. Photographer, Nathan Keay.

*“Basically the magazine is a platform, more than a medium, which allows for interaction between different people and organizations. If it has to be in the form of magazine, we will do a magazine; if it has to come as a website, we will do a website. Sometimes we make movies too.”*  
—Jiang Jun

**Urban China: Informal Cities**  
October 16, 2010 – April 3, 2011  
Museum of Contemporary Art of Chicago  
220 E Chicago Ave  
www.mcachicago.org

# Mapping Changes

“Urban China: Informal Cities”: magazine-as-exhibition at the MCA

By ZIYUAN WANG, STAFF WRITER

The tumultuous state of change in China has provoked dynamic inquiries into the nation’s culture, politics and economy by writers and thinkers across the globe. “Urban China” stands out as a local magazine that strives to unravel the myths surrounding contemporary China through an out-of-the-box, multi-disciplinary approach to its content. In a dizzying amalgamation of data, graphics, narrative and images striving to encompass every aspect of contemporary Chinese society, that magazine has now been transformed into the exhibition “Urban China: Informal Cities,” on view at the Museum of Contemporary Art in Chicago from October 16 to April 3, 2011. Past issues of the publication have been transformed into wallpaper, like an immersive, human-scale archive, dissecting various aspects of Chinese history from ancient times to the present period. This is juxtaposed with large-scale graphics illustrating China’s rapidly changing geography, as well as a collection of vernacular objects invented to solve problems of daily existence. With this display, “Urban China: Informal Cities” attempts to demystify China’s urbanism within a broader survey of how metropolitan cities grow and transform. Emphasis is placed on juxtaposing the entwined “formal” (or state-sponsored) and “informal” (community-led, often illegal) forces in urbanization, addressing an issue that is both specific and universal: namely, how communities adapt to, shape, and affect their local environment independent of the state. Before setting out for a Facebook discussion on this show, Jiang Jun, curator and editor-in-chief of “Urban China,” talked to F News magazine about his ideas regarding this exhibition and urbanism at large.

**ZIYUAN WANG:** First of all, how did the idea of making an exhibition of a magazine come into being?

**JIANG JUN:** We want to showcase the contents of the magazine, not its physical pages. Issues like Chinese family, housing, and immigration have been re-edited into a bigger network.

This exhibition is part of the Three M Project, a series organized by the New Museum of Contemporary Art, New York; the Museum of Contemporary Art, Chicago; and the Hammer Museum, Los Angeles. The original idea was to do something native in New York. Since the New Museum is located in Chinatown, and Chinatown itself is totally an informal invention to me (as a social organization in a ghetto in a foreign context), the idea of “Informal Cities” came to me.

This time in Chicago, I incorporated the “formal” part, for metropolitanism in China is all about how urbanization is dominated by formal forces. If we had enough time, I would focus more on the intensity of the metropolitan area, and include more reaction to Chicago, because Chicago is the one of the paradigmatic examples of American big cities.

**ZW:** The final outcome is a three-dimensional reproduction of two-dimensional magazine

pages, which is brand new.

**JJ:** Basically the magazine is a platform, more than a medium, which allows for interaction between different people and organizations. So I don’t mind if it’s two-dimensional or three-dimensional. If it has to be in the form of magazine, we will do a magazine; if it has to come as a website, we will do a website. Sometimes we make movies too. The most important thing is content, based on interaction. ... Then we choose whatever kind of medium is suitable at that moment to launch.

**ZW:** Do you think this form of showcasing a magazine has expanded the role of this medium?

**JJ:** What’s the nature of a magazine? There are different definitions. The medium has two natures, one is the production of content, the second is social network communication, a communication between editors, contributors and also the readers. Mostly the editor is the contributor of the context, and writers contribute the text. The readers respond to both.

However, because of the emergence of new media, the borderline between writer, reader and editor has been blurred. We are open to this change while realizing the byproduct is not going to be extinguished. It’s

going to survive as a platform or carrier of the final result, a collection of the content that has been discussed in online media.

If “Urban China” has changed anything, it’s that we pay more attention to content production to boost networking among contributors. So it’s more like intellectual media.

**ZW:** Since it’s exhibited in a museum space along with other contemporary art work, do you consider this exhibition as art?

**JJ:** It’s a disputable question. I would argue that this exhibition is more like a container: art pieces and artifacts are included, however the container itself shouldn’t be defined as art. Art is not as reasonable and rigorous as this show is, it should be more edgy and inventive. This show is more of a social product generated by interdisciplinary interaction which incorporates geology, sociology, economy and art. It is scientific in a generalist way.

In regards to some artifacts and objects showcased to illustrate grassroots inventions, I do think they can be regarded as conceptual art, even though they are not generally acknowledged as such. For instance, the DIY match pistol made of found objects such as bicycle chain, rubber band and iron wires is very much a conceptual art piece.

**ZW:** What did you do to engage the audience in a discussion and comparison of urbanism in the U.S. and China, considering the varied background and interest of museum goers?

**JJ:** In terms of narrative, this show is very visual in that facts are explained through lots of diagrams and photography in a very accessible way. While reading the images, the reader is ready to be inspired, then be stimulated to read the text.

