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A STUDENT JOURNAL OF ART, CULTURE AND POLITICS

SEPTEMBER 2011

NEWSMAGAZINE

THE SCHOOL OF THE ART INSTITUTE
OF CHICAGO

MA v. MFA!

A death-defying battle for resources

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*Mark Bradford at the MCA,
and other devastating reviews*

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Seven-Year Kitsch: Mia DiMeo tells us why the giant Marilyn Monroe sucks

Entertainment: Reviews of summer films, plays and concerts

F Newsmagazine

A journal of art, culture and politics. A student publication of the School of the Art Institute of Chicago.

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The first half of 2011 saw nuclear disasters, revolutions, the beginning of what will probably be a double-dip recession (if not a depression), and a really hot and rainy Chicago summer. Luckily, school is now back in session, and you can resume your blissful ignorance of the exterior world.

But is school really the security blanket we like to believe it is? As the F staff ruminated upon advice and words of wisdom to share with you, our fellow students and readers, we thought a lot about our individual experiences at SAIC and how that jives with the contemporary realities of education — especially things like rising student loans, which has contributed to an ever lengthening discussion about the practicality of higher education versus job availability.

That being said, scattered throughout this issue — a unique amalgam of content covering everything from West Loop gallery openings, to our favorite summer reads, to an interview with filmmaker and writer Miranda July — are articles and editorials in which we question the institution of education, which we have so blindly come to trust. Should MFA students enjoy a richer set of resources than MA students? Is the steep price of education still worth it? And what are ways in which we can maximize our time here, and the resources SAIC provides? We're a pretty opinionated group of individuals, so, suffice it to say: we have a few ideas.

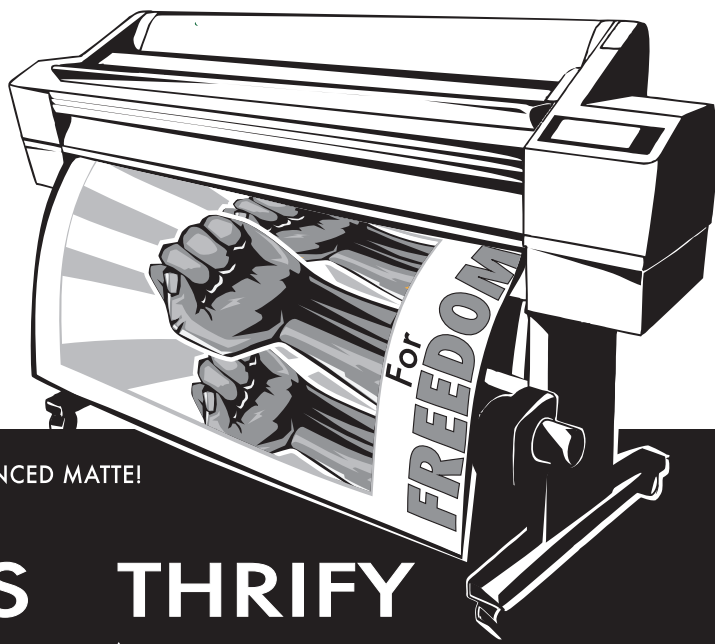
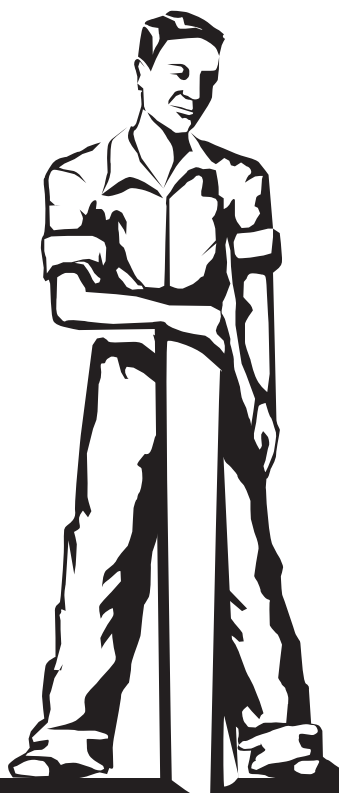
Regardless of our skeptical proclivities, we're excited to be back with F and welcome in another school year at SAIC. Enjoy the issue, and here's to a creative, fulfilling and enjoyable school year!

—The Editors—

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GO F GO

Chicago may be surrounded by cornfields and pig farms, but just because we’re landlocked doesn’t mean we don’t know what’s going on in the world. This summer, our writers fled the Midwest for the four corners of the globe, and shared their incredible journeys with us on www.fnewsmagazine.com. Visit our site to check out in-depth reporting on everything from the Venice Biennale to the emerging art scene in El Salvador in our newly launched Travel Section, or current student Mehri Khalil’s reflections on life and art in (post?)revolutionary Cairo in her “Letters from Egypt” column. Below are just a few highlights of what was happening around the world this summer.

VENICE, ITALY



Image courtesy of Giorgio Zucchiatti

BY JASON WAITE

In June, independent curator and guest writer Jason Waite reported on the ins and outs of the Venice Biennale.

Flying in from London on the early morning groggy-eye to Venice, it should have been obvious that this was not going to be a normal biennale. I, like most sane people, try to avoid these 6 a.m. flights, not so much for the inconvenience, but rather because Ryan Air seems hell bent on having you miss your flight (*nota bene*, if your passport is outside of the EU you have to have your passport “verified” [disinterestedly glanced at] by the ticket counter at least 40 minutes before takeoff, even if you are already checked in online). Inside the overly vibrant yellow cabin (which I am convinced was designed in consultation with psychologists from Guantanamo so it is impossible to sleep, and hence you are more likely to buy one of the many overpriced items constantly hawked in the aisle) filing into the plane at this unholy hour was a constant stream of blue blazers, a myriad of leather clutch weekend bags, and hip summer dresses. The art world was mobilizing en-masse.

My fellow fliers and I were just a few of the over 20,000 who flooded this resplendent island playground in June — augmenting the population of the city by roughly seven percent in the matter of a few days. As one longtime resident exclaimed while frustratedly navigating the packed lanes, “It’s like Carnival!” And, following in the footsteps of that Venetian tradition with secluded parties and lavish bacchanals, the 54th Venice Biennale had begun.

CAIRO, EGYPT



Image courtesy of Mehri Khalil

BY MEHRI KHALIL

MAAAP student Mehri Khalil went back to her hometown of Cairo, Egypt, for the summer, and was deeply moved by the changes that she witnessed in the aftermath of the January 25 Revolution.

It’s Thursday, June 2, around 9:30 p.m. Stuck in traffic because a minibus was reversing on the bridge on my way from the airport, I feel right at home. I am back in Cairo, the capital that I have complained about for so long. Only now, everything seems perfect. I am not bothered by the amount of cars in the street, the pollution or the noise. I am happy.

Last time I was here was for winter break. Christmas and New Year passed as they always do. Then, on January 25, protests started to take place. We didn’t call it a revolution at the time, but the protests grew bigger and bigger. 18 days later, our former president Hosni Mubarak resigned. Unfortunately, I had to leave my country during the most violent period, just a couple of days before that famous February 11. Protesters were very peaceful during the uprising, but the police force was starting to get aggressive, killing hundreds of people. I can’t describe what I felt on my way to the airport on that first day of February, surrounded by army tanks. There was so much uncertainty that I didn’t know if I would ever come back home.

LAWRENCE, KANSAS



Image courtesy of Sarah Hamilton

BY SARAH HAMILTON

Our new Arts Editor Sarah Hamilton took to the road this summer with Yes Men member Patrick Lichty on a most intriguing mission: to help bio artists Tony Allard and Adam Zaretsky track down a jar of William S. Burroughs’ poop for a controversial art project, “Mutate or Die.”

Allard hands Propst a small cedar box. His two friends on either side, Propst opens the box and pulls out a dirty handkerchief, followed by the petit jar of the preserved poop. “Does it have any odor?” Ohle asks. Propst gingerly unscrews the top of the jar and takes a deep breath.

“It’s a slimy barn yard, bit like a feed lot at seven miles away,” he responds, offering the jar to Ohle to confirm. Ohle too inhales and shrugs his shoulders in agreement with Propst’s assessment.

Allard and Zaretsky are currently making a documentary about Burroughs’ peculiar literary artifact. In fact, they have just completed three days in a Kansas City, Missouri, lab extracting a core sample from Burroughs’ feces with the hope that they might be able to get a sample of Burroughs’ DNA. With support from Grand Arts, also based in Kansas City, the pair is documenting their process to extract the DNA and purchase a gene gun to shoot the material into other biological organisms.

SAN SALVADOR, EL SALVADOR



Image courtesy of Renacho Melgar

BY DANIELLE MACKEY

Journalist Danielle Mackey, who is currently based in San Salvador, shared some fascinating glimpses into the emerging art scene in politically tumultuous El Salvador through her three-part series.

“You’re here to see the young man?” The sturdy gentleman in a tan vest with a semi-automatic slung around his shoulder asks as I walk up to the small museum’s front door. “He’ll issue you in; just a second,” he says. The name of the “young man” is Carlos Funes, and he is the owner and principal director of the museum, called Artefacto. The security detail is there because Funes also happens to be the son of the current president of El Salvador.

The guard sweeps open the tinted glass doors and I find myself flanked by another three guards, seated just inside. The museum is small — shot-gun shaped, perhaps about five meters wide and three times as long — and the main offices are in the back. It’s dimly lit in an attractive way, and a projector throws onto the back white wall a video of an acoustic performance by the popular Mexican band, Zoé. Funes exits the office in his green-brown suit and tie. I feel a bit under-dressed in my jeans and Converse, but Funes has an ear piercing.

PARIS, FRANCE



Image courtesy of Ross Jordan

BY ROSS JORDAN

Dual MA student Ross Jordan went to Paris for two weeks to eat baguettes, wear berets and check out Anish Kapoor’s installation at the Grand Palais.

My visit began with a few nights, and some mornings, celebrating the end of the semester in front of a Pyramid with bottles of champagne and my friend’s classmates from the École du Louvre. After riding the stone lions on the steps of the school and taking photos of me in a beret eating a baguette, I was ready for some more sobering art experiences.

The French Ministry of Culture has invited Bombay-born, Britain-based globe trotter Anish Kapoor to fill the Grand Palais with a work titled Leviathan. The artist calls the piece a poetic gesture that will “turn the Grand Palais inside out.” After I entered the exhibition through a revolving door, I felt as if I was standing inside a giant red balloon. The sensation was like being underwater, and my ears even popped.

Visit fnewsmagazine.com for the complete stories.

SUMMER READS

***F* editors on their summer reading lists**

Keeping in character with the classy, cultured editorial staff we are, here at F we did a lot of reading this summer. So you don't have to wade through the great land of literature on your own, we picked some of our faves and broke them down for you.



This Book Made My Eyes Bleed

Why reading Bristol Palin's "Not Afraid of Life: My Journey So Far" in its entirety might render you autistic



BY AMANDA ALDINGER

This "book," this "memoir," is so painfully god-awful that I couldn't read past the first five pages. (Before we continue, let's get something straight here: I procured a copy after an office discussion about how funny it would be to read and review the book for F. Under no circumstances did I seek this trash out for my own enjoyment. Although, I'll be honest, I thought I'd have fun reading something that was so bad, and that I'd enjoy ripping it apart and deconstructing the similes that litter every sentence — much the way that dog excrement litters the streets of Chicago). I had to stop around the part where the single wine cooler Bristol Palin had during her supposedly innocuous camping trip with friends caused her to black out and have unprotected sex with her boyfriend, the infamous Levi Johnston. Can you even PAY people to believe that a wine cooler can make you tipsy? Let alone drunk. Let *alone* blacked out. Before her little slut walk in the forest, she talked a lot about snow mobiles and how in

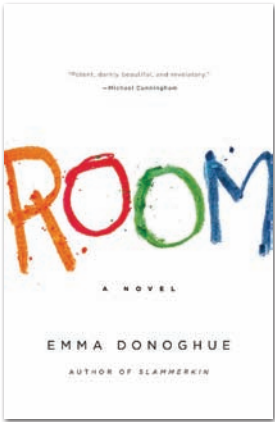
the "lower forty-eight" we call them that, but in Alaska they call them something else with the word snow in it, and how in the "lower forty-eight" we just think that's so crazy that that's how they get around (do we even think about it? DO WE EVEN CARE?) but it's just life to them, oh hahahahahaha ISN'T SHE CHARMING?

I ripped the cover off so no one would know that for five minutes I tried to read it and I threw it away. And then I did a lot of really cultured things that night, like repeating over and over the five words of French I know and eating sushi with chop sticks that I whittled myself while hysterically reading Walt Whitman and only moving about the house via the five positions of ballet. I don't even really like Walt Whitman that much.

Just don't read the book. Don't even look at it when you see it at a bookstore, or Target, or something. Take a deep breath, gaze out around the grand expanses of the lower forty-eight and thank God you're not Bristol Palin. Or, someone who actually read the whole freaking book.

Room

Emma Donoghue’s bold novel about a little boy and his mother imprisoned in an 11 x 11 foot room both haunting and sweet



BY AMANDA ALDINGER

Jack lives in Room with his Ma. He is five, and sleeps in Wardrobe while Ma sleeps in Bed under Duvet. He holds Blanket while watching TV and switching the planets with Remote. Most nights at 9 p.m., Old Nick comes into Room and Jack has to stay in Wardrobe until he’s gone.