The narrative is set up by two colors: red and blue, to explain separately the formal and informal. Formal and informal is a struggle between the state and society. We want to show “informal” creation and invention as a response from society, because everyone knows what the state has been doing in the past few decades. ... for people in the United States under a democratic regime, the social invention in Chinese society might be of more interest.

In this show at the MCA we

also updated the content with a parallel Chicago timeline, which invites viewers to write down their comments on this comparison.

**ZW:** This show employs the term “informalism” to bring attention to the specific issues generated by an “underground” economy. Can you talk a little about “informal” as opposed to “formal” forces and their impact on the Chinese society?

**JJ:** Formal is more about control, while informal is a grassroots movement against an environment which people found unsatisfying. Formal and informal are always at war with each other. Informal can be an incentive behind inventions, like the creation of financial derivatives in the U.S.

Personal inventions can certainly lead to large-scale social revolution. One simple case is how Chinese farmers play around with the land ownership system. Since all the land in China is state-owned, collective land must be nationalized before it’s sold at local levels by the state or tertiary markets. In this process the peasants’ farmland is taken at an unreasonably low price, while the government and real estate market make a considerable profit. Becoming aware of this, the peasants go ahead and sell land directly to land developers without the government’s intervention. Seeing a steep fall in revenue, the government is forced to change the rural land policy or even transform the land system in general, which will bring about a series of social-economic changes.

**ZW:** What is the ultimate goal of this exhibition?

**JJ:** To communicate something that’s not just a simplified generalization about China, just as we don’t make simplified conclusions about the U.S. Hopefully we will elicit some inspirational responses about the context, and create an equally complicated whilst accessible story about the U.S.; although this may be a little asymmetrical, since Chinese people know more about the U.S. than Americans know about China. Most Americans know about China from ideological mass media representations; the real China, which is far away, remains barely known.



"Recto Verso," 1988 — Robert Heineken

*The power of clothing, and its relationship to the human experience, reaches far outside the bounds of heavily-styled magazines, or a celebrity-stocked red carpet.*



"Pump Room at the Ambassador East, Chicago," 1953 — Victor Skrebneski

# After a Fashion

Fashion photography at the Stephen Daiter Gallery

By AMANDA ALDINGER, FASHION EDITOR

Those interested in fashion exhibitions are probably familiar with a basic reality of the Chicago art world: they are not heavily represented in the Midwest. Aside from the costume and clothing exhibitions regularly on display at the Chicago History Museum, fashion doesn't have much of a presence in our fair art community. This makes the 50-piece fashion photography exhibit "After a Fashion: Classic, Humorous, Subversive..." at the Stephen Daiter Gallery a welcome rarity, and a delight for those craving a sartorial fix in their art diet.

Despite being the gallery's "first ever fashion-oriented exhibition," the show does not take itself too seriously — a strong, and welcome choice that markedly increases accessibility for those less familiar with fashion's rich history. Encompassing seven decades and featuring works from over 20 different photographers, the exhibition strives to represent fashion from a variety of angles. From portraits of some of the industry's most noted icons, to depictions of regular people made more interesting by their relationship to clothing, this carefully (but not too carefully) curated exhibition is as classic, humorous and subversive as its title suggests.

What's most enticing about this particular collection of photography is the juxtaposition of the editorial against the documentary. Alongside Helmut Newton's famous photograph of Paloma Picasso (noted Yves Saint Laurent muse and the daughter of Pablo) is Lee Balterman's image of a female soldier posing in her military uniform like a couture model next to a department store window display in the 1950s. This, and pieces like Jay King's "Chicago (1964)," which depicts a young woman standing next to a public gum machine, surreptitiously checking a compact and trying to conceal the curlers in her hair, speak to the self-consciousness inherent in the perceptions of looks and fashion. This is especially clear when such images are viewed next to the less-than-self-conscious image of George Kufrin's "Wilhelmina at the Start of Her Modeling Career (1960)," which positions the gorgeous 1960s model amidst a group of children in the devastated rubble of a destroyed housing district.

"After a Fashion" does more than just cull from fashion photography's canon of icons. While a true fashion photography exhibition would not be complete without the work of Newton, Viktor Skrebneski or Irving Penn (whose incredible 1948 portrait of Truman Capote is also on display), all of whom are on view here, there is also a healthy

representation of photographers who don't work in the fashion industry proper. American portrait photographer Sandro Miller's images of aggressively accessorized bikers ("Marvin Mann 'Swamp Man,' L. Suarez 'Gio,' " 1991) and long-locked hippies ("Soni Ulrich Honegger, Cathy Hutchens 'Legs,' " 1991), for instance, complement the well-knowns with his poignant and expressive depiction of style in the real world.

The multitude of stolen, uniquely clothed moments, placed against some of fashion's most iconic images (including Skrebneski's 1967 portrait of Vanessa Redgrave and Herb Ritts' striking image of Madonna from 1986) demonstrates what's often lacking in representations of fashion: that the power of clothing, and its relationship to the human experience, reaches far outside the bounds of heavily-styled magazines, or a celebrity-stocked red carpet. Fashion's intimate connection to humanity is undeniable. While the fashion industry may alienate viewers, "After a Fashion" provides an all-inclusive experience to which any viewer who's been affected by clothing can relate. Don't be fooled by the subject's lack of representation in Chicago. As this exhibition shows, fashion-as-art is more relevant than some may think.

**After a Fashion: Classic, Humorous, Subversive...**

November 5 - December 30

Stephen Daiter Gallery

230 W Superior, Fourth Floor

[www.stephendaitergallery.com](http://www.stephendaitergallery.com)

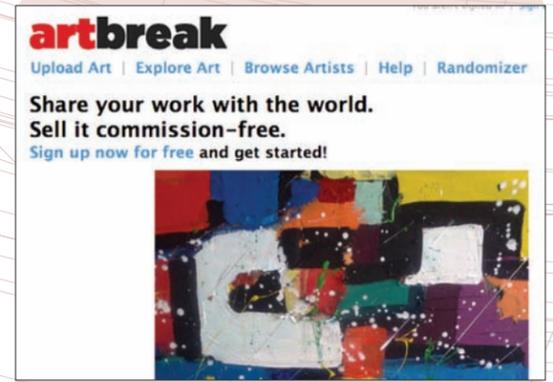
# ART AND THE INTERNET



**A SAMPLER OF WEB ART**



**PARODY IS ITS OWN DEFENSE**



**JPEG ME: SELLING ART 2.0**

When the Internet emerged as a mass global communication medium in the mid-1990s, artists immediately recognized the immense possibilities for creative innovation that came with it. After decades of artistic experimentation, the art world was ready to use new technologies to question and radically redefine the conventions of art.

The net is home to e-mail art, websites, artist-designed software, and projects that blur the boundaries between art and design, video, animation, product development, political activism, and communication. Internet artists have employed online technologies to engage with the traditions of art history, to create new forms of art, and to move into fields of activity normally beyond the artistic realm.

Internet art confronts assumptions about authorship, originality, and intellectual property; the social role of the artist; issues of identity, sexuality, economics, and power; and the place of the individual in the virtual, networked age.

Some good examples: John Rafman explores pre-existing Internet utilities like Google Earth and its ever deeper role in human relationships. His piece "You, the world and I" is clear evidence of the creation of new forms of art and of the power of technology merging with our sentimental lives. Pieces like this explore the Internet's own language to find a brand new way to tell stories. (<http://youtheworldandi.com>)



In websites like Chrystal Gallery, the borders between virtual and palpable art disappear to remind us that art has expanded its frontiers without sacrificing quality. Galleries like Chrystal constantly defy the common fear of intellectual property violations as they embrace a worldwide audience. (<http://chrystalgallery.info>)

Art, design, image and video converge online to offer pieces that would lose much of their strength if taken away from their online platforms. Parker Ito experiments with 3D in images, video and animation to create pieces that speak of the fast growing digital world as one where we can experience a whole different kind of art. (<http://www.parkerito.com>)

Big websites like Rhizome are dedicated to the creation, presentation, preservation, and critique of emerging artistic practices that engage technology. Through open platforms for exchange and collaboration, these websites serve to encourage and expand the communities around these practices. Many of these programs happen online, include commissions, exhibitions, events, discussion, archives and portfolios. Rhizome constitutes an example of the on-going process of institutionalization of Internet art, a process that might be just starting and still has many challenges ahead. (<http://rhizome.org>)

—Alejandra Monserrat González Romo

The video industry has come to its full blossom in the digital environment. Countless videos are created and posted online: mash-ups made from clips of classic films, mobile uploads of recorded TV shows, home-made music videos. ... But very few of these creators are aware of the boundary between infringing on copyright laws and practice within fair use.

At the heart of copyright law, "fair use" protects individual property of copyrighted content without suffocating expression and recreation based on protected works, which means existing work can be quoted without permission under certain conditions.

The law doesn't specify those "certain conditions," trying to maintain flexibility in its application, but this common sense approach can also generate confusion. One instance is the controversial takedown of the popular "Downfall" parodies. These had been made by snatching the climactic scene from "Downfall," a 2004 German movie of Hitler's demise, and re-subtitling it in English, taking the emotional outburst and breakdown of a self-defeated autocrat and matching it humorously with an array of political situations and personal crises.

The director of the original movie found the parodies to be amusing and not harmful to his creation, commenting that "it's only fair if now it's taken as part of our history, and used for whatever purposes people like." Despite this, and the fact that parody is a legally protected category of fair use, the distributor, Constantin Films, requested that Youtube pull down all the Hitler memes from its website. Since the parodies had generated hundreds of millions of pageviews, the studio was concerned they would create a distorted interpretation of the film as a whole. Their view was that people often watched the parody before or instead of watching the original film.

But the wipe-out of Downfall parodies from the net was impossible to maintain: there has been a resurgence of the videos. As a matter of fact, the existence of the parody and the original work do not seem to be in conflict with other. The original "Downfall" movie now enjoys a huge international fanbase, including many who hadn't even heard of the film before they watched the parody. As is announced on Youtube's biz blog, "imitation is the sincerest form of flattery." It is probably unwise for the distributor to suppress such parodies, which serve as free publicity.

—Ziyuan Wang

It used to be that wherever artists called home, you'd find their work for sale.

Galleries would court potential buyers with personal showings and a lot of one-on-one, finely honed schmoozing, often creating long-lasting client relationships in the process. But in today's 2.0 gallery environment dealers are more likely to find clients waiting for them in their inbox than outside their door.