In a time where children are being stolen and kept in underground captivity for years, Donoghue’s “Room” is especially insightful — without being obnoxiously zeitgeisty. When reading, I would occasionally stop myself and try to wrap my head around the concept of complete isolation: trapped in an 11 x 11 foot room with a child you’re trying to raise as normally as possible without letting him know that an entire world exists that he may never be part of, but that you lived in for 19 years. The thought is paralyzing, and if dwelled upon, will make you feel like the walls have closed in on you, as well. But that’s where Donoghue softens her shocking concept with style, telling the story of Jack, Ma and Room from

Jack’s perspective: that of a wide-eyed little boy who thinks everything in Room (except for when Ma’s “Gone”) is extraordinarily entertaining. For Jack, Room is the epitome of a safe haven, despite its being the truest sense of hell his mother has ever known.

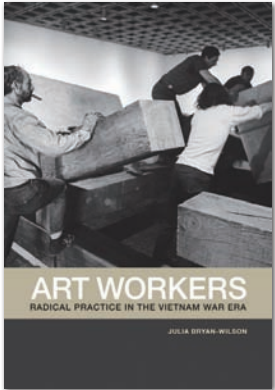
Through Jack, the story unravels: we learn how long Ma has been there, that she’s tried to escape, and what happens when she angers Old Nick (the moniker Jack has coined for the man who keeps them in captivity — a reference to hearing on television about how Old St. Nick comes in the middle of the night). Jack’s unique syntax is charming, reflecting a child’s innocence with a demand to understand the reasons behind everything. He’s incredibly astute for a child of his age, considering his limitations and a worldview bolstered in the belief that everything depicted on television is fake and made simply of colors. His world is his mother, and the world is theirs — they’re “dead spits,” as Jack says. Although their story is harrowing, their love for one another and Ma’s willingness to create and maintain every

possible illusion to encase Jack in as pleasant a world as possible is pretty incredible. Through Jack’s interactions with Ma, we are able to see that Jack’s entrance into the world — however disturbing — saved her life and gave her a hope she probably wouldn’t have had otherwise.

I don’t believe in plot spoilers. But what I can say is that the last half of “Room” will make you think deeply about how you interact with the world, how the world interacts with you, and the boundless reaches of human adaptability and love — a concept which becomes much more powerful when everything else is stripped away, and you’re left with the disturbed basic realities of human existence. “Room” is a quick read, and most likely, you won’t be able to put it down until you’ve finished. But when you do, there’s no question that Donoghue’s well crafted and heartrending story will stick with you.

Art Work Is Hard Work!

Julia Bryan-Wilson’s “Art Workers” still timely in this summer of economic crisis



MICHELLE WEIDMAN

Julia Bryan-Wilson’s “Art Workers” sort-of-recently came out in paperback, which is how I was able to afford purchasing and re-rereading it (well, that and a friend’s employee discount) this summer. Hence this review, two years after the initial release in 2009 from the University of California Press.

What is the purpose of art in American society? Can art be a politically effective tool? If it can, what form should that activism take? These are some of the questions explored by the primary characters in Julia Bryan-Wilson’s survey of radical practice during the Vietnam War era. Bryan-Wilson clearly and intelligently analyzes the successes and failures of the answers that were explored during this time, focusing on how institutional critique, feminist practice, and conceptualism were shaped in American art.

“Art Workers” addresses the multifaceted

relationship between art and politics in the late 1960s and 1970s. It specifically focuses on Carl Andre, Robert Morris, Lucy Lippard and Hans Haacke, who were deeply involved in the Art Workers Coalition and the Art Strike in New York City. Both of these organizations explored the ability of art and activism to co-exist, motivate or contradict one another. Bryan-Wilson uses a case study approach, but she successfully avoids focusing sole attention on the accomplishments of the chosen individuals by spending a great deal of time on the problematic nature of their developing political and artistic views. She thus creates an overview of radical practice at that time.

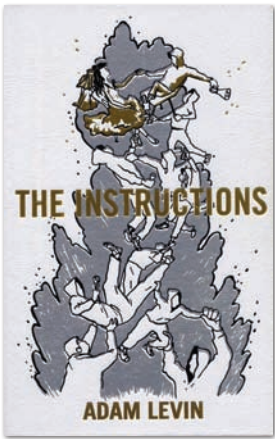
Some of the most well-developed themes in Art Workers focus on the changes occurring in New Left politics, specifically ideas developed by Herbert Marcuse in relation to the revolutionary potential of the working class. Marcuse believed that the creative and intellectual classes held emancipatory potential

that traditionally was proscribed solely to the proletariat. Bryan-Wilson points out that at this time, leftist art turned away from a commitment to populism. Artists no longer felt the need to appeal to the masses via socialist realism; instead, there was a focus on the labor of art-making itself — hence the term “radical practice.” Artists began to explore different ways to act out and produce radical ideas that didn’t necessarily manifest in visual representations of politics. Bryan-Wilson looks at how this shift troubled the connection that certain artists (such as Carl Andre) were trying to forge with the unions and the working class.

What makes “Art Workers” an especially useful and interesting read is Bryan-Wilson’s ability to concisely evaluate the way that the radical political views of Andre, Morris Lippard and Haacke reflect the changing politics of the time in both form and content. It may have come out in 2009, but the book still belongs on any good art student’s reading list.

Verbosity is like the Iniquity of Idolatry

Adam Levin’s sinfully wordy “The Instructions” more than worth its weight



BY ANIA SZREMSKI

In July, I was being pushed through immigration at O’Hare after a brief jaunt to my Polish homestead. As I awkwardly shifted my shoulder bag, strained by the weight of SAIC faculty Adam Levin’s 900-page tome, “The Instructions,” a girl in a green vest screamed “U.S. Citizens, Against The Wall!” at me and my fellow travelers. Although I obediently flattened myself against the wall with the rest of the matted-haired, red-eyed passengers, part of my brain scoffed at the alleged authority implied by the green vest. I was tempted to raise a fist of power and shout back, “I AM A DEFIANCE!”

Such is the influence of the paper-and-glue brick I was toting around the world with me. Levin’s novel is the playful, rambling, and exhilarating account of ten-year-old Gurion ben-Judah Maccabee’s rise to a violent, self-professed messianic role at the oppressive Aptakisic Junior High. The book came out last fall, but it’s really a summer read: you need several consecutive homework-free nights to make your way through the free-falling wordplay, Talmudic writing style, and multiple, layered narratives.

Gurion is the son of an Israeli ex-soldier of Ethiopian origins (Mom), and a punk rock and

bagel-loving lawyer who defends members of the Ku Klux Klan (Dad). A genius wordsmith born with moles in the shape of the Hebrew word for God, a talent for designing homemade weapons, and overpowering charisma, Gurion’s explosive propensity towards violence has led to his successive expulsion from several Chicago schools. After being consigned to a punitive, maximum-security learning environment for problem children called The Cage, Gurion becomes increasingly convinced of the possibility that he is the Messiah — a belief shared to varying degrees by those around him, and one that elicits hope, fear, and envy in equal measure. Over the four-day period that the verbose narrative encompasses, Gurion falls in love with the beautiful but troubled June Watermark, and leads his fellow students (the “Side of Damage”) in a violent revolt against “The Arrangement.” The book we hold in our hands is his own account of the events, translated into Hebrew and then re-translated back into English by two of his child-comrades-in-arms.

The nonchalant descriptions of graphic violence that permeate the novel gleefully smack of Anthony Burgess, while the humorously apocalyptic mood and cunning wordsmithery put Levin in dialogue with his contemporaries writing out of New York, Gary Shteyngart and

Jonathan Safran Foer. All three owe a debt to David Foster Wallace, as Joshua Cohen pointed out in his smug and unflattering review published last November in the New York Times. Cohen disparaged “The Instructions” as so much hot air: cheap cultural references and too many words that describe too little plot. A joke without a punchline, as he put it.

The book might not be everyone’s cup of tea; Levin’s linguistic gymnastics could seem show-offy to some, and his dense, Borgesian meta-digressions of epic proportions are a lot to wade through. But let’s face it: Cohen is clearly jealous of the accolades Levin has garnered for the book, and given the reviewer’s propensity for being photographed gazing morosely into the distance (a scarf around his neck for sheer effect), he’s probably as humorless as he is pretentious. Levin makes the heavy stuff worth your while with one of contemporary fiction’s most intriguing narrators, and generous servings of eminently quotable gems. And the plot’s outcome notwithstanding, the reader is left with a childlike desire to defy — a sentiment the world could use more of right now.

MARK BRADFORD

THROUGH SEPT 18

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Below: Mark Bradford, *Driller* (detail), 2003. Mixed media collage on canvas, 101 x 14 ft. (30.5 x 360.7 cm). Collection Museum of Contemporary Art, Chicago, gift of Mary and Eric Ludwig by exchange. Photo: Nathan Kray, © MCA Chicago

This exhibition is organized by the Weener Center for the Arts, The Ohio State University.

Major support for this exhibition is provided by the Andy Warhol Foundation for the Visual Arts and Resource Interactive.

Significant contributions are provided by The Broad Art Foundation, the Nimoy Foundation, Nancy and Dave Gill, and Toby Devan Lewis.

General support for the Weener Center for the Arts is provided by the Greater Columbus Arts Council, The Columbus Foundation, Nationwide Foundation and the Ohio Arts Council and by the Corporate Annual Fund of the Weener Center Foundation and Weener Center Members.

Support for the Chicago Presentation and The Mark Bradford Project is generously provided by The Chicago Community Trust, The Joyce Foundation, and the Sara Lee Foundation.

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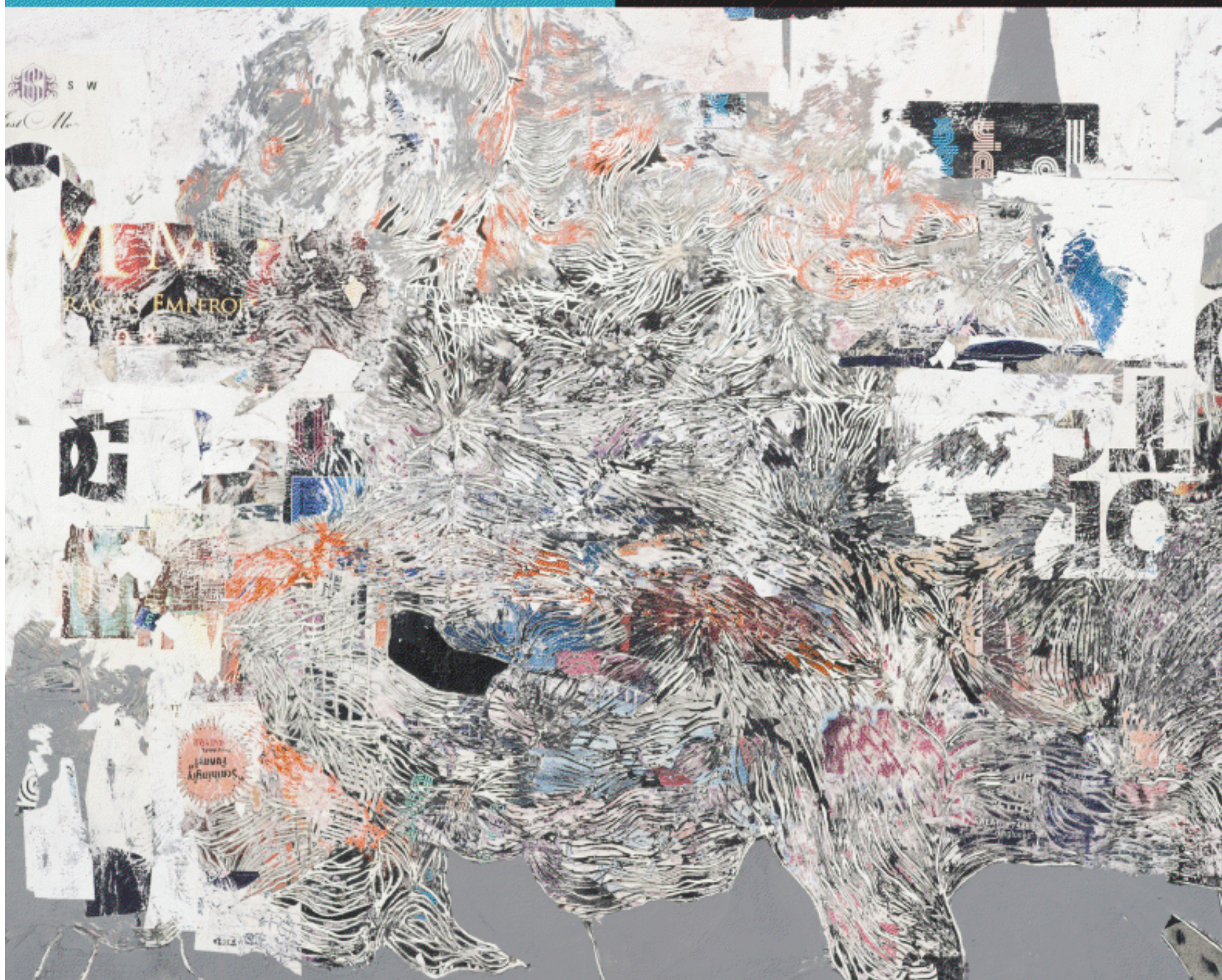
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A additional support is provided by Carl and Michael Sacks, Helen and Sam Zell, Robert and Sheryl Bellick, The Broad Art Foundation, Shawn M. Dannelley, and Christopher M. Kelly, Jack and Sandra Guttman, Kovler Family Foundation, Liz and Eric Lethbrink, Susan and Lew Manton, Kim and Brad Keywell, Marilyn and Larry Fields, Gary and Denise Gardner, The GoodWork Foundation, Nora Daley Conroy and Sean Conroy, Susan and Larry Marx, Linda Johnson Rice, and Debrae Rogers.