In a recent article by Mediil Reports, Catherine Edelman, owner of a contemporary photography gallery in River North and president of the Chicago Art Dealers Association, comments that 95 percent of her sales "are generated by or through or with our website. Very few are generated by just simple walk-ins."

Visits to the artist's studio or appointments with the gallery's director are slowly being replaced by requests for JPEGs and price points. Potential buyers aren't shy about negotiating everything from discounts to shipping costs either, often communicating their demands exclusively through email.

Yet, however much the art of selling art has changed, it's hard to deny that the Internet has given dealers and artists the flexibility to reach markets unheard of a century ago. Often it's a gallery's website that serves as the springboard for generating interest, so both design and accessibility have become essential to its success. More often than not they deliver on both, giving buyers free reign to browse and buy without ever having to see the artwork in person.

To satisfy today's increasing demand for immediate gratification, the online art market is quickly developing into two categories: the megas and the alphas. From sites that cater to high-end dealers and buyers offering tens of thousands of works for sale like Artnet and Artmo, to student and community-based sites like College Art Online and Artbreak that provide artists with the freedom to negotiate with buyers directly, it seems the consumer has taken over and cut the middleman out of the deal.

Most dealers have adjusted to this changing marketplace and have successfully integrated their online presence with their in-person services, anticipating their client's needs for convenience and anonymity. Yet for many it's a difficult, if not revolutionary adjustment to have to make, especially galleries who have built their reputations on connections that took years to develop.

We'd be wise to remember that 3.0 is closer than we think. It's crucial for dealers and artists to understand the marketplace will continue to adapt to the needs of the buyer, and not the other way around. But there's still room for innovation. The only question is who, or what, will seize the opportunity first.

—Elizabeth Cronin

# W E B Z

S O M E B R I E F E X P L O R A T I O N S

Illustration by Elliott Beazley



## ART THROUGH YOUTUBE

YouTube is the brainchild of three computer science and design students who originally worked for PayPal. The trio began the Internet start-up in 2005 after a disagreement surrounding events at a dinner party that was videotaped, which created a need to easily share the videos with one another. Just six months after its beginning, the site had 65,000 videos uploaded each day with 100 million video views per day. Today, just five years later, 35 hours of video are uploaded to the site every minute, and it is the third most visited website on the Internet itself, after Google and Facebook. The site boasts double the prime-time audience of all three major US television networks combined and had 83 million unique visitors just last month.

YouTube has turned simple video sharing into an extremely important aspect of Internet culture, helping people gain recognition and even fans from the privacy of their own home. Performers desperate for a stage, people looking to sell products or services, or even insecure homebodies looking to fill a void with positive feedback and comments all have a home within YouTube.



Topical news reactions, comedy sketches, parodies, and musicals seem to be the offbeat vids gone viral that become overnight sensations, but what about everyone else? The art world has taken full advantage of YouTube, using it to skyrocket emerging artists with the help of everything from interviews to curious creation methods.

Artist Natalie Bookchin's video installation, *Mass Ornament*, organizes dozens and dozens of YouTube dance videos into a choreographed art piece to question isolation versus connection in our tech-savvy world. Her ability to piece together hundreds of vignette clips into one perfect expression of our age has turned YouTube into more than just another social media site working to connect people through video. Bookchin is just one example of the power of each little bite-size piece of society as exemplified through YouTube.

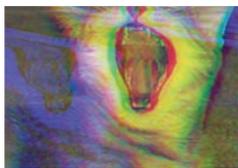
Danny Devos also uses YouTube for his work, creating a mash-up of videos resulting in "Diggin' for Gordon," a blend of Gordon Matta-Clark's "Decending Steps for Batan" and Dan Flavin's "Icon IV."

YouTube has proven to be both a haven and a heaven for celebrity mishaps, overambitious singers, angsty teenagers seeking therapeutic eyeballs and oddly talented felines for years, and hopefully will continue to do so for years to come.

—Sarah Taylor



## GAME MOD AESTHETIC



There are worlds of ordered chaos behind every computer screen you see. An impossible amount of streamlined calculations happen with each push of a key, move of a mouse, and click of a button. Even more amazing is that some person somewhere in the world created all of the complex orchestral movements that bring your results.

So why would anyone want to tamper with that?

Well, would you ask Andy Warhol why he tampered with perfectly good portraits of Marilyn Monroe? Some niches of digital art or "net art" look to achieve the same effect as pop art — in short, to bring to mind the annals of culture in a new and interesting way.

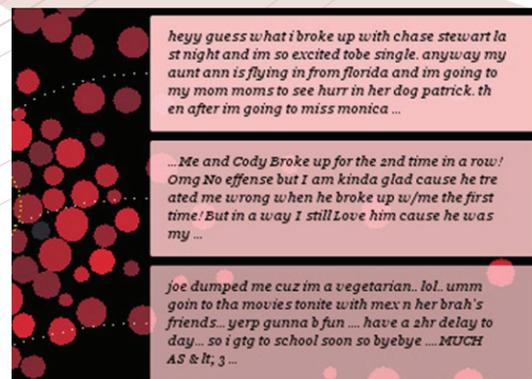
For many people, video game culture was and is a crucial part of childhood. So crucial, that this staple of their development is transformed into the medium of their artistic expression. Enter game mods. A mod (short for "modification") is just that: an alteration on the original formula for a game. Mods can range from slight to extreme: a change of colors/textures or forced errors/glitches, respectively.

Mario is a name almost universally synonymous with video game culture, and for good reason. For the modern-day gamer, the release of Nintendo's "Super Mario Bros." in 1985 was the pivotal point in the development of what we call modern video games today. Cory Arcangel, undoubtedly just as moved by this game, used it as his canvas to create "Super Mario Clouds." His mod of the original cartridge erases all parts of the game save for the blue sky and clouds of the background, which inch forward at a snail's pace. Effectively, he's rendered the game useless and unplayable, but the sight of the iconic 8-bit clouds, which are instantly recognizable to casual gamers, still evokes the memories associated with the original.

Glitch art is decidedly more abstract than Arcangel's creation, though its effect is similar. Glitch artists specialize in creating forced errors by altering the makeup of sound/video/image files. What results is usually a chaotic and brutal aesthetic onscreen, characterized by brash color fields and choppy electronic noises. What seems at first like an audiovisual irritant, suddenly transforms into a nexus of the technology that has surrounded us every day since the era of "Oregon Trail" and the "Commodore 64."

With the Internet's meteoric rise to prominence over the last 15 years, it's no wonder that we're starting to see the quirks of its infancy reflected in powerful forms of artistic expression.

—Brandon Goei



## DATA MINING AS PROCESS



Many artists are inspired by what surrounds and influences them. These motives most often derive from social agendas, internal emotion, and visual stimulation (to name a few), but what about Internet data? This is precisely what technologically savvy artists have been drawing upon in recent years, creating work grounded in our generation's continuous presence on the Internet.

Otherwise known as data mining, this new media art process can be most simply defined as pulling patterns from data found on the Internet. Artists then use these patterns, which come in the form of blog posts, binary numbers, graphs,

and so forth, to develop responses to their findings. The repetitive content is then presented in either a physical or virtual form. Some pieces are more straightforward than others, but each suggests the ever-present nature of our digital world.

The focus on new media is more apparent now than ever, and data mining plays a key role. New media guru, Lev Manovich, has been advocating for this type of art and all roles of technology in artistic production for some time now. It's only recently that the rest of the world seems to be catching on, as demonstrated in a current article in the *New York Times* discussing the importance of innovative technologies and digital material in the humanities ([www.manovich.net](http://www.manovich.net)).

And although the process of data mining is not limited to the arts, it is artists like Golan Levin ([www.golanlevin.com](http://www.golanlevin.com)) who have managed to make this process accessible to art enthusiasts and general public alike. Some of Levin's most notable pieces created by data mining include "The Secret Lives of Numbers" (2002) and "The Dumpster" (2006).

"The Dumpster," which was recently on view at the Averill and Bernard Leviton A +D Gallery, plays with the amassing of online conversations, specifically those dealing with "relationship drama." By compiling snippets of writings between Internet users, Levin is able to present a work that speaks to a generation whose primary form of communication is Internet-based. "The Dumpster" appears as an iPad with an interactive screen displaying an extensive log of teenagers' failing relationships — an interesting construct of cultural clichés.

Though data mining is not a brand new process, it is one that seems to be taking flight. And with that said, do not be surprised if you see the popularity of this artistic process rising to the heights of general knowledge in the near future. The digital age is here, and the humanities are taking notice.

—Shannon Race

# Dark Palette

SAIC responds to depression among students

By BRITANY ROBINSON

SAIC is not the least bit bashful when it comes to its alumni list or its reputation as “the most influential art school in the country.” The school is not quite as boastful about the prevalence of mental illness among students, which is high compared to statistics at more traditional academic institutions.

Earlier this month, The Chronicle of Higher Education published “Art Students’ Mental Health: A Complicated Picture,” by Daniel Grant. The article pointed to SAIC’s particularly high percentage of students who experience mental illness: 10-15%. Everyone knows the stereotype of the starving, depressed artist, but Grant points out that the rate of mental illness in art schools is not entirely a result of the creative minds that fill them. It is also the inherently stressful nature of an arts education. Six hour classes, the pressure to produce original and stimulating works, and the exposure of personal issues that practicing artists must deal with, all contribute to what Martha Cedarhold, the director of Pratt Institute’s Counseling Center, calls a “traumatizing experience.”

The Healthy Minds Study, conducted in 2009 as a collaboration between the University of Michigan School Of Public Health, the multi-disciplinary University of Michigan Comprehensive Depression Center, and the Center for Student Studies in Ann Arbor, Mi., showed that SAIC’s rate of mental illness far exceeds the national sample.

It was reported that 8% of SAIC students have been diagnosed with major depression, with the national sample only registering at 4%. The study showed that 1% of the national sample had been diagnosed with bipolar disorder, while 5% of SAIC students suffer from it.

“That’s a huge number,” said Joseph Behen in an interview with F. Behen is the executive director of the Wellness Center at SAIC and he is striving to heighten awareness of their services. Many students may not know that their tuition grants them 16 therapy sessions, free of charge, through

the counseling services at the Wellness Center (located on the 13th floor of the 116 Michigan building.) The school offers many mental health services to students, but Behen wants to encourage students to support each other on these issues as well.