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TIP SHEET



Editors picks for surviving SAIC

Top Three Things Art History Students Should Save Money For

—Ania Szremski

- 1. Glasses.** You will be reading more blurry, poorly copied pdfs during your tenure at SAIC than you would have ever thought possible. In my first semester, I remember a girl who actually burst the blood vessels in her eyes from straining them so hard. Word to the wise: don't be lured into buying your glasses at Lenscrafters or other such expensive chain stores. You'll get the best price at your local Costco!
- 2. Blazers.** You will be presenting a paper at at least one conference during your time at SAIC. I somehow missed the memo before I went to my first conference, but apparently, a blazer is required to sound smart. Imagine my embarrassment when I was the only person who was festooned with neither buttons nor lapels!
- 3. Buses.** After you've invested some cash in your presentation blazer, start siphoning off some more funds from your bleeding bank account into a Megabus budget. Yes, I know; the doctoral candidates you meet from other schools get to fly in planes and sleep in hotels, but SAIC is not nearly so generous with the purse strings. If you're not one of the lucky ones to get a travel grant, you'll be Megabus-ing it across the country to present your research, and you'll need to be prepared.

SAIC All-Acess: How to reserve space, equipment, food, yoga, and concert tickets without spending a dime

—Jennifer Swann

- 1. Shhh: "Secret" Rooms.** Either through classes, departments, the media center, or the security desk, you can get access to private rooms on campus in order to conduct your top-secret art-making business like audio recording, video editing, or writing your novel. My favorite secret-ish rooms? The video editing lab on the eighth floor of the Maclean (enroll in a FVNMA class and ask the media center for a key, which you can keep overnight), the "whisper room" recording studio discreetly tucked away on the first floor of the Maclean (enroll in a Sound class and ask security for a key) and the computer/print lab on the 7th floor of the Sharp (join the Writing Department and ask to have your Articard authorized).
- 2. Retro but Useful Machinery at the Flaxman.** While browsing the Flaxman's impressive collection of DVDs, records, and 16mm film prints, take advantage of their record players, film projectors, and even their typewriter located in individual viewing/listening rooms. Why scour garage sales for a typewriter that actually works when you can just use the Flaxman's, which is fully stocked with ribbons and paper?
- 3. Media Center Authorizations.** Want to learn how to use some pretty expensive equipment, but don't have the time or the money to take a class? Just go to the media center and ask to sign up for an authorization tutorial, which is available by emailing the staff at IRFM. You can sometimes get a half-hour, one-on-one session which will enable you to check out righteous equipment like the Canon 7D Digital Camera (\$50 late fee per day), Bolex 16mm camera (\$25 late fee per day), or a Marantz PMD 671 Field Recorder (\$25 late fee per day).

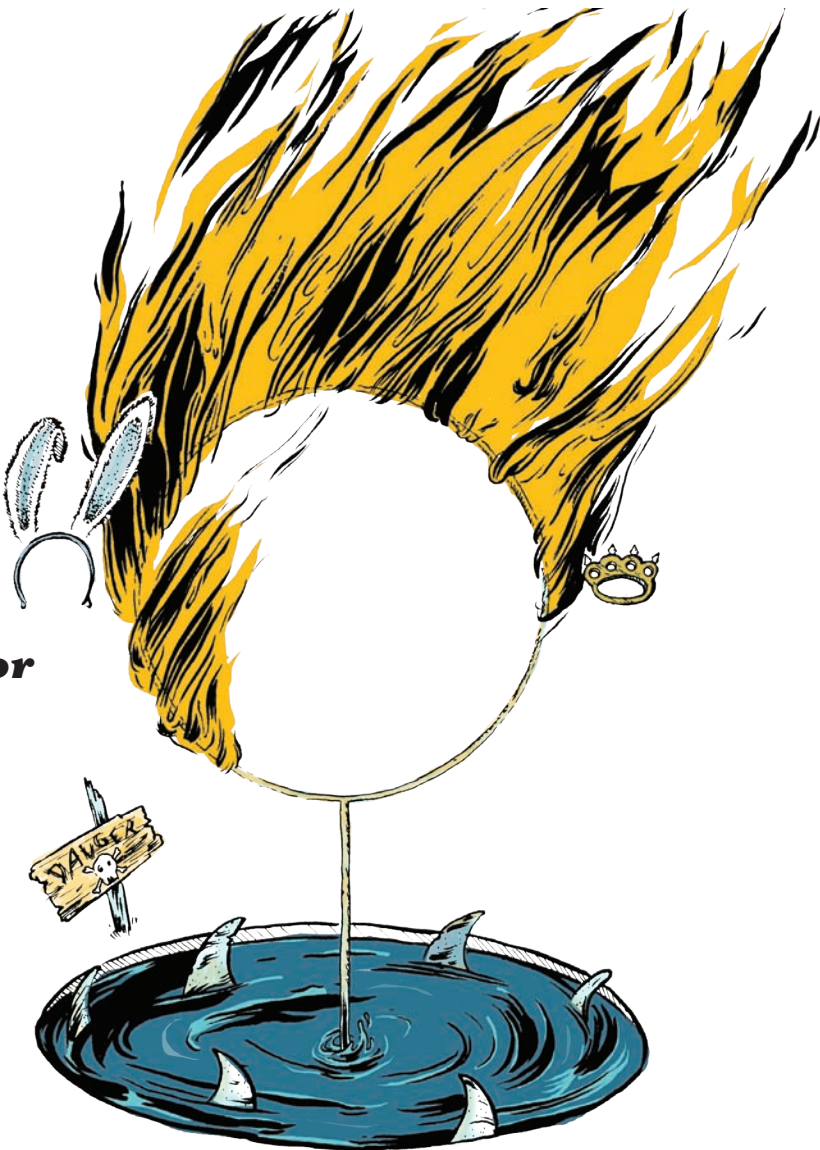


Illustration by Cody Tumblin

Dirty Black Water

—Brandon Goei

- 1. Starbucks (\$\$\$).** It's sad but true: Starbucks has been and will likely continue to be the standard by which the general population feeds their morning habit.
PROS: Customizable in almost every respect; general wealth of menu variety; ubiquitous in any urban and suburban area.
CONS: Espresso is always burnt-tasting, coffee is always weak. Sbux coffee is a lot like the gentrified neighborhoods it thrives in. Easily digested, causes irritable bowels, and ultimately falls flat of its suggested cultural impact.
- 2. 7-Eleven (\$).** Originally the only option for bleary-eyed truckers mid-haul, 7-Eleven upholds the tradition of cheap and simple roadside coffee.
PROS: An excellent one-stop shopping trip for smokers/gum chewers/nacho fiends. Also, bonus points for limited edition Captain America/WWE/Dreamworks movie cups.
CONS: How long have those pots been on the burners? If you've ever gone through the nightmarish acid trip induced by too much thick, burnt diner coffee, you'll reconsider this option.
- 3. Intelligentsia (\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$).** Steeped in technical jargon regarding the proper way to lose friends by "informing" them how to correctly brew coffee, Intelligentsia does know how to brew a classy cup of joe.
PROS: After one sip, you feel like you can see forever. But be careful: too many visits and you'll suddenly find yourself wearing skinny jeans and wagging your finger pretentiously at the Mr. Coffee's lined up downstairs at Macy's.
CONS: You have to save up for these little cups of joy — \$3 will buy you a small drip-brewed coffee, and that adds up quickly. Do what I do and keep an old cup nonchalantly by your workstation to milk its cultural value — "Oh, you've never been to Intelligentsia?"



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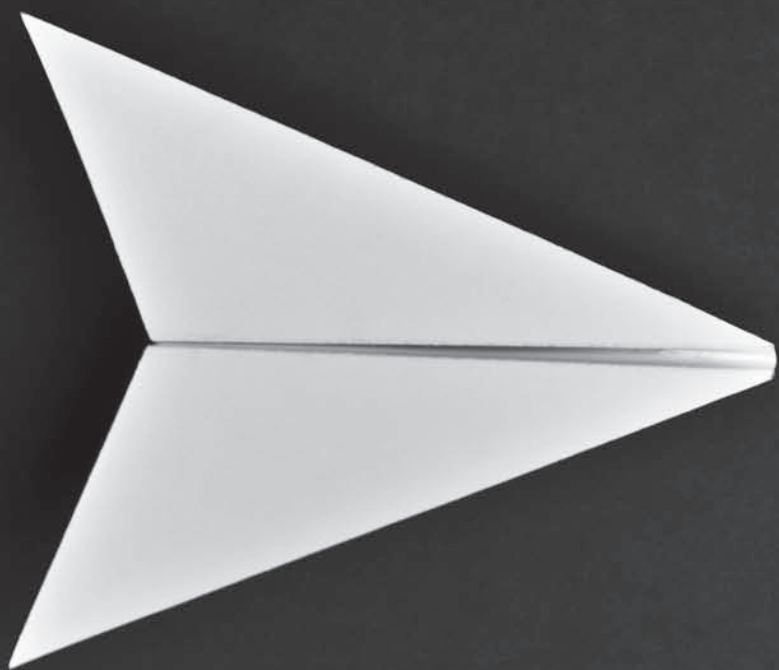
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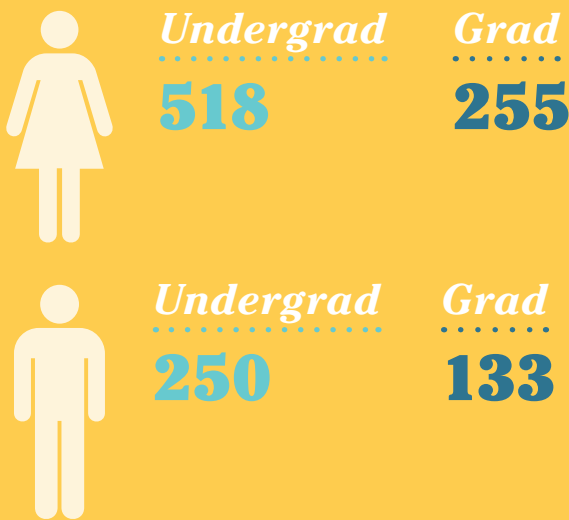
Anatomy of the SAIC Student Body 2011

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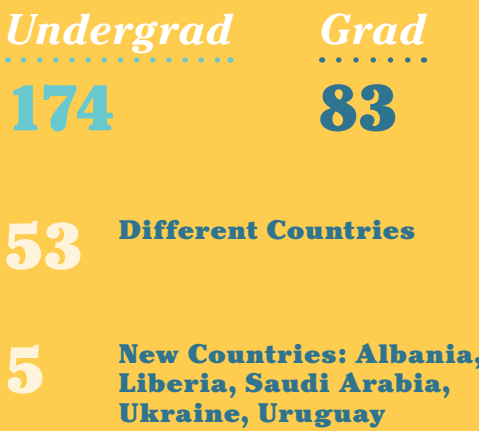
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*New students enrolled for Fall 2011



INTERNATIONAL STUDENTS

*New students enrolled for Fall 2011



TOP 5 US STATES

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Infographic by Patrick Jenkins