Anna Festa and Lauren Goldstein are doing just that. Female students at SAIC may have noticed some striking advertisements placed in bathroom stalls. “I always gave him the benefit of the doubt instead of listening to myself,” reads one headline, which is paired with a block cut self-portrait of one of the girls.

The canvas posters advertise SAIC’s counseling services to help deal with domestic abuse with delicately strung tags that provide a phone number for the Wellness Center. “We were trying to create an experience, where someone is staring at you right in the face saying, ‘This is happening,’ as well as, ‘You can get help if you need it,’” said Goldstein.

These posters were part of an Arts Education class and were inspired by Goldstein and Festa’s shared experiences with abuse. Joseph Behen was delighted when the girls approached him about a partnership with the Wellness Center for their project.

The Touched by Fire program is another example of students using artwork as a means of mental illness awareness and treatment. When SAIC student Rebecca Burghardt committed suicide in the mid-90s, her father John Burghardt partnered with the Mood Disorders Association of Ontario to establish Touched by Fire, an annual art show that celebrates artists with mood disorders, and showcases the work that reflects their struggles.

Ten students from SAIC featured their work at this year’s show, held on Thanksgiving day in Ontario. Artists are asked to present one piece of work, accompanied by an artist’s statement that describes their connection to mental illness. Kayla Parker, one of the participating artists, describes her depression and anxiety as driving forces behind her work, which “when

combined with the innate creativity I already possess” will allow her to find success as a fine artist.

Behen attended Touched by Fire this year to support the SAIC students showing work. “When artists are willing to bring out a statement describing how they struggled with a condition, it can be pretty powerful,” said Behen. He hopes that members of the SAIC community will continue to pursue projects that bring light to mental illness.

From Lord Byron to Vincent Van Gogh to Jackson Pollock, history has provided countless examples of how mental illness can fuel creativity. Art is a powerful tool in self-discovery, and Behen advocates for an emotionally and mentally healthy community at SAIC. He emphasized that “if students have ideas about how we can create dialogue around mental health issues — we want to support them.”

*“If students have ideas about how we can create dialogue around mental health issues — we want to support them.”*

—Joseph Behen,  
Executive Director, Wellness Center



Illustration by Eric Baskauskas

**Counseling Services at SAIC**  
Hours: M-F, 9 am - 1pm, 2 - 4:30 pm  
Phone: (312) 499-4271  
Email: [counselingservices@saic.edu](mailto:counselingservices@saic.edu)  
Address: 13th floor  
116 S Michigan Ave.

# Noteworthy

Getting Your Art News and Reviews on the Internet

By ABRAHAM RITCHIE

## INTERNATIONAL

**Artforum**

Unfortunately (or fortunately, depending on how you like your art), Artforum online is nothing like the magazine. Like the magazine, the web version is heavily focused on the East and West Coasts and Chicago receives scant critical attention. Unlike the magazine, however, Artforum.com is focused on gossip and the commerce of the art world, which admittedly translates into very high web traffic. "The Diary" section dominates, with Linda "the Fab Yab" Yablonski reporting on who-drank-what-while-wearing-which-designer in a such a snobbish and condescending way that, as one commentator put it, you may "feel like taking a shower after reading this post. Just to get rid of the slimy feeling."

**Twitter**

Short on characters but long in reach, Twitter is being used by the art world for a myriad of purposes. You can follow Jenny Holzer (yes, the actual Jenny Holzer) and occasionally receive her all-caps, Truthisms-like messages. When Ai Weiwei's "Sunflower Seeds" installation in Tate's Turbine Hall was roped off due to potentially harmful effects from the porcelain dust walking on them created, Twitter was the first place that people knew about it. And when Bravo's "Work of Art" was on the air, Twitter was the place for angry rants and passionate defenses. Locally, search and tag tweets related to Chicago art with #chiart to connect to other people in the city.

**Artnet.com**

Artnet is another one of the major leading art websites, focused mostly on tracking the auction prices and trends for artists and their work. You should definitely follow them on Twitter to keep up with the breaking art news. They also feature occasional local coverage from veteran art critic Pedro Vélez in their "magazine" section, and apparently also take writing from Chicago artist Tony Fitzpatrick.

## NATIONAL

**Bad at Sports**

Started in Chicago, Bad at Sports still calls the city home, but by now it has achieved national standing. I like to think of it as "the kid that made it." They can talk to Kehinde Wiley one month and James Elkins the next. Unfortunately, when the site decided to disallow comments earlier this year, they eliminated a major forum (even if it was at times snarky and antagonistic) for Chicago's art community to debate and argue. Another forum has yet to take over as a site for heated debate, and I've found myself going to Bad at Sports much less frequently.

**ArtSlant**

Personal plug alert! I'm the Senior Editor of ArtSlant Chicago, a website that has teams of writers in every featured city on their site. We produce weekly reviews of local exhibitions, write feature articles and interview artists at every level of their career. The site is also a massive database of galleries, exhibitions and artists, all of which are user-generated so you can upload your own exhibition announcements and art.

## REGIONAL

**MWCapacity**

Defining itself as "a painter blog for no coasters," the site operates on the shocking and heretical belief that "there are as many exciting and original artists in the Midwest, the Southwest, the Deep South and the High Plains as there are on any coast, metropolitan area, or anywhere." While the focus is mostly on painting, other media is not excluded, humorously tagged as "not painting." Posts are short but smart and usually link to other sites with equally interesting content.