THE LONG WAIT IS ALMOST OVER

SAIC's student center will be ready in one more year

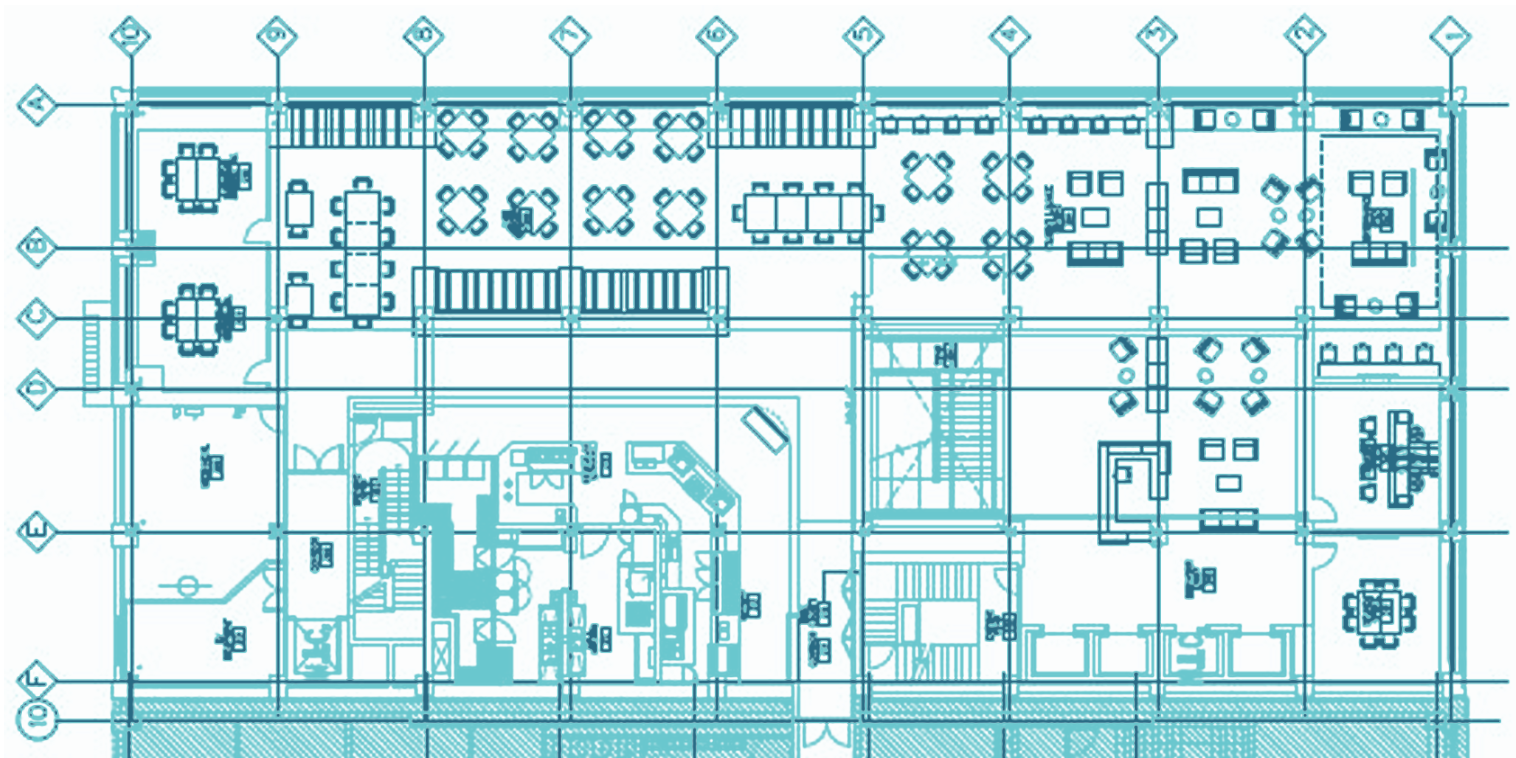


Image courtesy of Ronald P. Kirkpatrick

BY ALEJANDRA GONZÁLEZ ROMO

The first document Felice Dublon, current Vice President and Dean of Student Affairs at SAIC, received when she arrived at SAIC 26 years ago was a petition from students asking, “Why isn’t there a community at the school?”

Although a long time in the making, it’s an issue that school officials have spent years discussing. “Community is such a difficult concept to define,” Dublon told *F Newsmagazine*, “so the initial conversation was to ask, what do you mean by community? And what does it mean not to have one?” After a while, it became evident that the school’s spread-out nature doesn’t provide the suitable “hang out” spaces that let students get to know each other — aside from hallways, studios, classrooms and the overused Maclean building ballroom. As a result, a sense of community was lacking among SAIC students. “When we looked at our student satisfaction numbers in comparison with other schools, we were not doing very well,” said Patrick Spence, Assistant Dean of Student Affairs for Campus Life. “There is nowhere to just be.”

As he discussed with *F*, part of Spence’s job has been trying to make up for that. “Preparing for the year and looking through the pictures of the student events that we have on the campus, I realized almost all the pictures are in the ballroom,” he said. Indeed, the ballroom has hosted almost every student event for years, and Spence agrees with students that the place is “a little awkward.”

It’s been many years since the petition Dublon mentioned to *F* was circulated, and the project of building a student center has been a continual struggle up against a limited budget and more urgent needs. “It was a time when the school was growing dramatically — we were only about 1,300 students; now we are over 3,200. The school had other needs, and one of those was to give students a place to live. So, as far as priorities went, we decided that before the student center we had to build residence halls,” said Dublon. After the significant investment that the dorms required was obtained, a new search for funds began.

LeRoy Neiman, one of SAIC’s most recognized alumni, ended the long wait with his generous donation of five million dollars to the school. Cheryl Jessogne, Vice President for Institutional Advancement, told *F* that Neiman “could not have come to the school himself if it wasn’t for a scholarship, so he feels very grateful to SAIC for that opportunity that made him who he was.” It was under Tony Jones’ leadership that the proposal for the student center was presented to Neiman. The process, according to Jessogne, took a little over a year, but eventually LeRoy and Janet Neiman said yes. “The reason why they accepted is because they believe in the students, and for him it was important to make a contribution to make students’ lives better, and to give back to the school he believes so much in,” said Jessogne.

“In some ways, we can’t really anticipate the exact impact of what the Student Center will do for students. The campus has not ever had a heartbeat, because we are so spread out and so vertical that most conversations happen on elevators,” said Dublon when asked to predict the effect this space will have on students’ everyday lives.

Late or not, the SAIC Student Center is finally becoming a reality, and the construction process has already started. The 10 million dollar project will be located in the first and second floors of the Sharp Building, covering a total of 20,000 square meters. Valerio Dewalt Train Associates was hired to develop the project after a lengthy competition that took place five years ago.

One of the main minds behind this enormous project is Tom Buechele, Associate VP of Facilities, Operations and Planning. He explained the details of the construction process to *F*. “There’s two parts to the project. The first part is to take out all that is currently in the first and second floors, and move it into the second floor of the new Legacy building,” he said. “This first part is budgeted at 3.3 million, and the student center itself is budgeted at 6.7 million,” Buechele continued.

The space the school acquired in the new Legacy building will host 26 graduate studios previously located in the Sharp building, plus three large new classrooms for

the Contemporary Practices program, one new book lab for the Writing Department, a printing area, and the Artcard office. All these changes will be ready this fall.

The first floor of the student center in the Sharp building will house Neiman’s massive, 56-foot mural “Summertime Along the Indiana Dunes,” a piece created in 1965 for the Mercantile National Bank in Hammond, Indiana. This vast space will be completely dedicated to showing student work, and equipped with the necessary technology to do so. Whether students wish to exhibit paintings, make video projections, host poetry readings, conduct performances or anything else, this space is meant to facilitate all of that. A programming board, formed by students and faculty, will organize the events that will take place in this area.

“It is an amazing space, but it’s just a space that doesn’t really come alive until we have a plan for what we are going to do with it,” said Spence. “We have spent a long time thinking of the right people to involve in the project, to make sure that we are really considering everything that students want to see in this space, and serve the community as best as we can.”

The new Student Union Galleries (SUGs) will be located on this floor as well. Its ground-floor glass walls will allow pedestrians to view student work from the street, and allow the general public easy access as well. Michael Ryan, Director of Exhibition Curricula, is excited by what this means for students. “The interesting part of this is that it shows that the school really believes in what students are doing,” he told *F*. “The school has never had a gallery on the ground floor, other than the small ‘boomerang’ space in the [Sharp] building,” he added. “We are making exhibition spaces more respectful of students’ work than ever before.”

The second floor of the student center will house Student Government and Student Life offices, as well as two meeting rooms for student use. More importantly, this second floor will offer something that we have all been waiting for: food. Lots of it, and better than ever, according to the administration. It will house a huge cafeteria

“The best conversations and the best idea exchanges can really happen when there is one central place to go. We don’t even know what we are missing.”

*—Felice Dublon,
Vice President
of Student Affairs*



All images and plans used in this article are from the planning stages and may not reflect the final space when built.

with plenty of seating for eating and chatting, and SAIC is secretly rethinking the school’s food service. Although the specifics haven’t been released, we’ll soon know the names of the new vendors that will provide food to the school. In addition, in the fall of 2012, all students will have access to a meal plan.

“We are still working on the exact details of that meal plan, but it is going to be much more substantial than what we have. We are excited to make that change, too,” said Spence. All interested students will have access to the same deal as those who live in the residence hall, and the Articard system for buying food on campus will still exist. When asked why these food service improvements took so long to happen, Spence explained, “A lot of it had to do with the space. We are very limited in terms of what people can cook in the spaces we have. Having this new area is great in terms of what we will have to offer to vendors, and we have noticed that they are very excited to have an opportunity to work at SAIC.”

The new student center will be ready around April 2012, but the exact opening date has not yet been released. According to Jessogne, Neiman has expressed interest in attending the opening event, and is excited to visit the space and spend time with SAIC students. So one more year, and the LeRoy Neiman student center will welcome us all. Closing a long interview with F, Dublon noted, “The best conversations and the best idea exchanges can really happen when there is one central place to go. We don’t even know what we are missing.” These are changes that will hopefully be worth the wait.

Visit fnewsmagazine.com to see photos showing progress on the new student center

NOSE TO THE GLASS

SAIC’s new student center: What do the students think?

F reporters hit the streets to ask SAIC students, “What are your feelings about the new student center? What should it have to best meet the needs of SAIC students?” Here’s what they had to say:

“As an SAIC student I do think we need a communal area where all of us can gather, not separated by department. ... I definitely want to see the SAIC logo prominently placed somewhere, and I hope we will establish ourselves as a brand because ultimately that’s what gets noted. I also look forward to comfortable chairs, good food. Hopefully SAIC will also change the way they do food.”
—Gibran Villalobos, Dual MA



Gibran Villalobos

“Unless the new student center includes a nap area, I honestly don’t think that students at SAIC need another lounge. Also, I’m seriously serious when I say that the school needs a nap area.”
—Cyndi Outarsingh, 4th year, Fashion Design



Cyndi Outarsingh

“Another place on campus for students to work is good. Hopefully the space will be available for students to put on performances or readings or workshops. It would be nice to stumble into things like that sometimes.”
—Ian Endsley, 3rd year, BFAW



Ian Endsley

“I think the school should be more concerned with expanding academic departments rather than spending money on a mediocre cafeteria. The fiber department could use its own floor, the fashion department is rapidly increasing. I’m sure there are other departments that could profit off an expansion as well. The last thing an inner city school needs is another Starbucks.”
—Laura Dodd, 4th year, Fashion Design



Laura Dodd

“Outside access to the new SUGS galleries would allow more folks passing by to check them out. We are an art school, right? Healthy/tasty food options in the new cafeteria. I don’t always want overpriced pre-packaged food before class. Good inexpensive food is so hard to find down town. I would love for the new space to be a real gathering place for ALL students. Lots of moveable sitting space, decent coffee and art.”
—Ross Stanton Jordan, Dual MA



Ross Jordan

“I hope the new construction helps give students a truly comfortable, social gathering space. It would be nice to offer student organizations more visibility as well as provide a meeting place. As for the cafeteria, it would be wonderful to have something open late with healthy menu options. Sometimes the options close to school can feel really limited, especially later in the evening.”
—Mia Lopez, Dual MA



Mia Lopez

“As for student space we have now, some people think the couches in the student lounges are ugly, and some have been tired of the white plasterings with nothing in there. If they are going to make a new student center, I would expect it to be something not like that. I would rather see more money going into our equipment for the department or media center. Or they can have classrooms with a computer for every student so they can learn to use pro tools.”
—Jesse Knowles, 3rd year undergrad, Sound; Film, Video, New Media and Animation



Jesse Knowles

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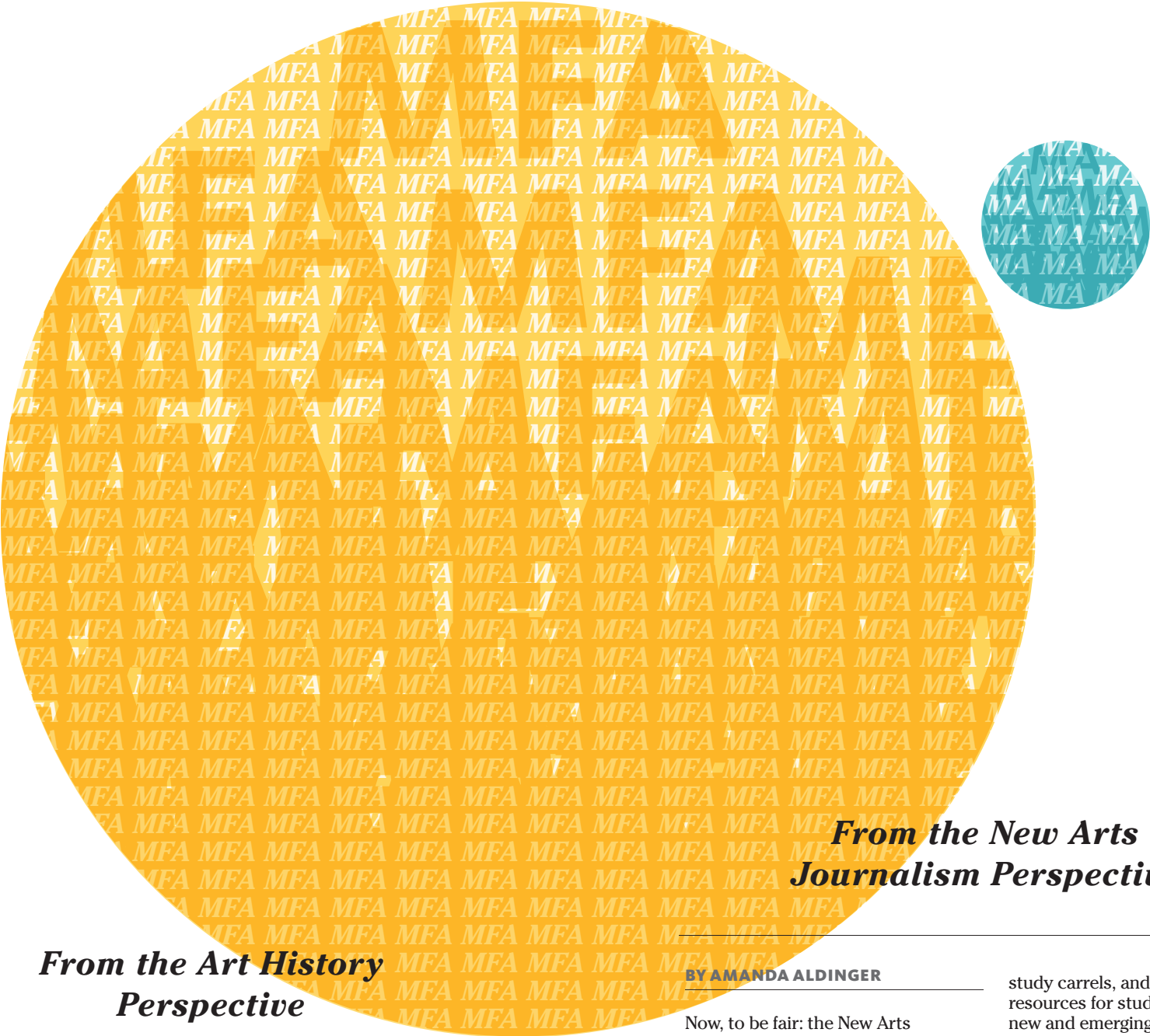
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Letter From the Editors

A Room of One’s Own

Following several heated discussions on staff, F Newsmagazine decided to do some investigative reporting on the issue of how funds and space are distributed between MA students and MFA students. Arts Editor Ania Szremski and School, News and Fashion Editor Amanda Aldinger weigh in on the issue.



From the New Arts Journalism Perspective

BY AMANDA ALDINGER

Now, to be fair: the New Arts Journalism program is SAIC’s youngest MA program, having only graduated two classes. In ten years I’m sure it will be a very different program when backed by a more developed set of resources and the benefit of longevity. While incoming students do know that the program is new and in the process of establishing itself, we MANAJ students still pay the same amount of money for our Master’s as everyone else. That being said, there are ways in which resources could be improved to enhance and maximize the experiences of New Arts Journalism and other MA students.

First of all, there are only five classes in the entire school — not counting thesis, two required co-op internships, and a class that is also cross-listed with the Art History department — that are specifically for MANAJ students. That’s 15 credits of a 48 credit program — which doesn’t feel like enough, even if they are taught by prominent journalists whose professional guidance and personal experience is invaluable. With all of the excellent studio practices available in the school, it would be nice to have a stronger curricular relationship with those disciplines so as to further enhance studies of new media and technological practices.

Next: where is our space? Where are we meant to live and study and do our research? SAIC provides next to no space reserved for MA students. When the program began, MANAJ students were put into the Art History/VCS graduate lounge — which is low on effective work space for just one of those departments, let alone all three. There are no graduate

study carrels, and very few library resources for students studying new and emerging forms of arts journalism. Academic programs have different space requirements than MFA programs and may not require as many materials and equipment as an MFA student, but I would like to see SAIC consider the spatial needs for writers and scholars (many MA students have their own artistic practice, as well!) and to more fully integrate those resources into the fabric of the school, just as MFA studio spaces are.

Any new academic program warrants an honorary grace period for development, and there is no question that the faculty and staff associated with MANAJ are passionate about its mission. The program is founded on an excellent concept — the education and skills it intends to provide are precisely in line with what emerging arts journalists should be studying to keep their practice relevant and themselves employable. But space, classes and budgetary resources abound for MFA departments — why is there a disparity in resources available for MA students? SAIC has just as much an obligation to a new MA program as they do to a storied MFA program, like Painting, to provide adequate support for the students so that they can glean the most out of their education. As the program enters its third year, I would like to see the school look at ways that it can further enrich the MANAJ and MA experience, by providing those students with the same sorts of spacial and curricular resources that other departments have at their disposal.

From the Art History Perspective

BY ANIA SZREMSKI

As a dual master’s student in the Art History and Arts Administration Departments, I was lucky to benefit from both department’s resources. I had access to two different lounges, and each department had a very small budget to which I could apply for travel expenses and project support. Course offerings, infrastructure, availability of the faculty; all of these things were superb. I have a bone to pick, however, on the issue of space.

In Thania Rios’ article, Shay DeGrandis explains how the school administration feels that finding study space for MA students isn’t a high priority, since we need no other materials than our laptops. This is most certainly not the case. I had several pounds of books and articles that I would carry across the city on a daily basis, commuting between home, class, and two or three different jobs. And in addition to the sheer physical mass of research materials, most writers know that writing doesn’t just take place in your word processor. At home, I make time-lines and charts on butcher block paper, and paste index cards to my walls to help myself organize my ideas and see my thoughts work out in a spatial configuration. All of this requires space.

Tight quarters and security problems in the graduate student lounges mean that these are not practical places to store materials, study, or conduct business. Unfortunately, MA

students are not allowed to enter the lottery for studio space. I know Art History and Arts Administration students who have petitioned to do so, in order to have office space to work on curatorial proposals; store books and research materials; meet with students for classes they were TA-ing, and so forth, but they were unsuccessful. If MA students were allowed to have a studio space or graduate study carrel (as is commonly provided to graduate students at other universities) that was equipped with a desk, a chair, and a lock on the door (a room of one’s own, as it were!), work and study would become vastly more efficient.

Fortunately, the opening of the new Student Center means that students now have access to more square feet of space. I propose that the school strongly consider turning some of that space over to graduate study carrels.

SAIC is an institution that claims to privilege boundaries-pushing interdisciplinarity. In that vein, many of us “scholars” are following a path that doesn’t automatically lead to a PhD, and have an intellectual practice that needs more than a chair and a laptop to develop. It would behoove SAIC to recognize that.



MA vs MFA Smackdown

Is there a disparity in resources available to the two degree programs?

BY THANIA RIOS
Additional reporting BY DARYL MEADOR

"We are all artists and scholars," proclaims a recent SAIC advertising campaign. When asked how she feels about her place at SAIC, Art History graduate student Hanna Yoo points to that phrase, urging everyone to remember that "artists and scholars basically share the same goal."

If the strain of insistence seems odd, it isn't unusual when compared to other responses from MA students. According to Mia DiMeo, a recent graduate from the New Arts Journalism program, the school needs to work harder to promote awareness of her program, "so we're not looked at like total aliens by faculty and peers."

It should come as no surprise that, at an art school, students seeking a degree in a field that can't be qualified as studio arts might feel precarious about their place. But how far does this feeling go? Does it verge into factual territory? When it comes to resources like funding and opportunities, are MFA students actually being favored over their MA brethren?

Such an immense question will obviously draw a variety of responses, depending upon a student's position and program. However, student testimony quickly coalesced around two main issues: the allocations of opportunities and of space.

TOO FEW TA-SHIPS?

"In my two years at SAIC, I was constantly seeking TA-ships, travel grants, and other funding that I saw go to MFA students, as well as more recognizable and established MA programs, like Art History, Theory, & Criticism," claims DiMeo. "I was told time and time again that awards and jobs are given by merit and experience, but

that's simply not always the case."

Anna Wolak, Mia's classmate, concurs: "Many of my friends in MFA programs across the U.S. receive either stipends or graduate assistantships. Since New Arts Journalism does not have a corresponding undergraduate program, TA-ships are limited to other departments." According to Wolak, this exacerbates the difficulty of simple activities, like buying supplies — a difficulty that, according to her logic, would weigh less upon the students of more well-funded departments.

However, Mary Jane Villamor, a recent graduate with an MFA in Writing, casts doubt upon such claims. "All TA positions are posted on Launch and are open to all eligible students to apply," she points out. "It is never listed in 'minimum requirements' that a student should be an MFA student versus MA. The MFAW department, for example, has no 'promised' TA positions." While she concedes that certain departments do try to arrange TA positions for their students, she believes that the specificity of the courses and the high skill-level demanded from their instructors necessitates a TA from within the department. In her opinion, the distinction has more to do with talent than it does with earning a certain type of degree.

Of the departments surveyed in this article, Painting and Drawing and Photography were the only two that admitted to arranging TA-ships for its students. "Generally, a grad who wishes to TA will be awarded a TA-ship at some point during their MFA, sometimes more than once," says Eric Lebofsky, Administrative Director of the Painting and Drawing department.

Kathleen McGrath, Senior Administrative Director of the Photography department, outlines a similar policy: "Most of our Photography graduate students that would like a TA job get one, and there are times when more than one

TA is offered." However, she is quick to add, "We also have a lot of applicants from outside the department that are also assigned TA jobs."

The Art History department stands in contrast. "For the TA-ships in Art History, it's an open call," says Shay DeGrandis, Senior Administrative Director of Art History, Liberal Arts, and Visual and Critical Studies. "Anyone can apply for those TA-ships, and our faculty review every application that comes in. We don't have any TA-ships in Art History that are solely for Art History students."

While four students within the department are offered guaranteed TA positions, these posts are structured as part of their financial aid package. "Every year, upon admissions we select one student to receive a 'merit'-based tuition scholarship," says Nora Taylor, Alsdorf Professor of South and Southeast Asian Art. "This award is based on their application materials and the ranking they received in the selection process by the graduate committee. The next four students who ranked highest on our list are offered TA-ships. These TA-ships are guaranteed for the two years that they attend SAIC." The 40 Art History students left over are welcome to submit their applications alongside those of students belonging to other departments.

For students like DiMeo and Wolak, who belong to a still-nascent department, the matter is complicated further. "A program like NAJ — they aren't going to have TAs for those classes, because those classes are specifically for the graduate students in that program," says DeGrandis.

NOT ENOUGH SPACE?

One could argue that these differences have more to do with department size, age and resources than it does the MFA/MA distinction. However, it does give students belonging to the Photography and Painting and Drawing departments a palpable advantage over students whose departments are unable to go to such lengths for them. Among other things, a guaranteed TA position ensures that these graduates will go out into the working world with a more impressive resume than someone who was unable to secure such a position.

But Villamor doesn't consider this an injustice. "MFA is a terminal degree and an MA is not," she says. "The expectation — or maybe assumption is more accurate — is that if you opt for the MA degree within a program, rather than an MFA, you want to pursue a PhD. If one were to prioritize, wouldn't one give a higher priority to people receiving an MFA degree, who are not continuing school and are about to go out in the job market?"

While the administration might frame their decision according to the demands of the job market, they do seem to regard the distinguishing characteristic of the MA program as being an essentially scholarly pursuit. According to Carrie Gundersdorf, Assistant Director of the Graduate Division, "The school spends less on classroom resources for the MFA student, but more on studio space." She claims that "the MFA experience is more similar to an artist residency, with less class time and more emphasis on individual practice." On the other hand, "within the MA programs, the students get first choice with classes at school, mainly in the academic area."

MFA students concur, and worry about their ability to find jobs compared to their more academic-minded counterparts. "I don't really feel that MA students are slighted at all in terms of resources," says Leif Sandburg, a second year MFA student. "Some of them will have a definite advantage over MFA students finding jobs after school."

However, there are some MA students who feel that the importance of their scholarly pursuits go unacknowledged. "Despite the fact that writing a thesis is a degree requirement for all MA students, none of us are given carrels in which to work during the year that we must complete this thesis," says Kelsey Nelson, a graduate student in the Art Education department. "When I wrote a thesis at the undergraduate level, I was guaranteed a desk in a library carrel suite. Frankly, I interpret this inequality as a statement that the practice and scholarship of MA students is not valued as much as that of MFA students, and I know that many of my fellow MA students would agree."

Anna Wolak also encountered difficulties when it came to finding study space. "The point of a studio is to have a place to create. I certainly wanted that," she says. "The areas designated for MA students to create, like the grad lounge, were not quiet or reclusive enough for writing or photo editing. I ended up haunting the photo cage and the library. It would have been nice to have a private, individual space, especially when doing interviews or transcribing them."

Hanna Yoo, a graduate student in the Art History department, agrees. "I wouldn't insist on my own studio, since I don't really need one," she says. "But the school should extend the library hours. Since I work on weekdays and Saturdays, Monday is basically the only day I can use the library." As she points out, Art History students often require ready access to specific books and journals. The Flaxman's limited hours add an unnecessary difficulty to her studies. While she admits that "we have a nice museum, their library has even more limited hours than the Flaxman."