**Chicago Art Review**

Written almost entirely by artist Steve Ruiz, the Chicago Art Review (CAR) has been around for a year and a half. For just one guy, CAR has a lot of content: weekend picks for shows, interviews, reviews and micro-reviews among other things. But Steve frequently invites fellow artists and critics to contribute. To kick off the new art season in September, Steve invited Pedro Vélez and Erik Wenzel to join him for a micro-review session on openings in the West Loop, and in October Philip von Zweck contributed to the "Seven Artists of the Week" feature.

**Chicago Art Magazine**

Also just over a year old is the Chicago Art Magazine, the labor of love by founder and Editor-in-Chief Kathryn Born. The reach of Chicago Art Magazine is ambitious, maybe a little too ambitious, with more or less functioning subsites focused on theater, art collecting, film and an artist database. Frustrated by galleries that refused to buy advertising, Born killed regular gallery reviews and the subsite Chicago Art Criticism in favor of randomly selected "Gallery Spotlights." Since then the site has featured mostly artist profiles, news and feature articles on subjects like street art and cross-discipline art.

**ArtLetter**

Produced regularly since 2005, ArtLetter is written by former gallerist and current art adviser Paul Klein. If you hate flash websites, ArtLetter is for you – Klein sticks to the basic combination of text and image in his posts. Klein visits the gamut of galleries in Chicago; the ArtLetters from November begin with SOFA, go on to Jeff Zimmerman's murals at the Cultral Center, continue to the River North galleries and end with Michael Rea at Ebersmoore and Ray Yoshida in the Sullivan Galleries. Klein is a veteran of the Chicago art scene, so you can expect to get some good insights and history from him, along with some critical insights and comments.

## ADVENTURES of 162

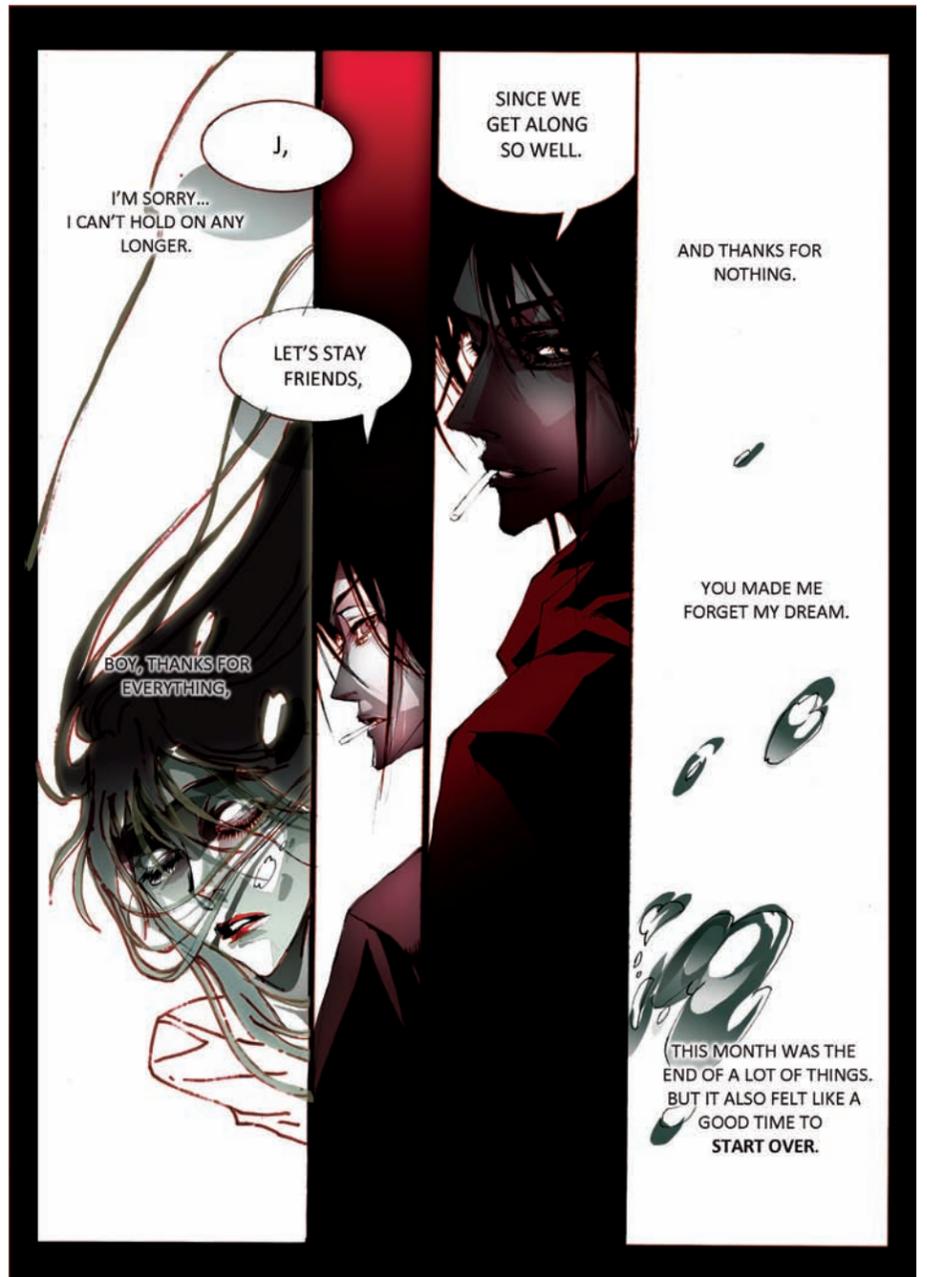
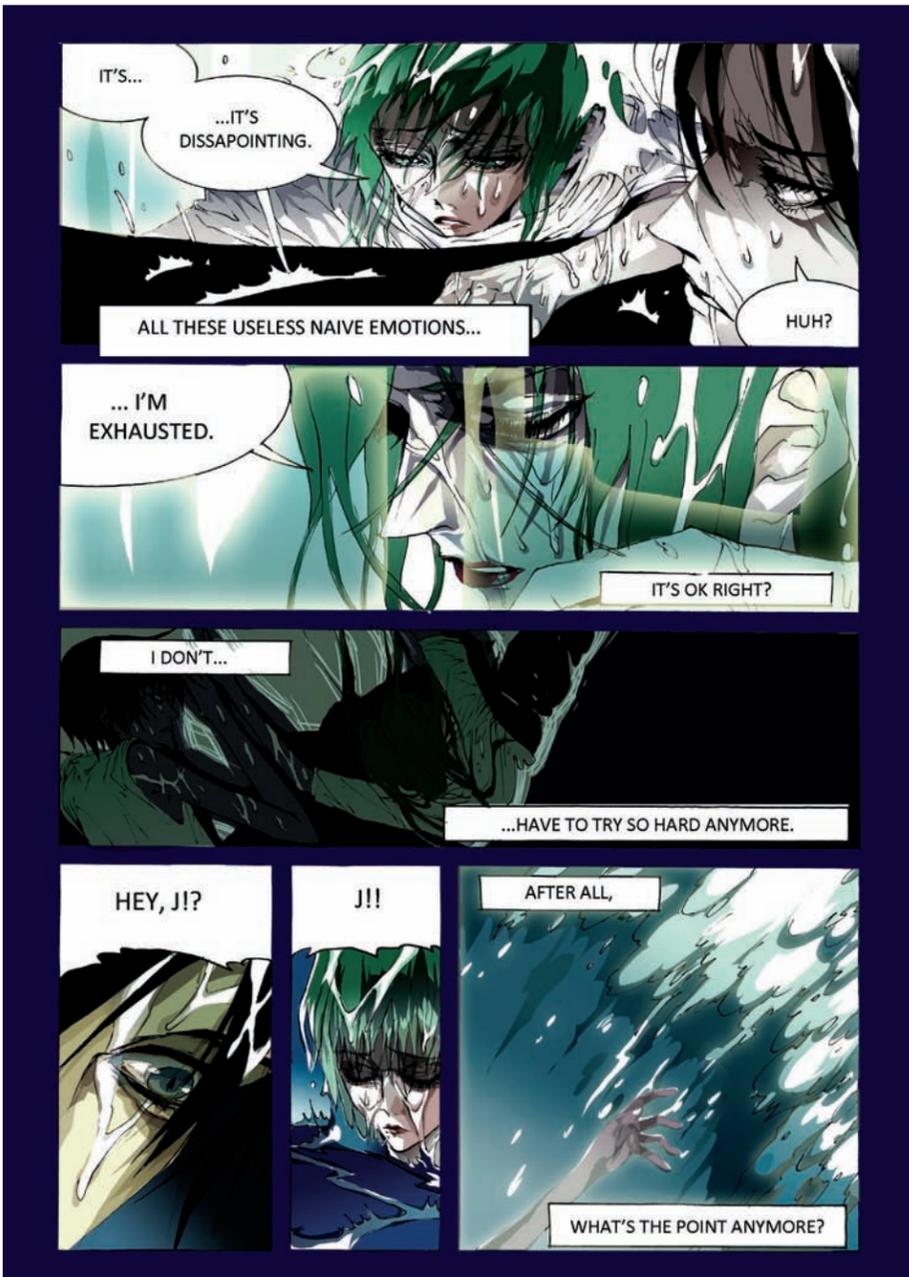
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# inside dollhouse

BY OLIVIA LIENDO



*“It's a Christo and Jeanne-Claude. Don't unwrap it!”*

HAPPY HOLIDAYS FROM F NEWSMAGAZINE

# GRADUATE PREVIEW DAYS



Photography: Alexa Rubinstein ('09)

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### Fall 2011 Application Deadlines

#### January 5, 2011

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Film & Video (MFA)  
Music Composition for the Screen (MFA)

#### January 14, 2011

Arts, Entertainment & Media Management (MAM)  
Creative Writing – Fiction (MFA)  
Creative Writing – Nonfiction (MFA)  
Creative Writing – Poetry (MFA)  
Film & Video – Creative Producing (MFA)  
Interdisciplinary Arts (MA)\*  
Interdisciplinary Book & Paper Arts (MFA)  
Interdisciplinary Arts & Media (MFA)  
Journalism (MA)  
Photography (MFA)

#### February 15, 2011

Art Education (K-12) (MAT)\*  
Elementary Education (K-9)\*

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