Claire Eike, Director of Flaxman Library, says that the library staff cares "passionately about the work we do for the SAIC community and we're eager to make any improvements that we can." Yoo's complaint comes as no surprise to her; she says that she "noticed the MA students' plea for more hours in the F 'summer picks' supplement a couple of months back." Accordingly, Flaxman's hours have been changed. It will now stay open until 10:00 p.m., Monday through Thursday, upon the start of the Fall 2011 semester. By way of comparison, both Columbia College Chicago's and DePaul's Loop library are also open until 10:00 p.m.

In regards to study space, Eike says that "The Library staff and the school administration recognize that we have inadequate

individual study space in Flaxman Library, and almost no group study space." According to her, "SAIC is developing a Campus Master Plan that will include a long-range vision for the library, but we also want to find interim steps that better address the needs of the students who are here today."

She urges students with suggestions about how to better meet the needs of MA programs to talk to the Library Committee (a Faculty Senate committee co-chaired by Eike and Mark Booth, Writing faculty), the MA Program Heads (a Faculty Senate committee co-chaired by Candida Alvarez, Dean of Graduate Studies and Professor of Painting and Drawing) or the Strategic Planning Action Group charged with developing a Campus Master Plan (co-chaired by Paul Ashley, Associate Professor of Liberal Arts, and Ed McNulty, Senior Vice President of Planning and Chief Operating Officer of SAIC).

Eike points out that the school has had to evolve as it expanded to include MA programs, and therefore might still be lagging in a few areas. However, she believes that SAIC is making strides to meet all the needs of its students.

Nevertheless, there are still those who believe that these interim steps are not enough. A longstanding point of contention amongst MA students has been the fact that oftentimes three or four different departments will be forced to share one lounge. For example, the Art History department, the Visual and Critical Studies department, and the New Arts Journalism department share one lounge and three computers on the seventh floor of the MacLean Building.

"I've actually just gotten the MA students another space to use because we have so many students packed into such a small space," says Shay DeGrandis. "I've complained to the administration about that numerous times. I'm like, 'You keep adding new programs to the

“They added this extra MA program and they were just like, ‘Well, since Shay — that department — is taking care of them, they can just use the same space as everyone else,’” she says. “Which is totally unfair and completely, as far as I’m concerned, irresponsible.”

Shay DeGrandis

MA academics here at SAIC, but you don't give them any more space.' And that's really unfair."

By way of comparison, Sound students — in addition to partaking in the Studio lottery — have "access to several graduate-only workstations, which we configure, budget permitting, in response to student requests," says Nicolas Collins, head of the Sound department. "They also have pretty open access to all our other studios. And this summer we underwent a facilities expansion that includes a communal graduate studio/lounge and a new modular analog system designed by the grad students."

For Painting and Drawing students, "studio space is paramount," says Erik Lebofsky. "Therefore, we make sure to provide ample studios with adequate ventilation and naturally lit critique spaces. In terms of artificial lighting in critique spaces, we are in the process of installing daylight fluorescent fixtures in place of the incandescent track light that was previously employed."

This stands in stark contrast to the case of the VCS department, for instance, according to DeGrandis. "We have a lot of trouble with those students," she states, "because they actually make things but they're considered an MA, so we can't really get them studio spaces. They have to share this sort of lounge-y space with other programs, but it doesn't really fit what they do." Despite SAIC's inter-disciplinary philosophy, accommodating the interdisciplinary nature of the VCS department has proven troublesome.

"They added this extra MA[NAJ] program and they were just like, 'Well, since Shay — that department — is taking care of them, they can just use the same space as everyone else,'" she says. "Which is totally unfair and completely, as far as I'm concerned, irresponsible."

According to DeGrandis, she has "always complained about [space], and the answer is always that because they're academics, that because they don't need a massive amount

of space to actually work on something and everybody has a laptop, so they can go anywhere with it. That's always the excuse I get from administration about not having a larger common space than what I have."

But Paul Coffey, Vice Provost, points out that the communal computers are installed with a reader to track how often they are being used. If use isn't particularly high, the administration will interpret that as evidence that there's no need for a space expansion. To support his claim, he points to the communal lounge on the seventh floor of Sharp, shared between the Art Education department, the Art Therapy department, the Art Administration department, and the Writing department; according to the readers, usage of those computers is actually fairly low.

In Coffey's opinion, the administration is receptive to the needs of expanding departments, and collaborates closely with department heads to meet the most pressing priorities. This oftentimes includes space, since "we are on an urban campus, and space is at a premium." However, the school does attempt to meet this need whenever possible. As proof, he points to the Writing Department's new Book Lab, which will be opening on the second floor of the Legacy extension; he also made mention of the new space for Art History students that DeGrandis requested.

Coffey believes it is important that students realize that funding is dispersed in different ways and according to different needs. "The education of an MFA student is structured around a different paradigm than an MA student," he says, and the paradigm of the MFA is rather dependent upon space: space to create, space to critique, space to be critiqued. "The education of an MA student is course-based, centered around smaller classes and more interaction with more faculty."

Coffey claims funding is balanced accord-

ingly; but, consequently, the funding allocated to MFA students is much more visible than that of MA students. "MA students look at studios and ask, 'Why don't I have that?' and they can actually point to that, a white cube, and they say, 'I don't have that, and yet my tuition is the same.'" Coffey says he is sympathetic to their frustration, but he believes that once all the details are unpacked, all the nuances of the situation become apparent.

When asked if she regrets her decision to attend SAIC, Hanna Yoo is quick to point out all the benefits that scholars and artists derive from being near one another. "I'll ultimately work with artists throughout my entire career," she says. "Similarly, I believe that artists also learn how scholars or art journalists see their work and integrate their feedback into their practice." Since both are integral parts of the art world, "it's beneficial to be surrounded by both and get prepared for the real world."

Leif Sandburg, however, believes that such contact is unfortunately rare. "I have not met too many people in the MA department," he says. He admits that "part of that is my own studio practice, but part of it is the school is not quite as cross-disciplinary as it seems."

According to Sandburg, professor Daniel Quiles in the Art History, Theory and Criticism department tried to bridge that gap, and deeply impressed him. "He organized studio visits/critiques for MFA students and had people in the MA programs come in and talk about our work." While such a project works perfectly in keeping with SAIC's inter-disciplinary mission, Sandburg is left wishing that "there were more ventures like that."

Cutting the Bullshit

The Bruce High Quality Foundation wants you to drop out of school and teach your own damn class



Image courtesy of Bruce High Quality Foundation

BY JENNIFER SWANN

BULLSHIT DETECTORS OR ART-WORLD DARLINGS?

The Bruce High Quality Foundation, the New York-based anonymous artist collective founded in 2001 and comprised mostly of Cooper Union graduates, founded its own unaccredited university in 2009 and embarked on its Teach 4 Amerika tour this past spring. The goal of the tour, according to the Foundation's website, was to "inspire and enable local art students to define the future of their own educational experience."

The self-described "amateurs" have been referred to as "darlings of the art world" by New York Times art critic Julia Chaplin, and as "human bullshit detectors" by art critic Jerry Saltz. Whether you agree with Saltz that BHQF are bullshit detectors, or think they are merely purveyors of art-world bullshit instead, as Chaplin suggests, BHQF has still successfully commanded the gallery space of prestigious museums like the Whitney and influential shows like Art Basel Miami Beach. Last year, they were even ranked as 99th among the most powerful figures art world by ArtReview.

THE CONTEMPORARY ART STUDENT: FAILURE, SKEPTICISM, AND MANIPULATION

"Schools, whether intentionally or not, sell themselves to prospective students and their wary parents by promoting an unhelpfully heroic image of the contemporary commercially successful artist," said BHQF via email (they don't give interviews in person or over the phone).

BHQF, referred to collectively as the Bruces, noted that while some artists, including themselves, may find that working within the small frame of the commercial art world is a useful position, it's "simply untenable for a contemporary art student to view that system as a measure of success. If they do, 99% of them will be failures. We'd prefer to think there are many ways of being an artist."

Institutions that the Bruces believe are already thinking this way? Harrell Fletcher's program at PSU and John Rubin's program at Carnegie Mellon. "These programs still struggle to make their tuition match the moneymaking prospects of their students, but it's a start," said BHQF, who has defined arts education as "an education in metaphor manipulation." But what exactly is metaphor manipulation? And why does it seem like everything the Bruces write is encoded in the kind of hyper-pretentious art-speak that they claim to reject?

When asked to break down their so-called "prolegomena" into layman's terms, they recited a sort of proverb: "The world may be the world, but art is definitely how we see the world. That is what we mean by metaphor." Then came the oversimplification: "Manipulation means taking agency over how we and others see the world. The fancy philosophical term for this is *intentionality*" (their emphasis).

BRUCE HIGH QUALITY FOUNDATION UNIVERSITY VS. SCHOOL OF THE ART INSTITUTE OF CHICAGO

Very much unlike SAIC, BHQFU is tuition-free. But it's also taught on a volunteer basis, and classrooms are appropriated out of apartments, non-profits, alternative spaces, and even city parks. The Foundation has occasionally fundraised to cover the cost of classes, and when it's been necessary, the Bruces have simply paid out of pocket to cover the materials or lesson plans that weren't financed by Creative Time, a New York City-based organization that commissions art projects and programs, including BHQFU.

"It is unfortunate that we can't all just have everything we want for free — that power and money are aligned in ways that are often detrimental to the public good," the Bruces told me. "Nonetheless, the rent has to get paid. There is no clean money. So like anyone working a job or buying a sandwich, we try to measure the possible good against the possible ill. It's especially complicated if you don't think art is necessarily a moral activity. But that's another matter. So we try to think of fundraising as another

component of the materialist process of making art. You don't just make an image. You make it out of something. Like paint or print, funding and its politics are among those somethings."

Similar to SAIC, BHQFU doesn't use a grading system, and moreover, "critique is the heart of what BHQFU does." The Bruces take on a self-motivated philosophy that many students at SAIC would agree with: "Participants get out what they put in. To our mind, measuring the success of BHQFU participants is personal to the participants. This isn't primary school. We aren't preparing anyone for the world. They are preparing themselves."

Where SAIC and BHQFU majorly diverge, however, is that while most students at SAIC create two or four years of challenging and mentally-demanding critical work in order to receive a BFA or MFA, BHQFU offer no sort of degree or certificate. "Perhaps the most important thing to avoid is a belief that a degree makes you an artist," the Bruces told F. "It doesn't. You don't need an MFA to paint. Hell, you may not even need paint to paint."

WINE, FOOD AND FILM MIGHT ALSO BE INCLUDED... BUT THEN AGAIN, THEY MIGHT NOT

Although BHQFU hosts "real classes in real spaces," the Bruces don't like to think of it as an institution so much as an ethos.

"Anyone can start a class anywhere, anyone can have an educational experience with a work of art, with another artist. Anyone can host a meeting to research and critique ways artists are learning together and from each other. That's what we did when we came to Chicago [during the Teach 4 Amerika tour] and it was very useful to us," they said.

Adelheid Mers, Chair of the Arts Administration and Policy program at SAIC, had a different impression of the Bruces when they stopped in Chicago during their tour. "Compared to the much more thoughtfully presented introductions of their aims, interests and practices by Chicago groups who were present at Roots & Culture that evening," Mers remarked via email, "BHQF seemed painfully uninformed, and not particularly interested in learning from their largely more eloquent and better educated peers."

Having heard so many different opinions about BHQF, I wanted to attend one of their New York City-based classes to find out for myself what they were really like. When I emailed the instructor for the BHQFU Writing Group, which the website says is held every Sunday afternoon, I got a response that said: "We're actually not in session at the moment. I will get back to you when we are."

The other courses advertised on the BHQFU website include Drawing Extensions, The Language of Love: Intro to Italian, The Artist at Work, and XXXtreme Performance Studies. The course descriptions sound promising — The Intro to Italian course even suggests, "Wine, food and film might also be included!" However, it seems that BHQFU courses depend on when the instructor feels like teaching them, and when participants feel like attending them.

If this all sounds good to you, you might be asking yourself, how can I incorporate the ethos of the Foundation into my own debt-inducing, degree-earning education? The Bruces smugly advise you to read the William Carlos Williams poem, "A Sort of a Song."

Is it bullshit? Maybe so. But at least it's free bullshit — no loans, textbooks, or theses required.

Get the Fuck out of Art School

Azita Youssefi on her musical career and why art degrees aren't important



Image courtesy of Drag City Records

BY BRANDON GOEI

As a student at SAIC in the '90s, Azita Youssefi built herself a reputation as a key player in Chicago's musical underground — first as part of the no-wave outfit Scissor Girls, and later with the equally noisy Bride of No No. These days, her solo efforts reflect ferociously quiet exploration and untamed, introspective growth. How much of that do you think she credits to her time in school? What are you paying to learn here anyway?

F's Brandon Goei got a chance to sit down with Azita to talk about her past, her future and the future of all you prospective arty types. "Disturbing the Air" comes out September 20th on Drag City.

Brandon Goei: *How did you get your start as a musician? What were your key influences?*

Azita Youssefi: While I was at SAIC, I was always in an environment of music makers, and I wanted to be a part of it. I was just doing whatever I could pull off at the time; I didn't really think of influences. We would just come up with parts and play them over and over again, which led to the sound we had as the Scissor Girls.

BG: *Was that one of the reasons you came to SAIC?*

AY: No, I came to SAIC for Painting and Drawing. Those were always my natural skills, so I went to school for that, but music was always more of a social hobby for me. It just took over my life from there.

BG: *Why did you leave the School?*

AY: Actually, I didn't leave. I graduated, but there's a bit of news floating around somewhere on the Internet that says otherwise.

BG: *So that sets the record straight, then. You also studied in the Sound department during your time at school. Do you find your work often reflects that course of study?*

AY: Yes, definitely. My first solo record, "Music for Scattered Brains," was a collective sound of my last few years at the School and ended up being pressed for my BFA show. Lou Mallozzi was the teacher that I studied most with and got the most from.

BG: *Between your first and second solo efforts, there's a big change in sound. What happened?*

AY: While I was making the first record, I was still involved in bands like Scissor Girls and Bride of No No, so that sound was a part of that era. But when I started making solo records apart from those bands and school-assigned goals, it just sounded different, since it was self-directed.

BG: *Are your newer records closer to a sound that's more naturally yours?*

AY: I don't know that such a thing exists. I don't even think that there's a common sound among my solo albums. I've always done what I felt was interesting at the time.

BG: *So was it a consistent stream between your group and solo efforts? Was there a breaking point between the different instrumentation?*

AY: Even before Bride of No No, I was starting to play piano again, just as a hobby or a distraction, and studying classical music. Eventually, just like how the first bands I played in self-started from a side project, my solo career sort of took off from there.

BG: *Let's talk a little about your new album, "Disturbing the Air."*

AY: One of the main things I tried to do with this new album was include plenty of space and emptiness. There's also a narrative being told in chapters throughout the record. I'm not sure you can take the tracks out of order and get what I'm trying to express. It's largely a psychological character study that builds on itself.

BG: *There's a lot of room for contemplation and exploration in all of the tracks.*

AY: I deliberately left out a lot of the written information from the liner notes, just because I didn't want the listener to peg anything down as sounding similar to an era or another artist. In the end, I hope it comes across just as tones and space moving along together.

BG: *Any advice for the young artists and/or musicians of the world?*

AY: I'm not sure that I'm the best person to ask. The people that could give the best advice are the people that are good at business, which I've never been really good at. Anything I would say would just be me complaining and telling everyone to get the fuck out of art school. I'm not sure what that degree is worth anymore. Then again, people are starting to say that about all degrees.

BG: *There's an emerging theory about the "education bubble" — that everyone's going back to school now, but won't be able to pay off their loans once they graduate.*

AY: Yes, I'd say that's a definite danger. And with art school, it's way worse. I'm not entirely sure how much anyone can even teach you about how to be an artist.

BG: *But didn't you take something away from your time at SAIC?*

AY: Well, I did learn plenty of technical aspects from the Sound department, but I feel like much of that stuff isn't too hard to learn by the time you're a teenager messing around with GarageBand. Art school's not 100% useless; you might not be able to learn how to examine John Cage at home on your own, but it's certainly not worth all the tuition dollars. In my opinion, the best thing that SAIC does is teach you that you don't necessarily need to do what anyone tells you. They teach you how to teach yourself, which is a little bizarre, but still valuable to some degree.

BG: *Do you think it's possible to be an entirely self-schooled artist?*

AY: There are a lot of little things, mostly technical, where art school is the easiest place to learn. But the hours spent sitting in critiques — some people might find some sort of value in that, but I certainly never did. I always felt like I could always get the same amount of input from someone off the street.

BG: *Are you planning to shift from music to painting and drawing, or to any other focus anytime in the future?*

AY: I'm not so sure I entirely like the artist's lifestyle. There are a lot positive points in being creative as a career, but there's also plenty of bad stuff too. Most people can say that they hate having job interviews and sending around resumés, but being an artist or a musician is like having to sell yourself to everyone constantly. There's never a point when you can just stand still and maintain a status quo. Then again, working for someone else puts your creativity in immediate danger; you're working towards someone else's goals, and whatever input you contribute ultimately gets whored out and eventually disappears.

BG: *What's the best part of being an artist?*

AY: It's definitely the purity of emotional output. When you can see the different elements of your work come together in a way that's wholly mysterious and astounding. That's the most gratifying feeling as an artist, but it's also the part you have to learn for yourself.





Getting Schooled

Are artist-run schools in Chicago a viable alternative to tuition-based universities?

BY ANIA SZREMSKI

A BUBBLE ON THE VERGE...

In an April 2011 interview published on TechCrunch.com, (in)famous venture capitalist and PayPal co-founder Peter Thiel (who had predicted the 2000 crash of the Nasdaq) claimed that the education bubble is at its popping point. Rapidly inflated higher education costs and a culture of massive student loan debt means that students will soon be priced out of college, and graduates unable to make good on their debt. Thiel told TechCrunch, “A bubble is a true bubble when something is overvalued and intensely believed. Education may be the only thing people still believe in in the United States. To question education is really dangerous. It is the absolute taboo. It’s like telling the world there’s no Santa Claus.”

TRADITIONAL HIGHER EDUCATION THE ONLY WAY?

Thiel is right, in that education is viewed not only as a security blanket that promises financial solvency, but also as an absolutely necessary factor in personal growth and development. And perhaps consequently, would-be students have proven quite adept at seeking out that all-important education in places other than traditional, tuition-based schools. In fact, there is a phenomenon

that purports to subvert the mercantile exchange system altogether: free school.

The history of the free school concept can briefly be traced back to a few different seeds. In the early 20th century, for instance, anarchist groups in Europe founded schools that were based on an unstructured, anti-institutional model, which were meant to privilege skill sharing and community over master-student relationships, credentials and qualifications.

Today’s heirs to these early free schools abound in cities across the world, ranging from the large and well-organized to small, short-term community groups that disperse as quickly as they are formed. The ideological bent of such groups varies widely. Some, such as the famed Bruce High Quality Foundation University in New York City (see Jennifer Swann’s interview with the BHQF in this issue), are virulently anti-institutional, in the anarchist “free skool” spirit. In Chicago last March as part of their Teach 4 Amerika tour, the Bruces uniformly expressed their disapproval of the accreditation system for art school and the money-making machinations that system engenders. “Exploitation is fucked up, man,” one of the Bruces wisely shared with the group.

Other free school initiatives don’t see themselves as existing in opposition to traditional schooling systems, but rather as supplementing them. Rene Gabri of the 16beaver Group in Brooklyn (an artist-run space for self-organized educational events) cautioned F Newsmagazine over email that alternative

schooling options like hers were emphatically not a replacement for traditional public school. “At this moment, when very dubious interests are looking to dismantle public funding of educational institutions, it is important not to allow the kind of work or space an initiative like 16beaver has sustained to become an instrument for those same interests,” she said.

FREE SCHOOLS IN CHICAGO

New York hardly has the monopoly on such endeavors, however; there has been a recent flowering of artist-run, free-school type pedagogical endeavors here in Chicago. To what extent could this activity be considered a response to the increasingly doom-filled outlook on higher education?

Chicago has a particularly rich history of free school initiatives that flourished in the ’60s and ’70s, as described by Rebecca Zorach in her article, “A Potpourri of Harangues,” published in Proximity Magazine. Emboldened by their radical principles, left-leaning students in local universities organized their own “free Universities,” with classes on everything from contemporary socio-political ills to “Powder Puff Mechanics.”

Recent endeavors, however, seem to have a markedly more serious curricula. Usually artist-run and geared towards cultural practitioners, these are earnest attempts to share knowledge and skills and build community, particularly for those artists who have already

graduated from MFA programs and are floundering now that they're out of school.

In Rogers Park, Mess Hall has been a linchpin of the city's free school spirit. The space is freely used by community members for self-organized classes and workshops, such as the Das Kapital pot luck discussion groups and weekly Stich 'n' Bitch meetings. The Stockyard Institute, founded by Jim Duignan in 1995, has been another notable experiment in alternative pedagogy, dedicated to fostering networks of experimental arts education practices, with an emphasis on youth involvement.

In 2010 Ed Marszewski and Aaron Delehanty launched the Co-Prosperity School out of Marszewski's exhibition space of the same name in Bridgeport. Delehanty came to Ed with the idea for the school after moving back to Chicago from San Diego, where he attended grad school. "It was tough to get back into the community," he told F over the phone. "I was always looking for a school or an organization like the Co-Prosperity School to join personally, but I didn't find it. I knew Ed, so I went to him with my idea. He made a few phone calls and all of a sudden it was a very big, real thing."

Marszewski told F Newsmagazine that the project is informed by the "free university" type programming that has been offered at Version Fest (an alternative arts festival he organizes here in Chicago) for the past ten years. "Our format is a reaction against the continuing education institution, the post (or non) MFA education," he said. "We are very aware of free school movements and projects of the past. And we have experimented with many formats over the past decade ourselves. So our project is definitely in dialogue with other approaches."

A big difference with the Co-Prosperity approach, however, is that the school isn't entirely free to attend; participants must pay \$150 per semester to enroll. "We feel this is a fair rate for ten or so gatherings," Marszewski explained. "We want it to be very affordable, so working artists can attend, but enough money so people took it seriously. We find members don't miss class when they pay for it. Ironically it has 'value' when it's not free."

Delehanty describes the CPS as a kind of intellectual support group. "For me, a lot of artists are just learning to be an artist within the art school community, and it's a little bubble. But then you leave school and the bubble bursts, and artists feel alienated, and don't know how to make art without the dialogue. So this school greatly fills that need," he explained. "I paid so much money to go to art school, and you're just paying for the facilities and to be within a kind of art colony. ... this gives me the opportunity to talk about more intellectual things. I got that when I went to gallery openings and bars, but it's different to have a space where you can go once a week, and meet fellow artists and movers and shakers, and learn from their success."

To date, the Co-Prosperity School has successfully completed four semesters. Marszewski says that each week, a different Chicago art world "hero or villain" (speakers have included Jim Elkins and Hamza Walker) makes a presentation, followed by a

discussion that can last long into the night. Although the courses are relatively open and free-format, according to Delehanty the emphasis has tended to be on the working artist's concerns. Conversations have centered on topics like tips for building resumé's, and how to use tools like Google docs.

As for the participants, "Most of the people already have their MFAs and are working artists," Delehanty explained. "They're almost all exhibiting work in the city; or sometimes gallery owners come who are trying to understand the artist's lifestyle a little better. Curators and writers come, and even some artists who just have their BFAs, but they're all very active. A current BFA student wouldn't feel too comfortable here. There's a lot of career advice; whatever you need to work on in your career, there can be a class dedicated to it."

Another artist-run pedagogical endeavor that was launched last year was Brandon Alvendia's HomeSchool, run out of his recently opened Storefront project space. Matt Austin, who is currently heading up a music-based educational project called "The Mountain was a Gift" through the HomeSchool program, told F Newsmagazine that he was introduced to the concept "through the conversations I was having with Brandon about our teaching methods. He teaches in the Art and Design Department at Columbia College, and I have taught photography programs at Jones College Prep, and now teach at Senn High. We each shared the desire to provide avenues for our students' learning that doesn't channel their responses into a quick one of boredom or interest. We were also interested in providing pedagogical situations that remove some of the distance between the student and teacher dynamic."

Alvendia further expounded on HomeSchool's mission, telling F Newsmagazine that the program is "trying to promote a culture of experimental and independent knowledge-building. The focus of the initiative is experiential and process-oriented programming and research. The School includes all subjects and teaching approaches *free* by accepting any and all course proposals, and offering publicly accessible venues," he explained. And in order to help break down traditional academic hierarchies, "all participants are invited to take on the title

'Director of Education.' But more importantly, HomeSchool encourages a deeper development of substantive social-ties through critical self-learning, beyond mere reading, writing and 'rithmetic (student loans)," said Alvendia.

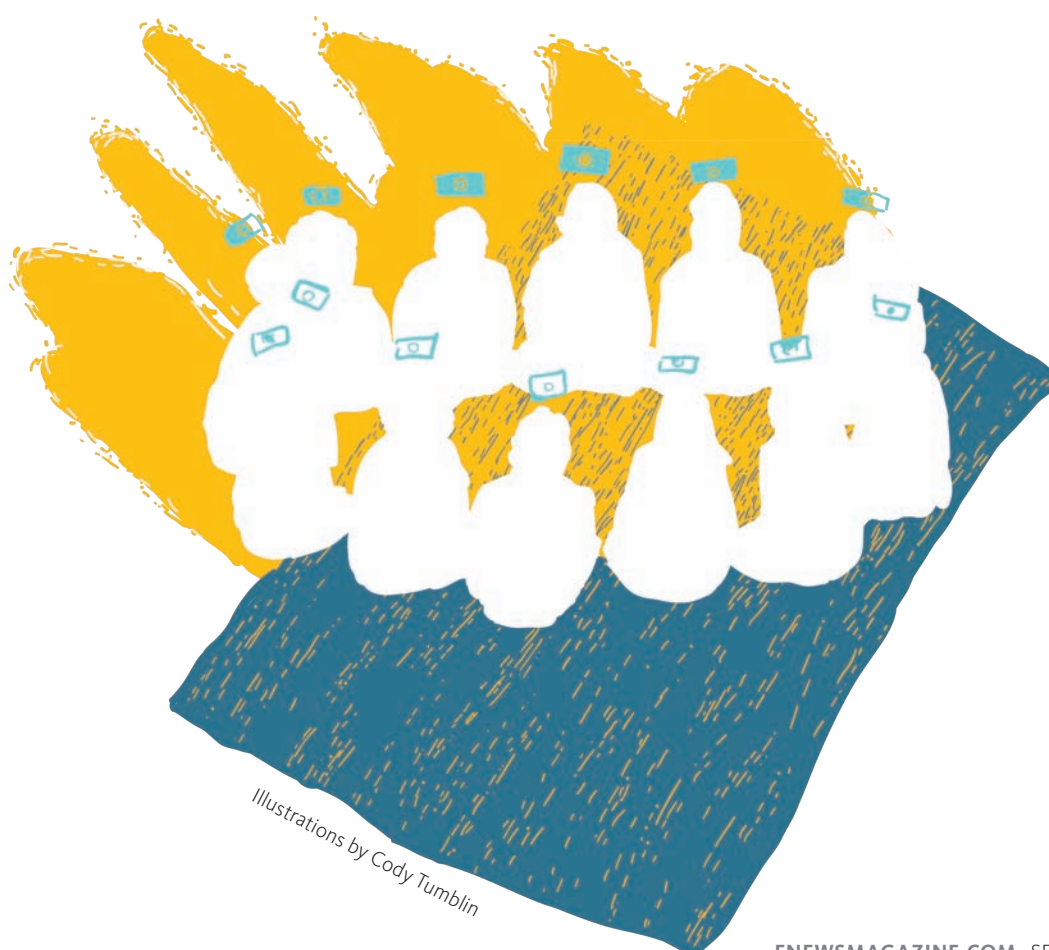
Austin has already taken The Mountain was a Gift on the road with his co-collaborators Jeff Austin (Matt's brother) and EJ Hill, and he told F that both he and Alvendia look forward to expanding the ambulatory potential of the HomeSchool program through a Road Trip artist residency. "But I would say that most importantly, we're looking for people who are interested in educating in an unorthodox way, and hope in helping with the planning, providing the spaces, and spreading the word out to develop a sizable student body," he concluded.

THE EDUCATIONAL TURN

These projects could all be described as part of a broader trend called "the educational turn," a term coined by theorist Irit Rogoff. The idea references the emphasis on talking, discourse, and sharing knowledge in horizontal, non-hierarchical ways that has come to characterize cultural production today. These free school initiatives, as well as free online knowledge-sharing platforms like wikipedia and aaarg.org, could all be read as symptoms of this trend.

But on a more practical level, participants and organizers of local artist-run education endeavors all agree that these projects are not about providing an alternative to tuition-based, degree-granting programs. Instead, they're more focused on building community and filling a need for a structured exchange of ideas — at least, for now. If the education bubble does indeed burst, it is not unthinkable that pressure would be put on these systems to politicize and present a truly viable alternative format for sharing knowledge.

Could we be looking at a future free of obligatory degrees from accredited universities? Anyone grappling with \$800-per-month student loan payments may be tempted to hope so.



Illustrations by Cody Tumblin

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Image: Ellen Nielsen, *Wintervention*

A Case of the Emperor's New Clothes?

Empty political rhetoric meets pretty formalism in “Mark Bradford” at the MCA



Mark Bradford, “Strawberry,” 2002. Image courtesy of the Museum of Contemporary Art.

BY ANIA SZREMSKI

Summertime is lazy time in the art world, and Chicago is no exception. In early summer two big headliner shows opened at the Museum of Contemporary Art Chicago, right on the heels of a glowing write-up in the Chicago Tribune about some brilliant forthcoming changes now that new chief curator Michael Darling is sprinkling fairy dust around the place. But the MCA hasn't started to shimmer and sparkle quite yet. “Pandora's Box: Joseph Cornell Unlocks the MCA Collection” features some spectacular art lamentably shrouded in a patronizing curatorial conceit, while “Mark Bradford” is a yawner of an exhibition that dresses up moderately interesting formalism in the emperor's overly political clothes.

This almost never-ending survey exhibition of America's favorite young modernist was the MCA's ground floor exhibition this summer. I saw the show in a slightly different form last year at the Wexner, from whence it originated (the show next made a stop in Boston before hitting Chicago, and will travel on to Dallas and San Francisco). In Ohio, at least, the Wexner's dramatic, gorgeous space heightened the experience of Bradford's bricolaged artworks. But here in Chicago, the already less-than-scintillating work was the worse for wear thanks to the ground level's awkward four-square configuration.

The show opens with an

overwhelming wall text that introduces Bradford's formal and conceptual concerns, and which remain consistent (virtually unchanged, in fact) throughout the exhibition. The text was created by peeling away the top layers of paint on the wall, each letter revealing colorful remnants of drawings and paintings from previous exhibitions beneath the smooth white surface. Given the size and the colors, it's hard to make out the story that's being told, but it's clearly a very dark take on the Pinocchio tale.

As you proceed into the exhibition, it turns out that the text is part of the artist's immersive “Pinocchio Is On Fire” installation. The piece continues into the atrium, the walls of which are plastered with irregularly shaped, dark gray and black slabs of color, giving the space an eerily monumental feeling; there's also an accompanying soundtrack designed by Bradford. The project as a whole centers around soul singer Teddy Pendergrass, who was paralyzed after a car accident in 1982 and passed away last year at age 59. For the artist, the installation thus combines some of his major interests: music, pop culture, and black male identity.

“Pinocchio Is On Fire” thus introduces a whole bevy of the curator-approved buzzwords that critics love to use to describe Bradford's practice, like “process,” “archaeology” and “excavation”. As his champions always emphasize, Bradford doesn't really paint;

rather, he layers paint and found images, and then scrapes away to reveal layers of color, texture, and pattern. And to make it even better, his work isn't just about form, and it isn't just about process; it's also supposed to be about race, gender identity and socio-political inequities. If Mark Bradford were one of the Mario Brothers, he would be grabbing coins all over the place. It doesn't get much more marketable than that.

Some of the Los Angeles-born-and-raised artist's earlier works were the strongest in the show. In a piece like “Strawberry” (2002), Bradford layered scraps of brightly colored advertising papers on top of one another, and then covered them with small squares of the translucent papers used to wrap around hair curlers in the beauty parlor (Bradford worked in his mom's salon during the early part of his career). The end result is something like a decayed minimalist grid, in which what started as pristine squares have nervously shaken themselves out of place and become yellowed and tarnished. It's a captivating composition, even without knowing, as the museum label so helpfully points out, that the work's title refers to a slang term in L.A. for women addicted to rock cocaine.

In “Strawberry,” and in the rest of Bradford's work, the socio-political dimension is what I find the most troubling; it seems to be sheepishly tacked on as an afterthought, as if to give his beautiful, formalist works an edgy

legitimization. Take “A Truly Rich Man Is One Whose Children Run Into His Arms Even When His Hands Are Empty” of 2008, which is typical of the aesthetic most associated with Bradford. The top surfaces of this deeply layered work have been burned, giving the piece a scorched, blackened appearance. Incised lines form a delicate, colorful, sprawling suggestion of a map. It's lovely to look at, but it introduces a theme that I find truly problematic in Bradford's work: Hurricane Katrina. According to the artist, “A Truly Rich Man” is meant to be about social upheaval post-financial meltdown and post-Katrina.

The problem is more evident in “Corner of Desire and Piety,” also from 2008, a huge minimalist grid constructed of worn, silvery signs advertising propane for FEMA trailers. It seems to do little more than turn a tragedy into a pretty, but lifeless object for consumption. The content doesn't make the work provocative or politically conscious — it makes it seem exploitative. Perhaps an even more egregious instance of Bradford's slap-dash socio-political packaging is in the series of smaller-format, predominately white abstract works that, according to the artist, are meant to vex the literal whiteness of the modernist universe, which excluded minority artists from its canon.

One has to wonder what, exactly, the stakes are for this artist as he tackles these weighty themes. What does it really accomplish to tackle troubling issues like social inequality in these formalist terms? At the end of the day, the exhibited work is mainly comprised of big, beautiful paintings that were designed with the white cube (not to mention collectors) in mind, and which don't seem to have any power to go beyond that.

Visit www.fnewsmagazine.com for a companion review of “Pandora's Box: Joseph Cornell Unlocks the MCA Collection”

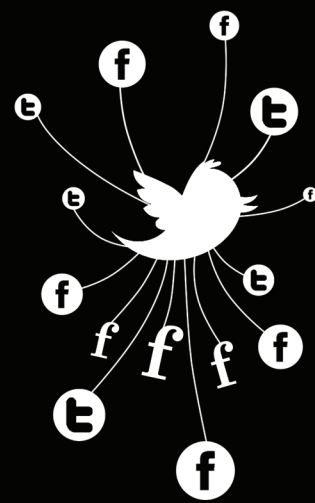
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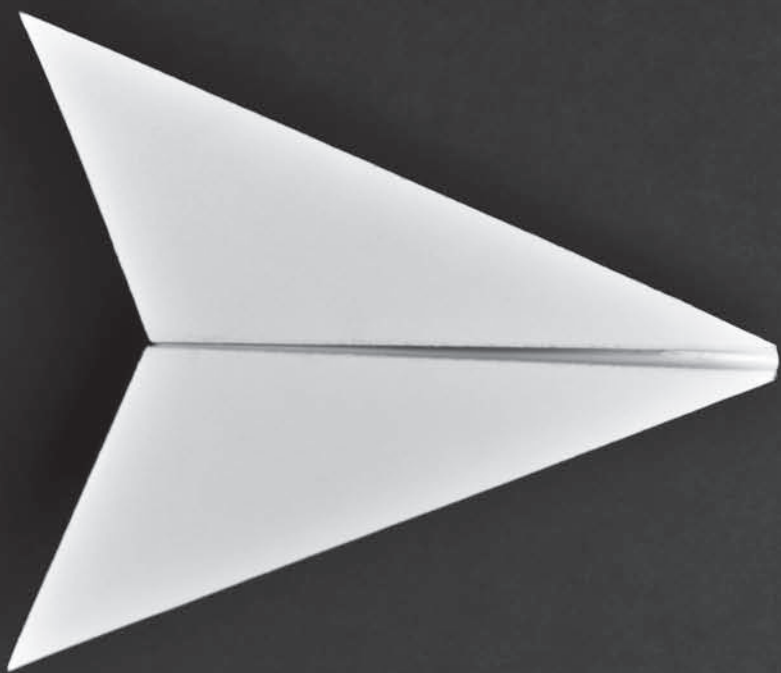


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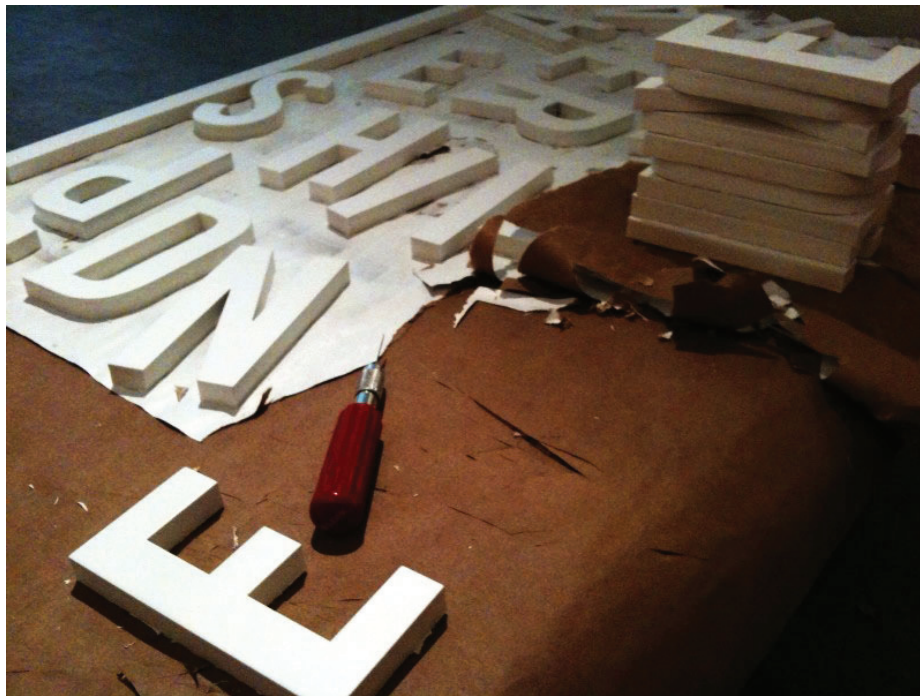
We thank you for your creativity, dedication, energy and leadership. Looking forward to continued collaborations this winter—bon voyage!



Photo: Mardell Nereim

Artists 1, Curators 0

In “Summer” at Kavi Gupta and “Experience is Never Unattached” at Sullivan Galleries, solid artwork makes up for ambiguous curating



Installation photo. Image courtesy of Akemi Hong

BY NICHOLAS OSTOFF

SULLIVAN GALLERIES, “EXPERIENCE IS NEVER UNATTACHED”

This axiomatically titled group show of current and recently graduated SAIC MFA students is a large, sprawling affair. Spread out over dozens of rooms and corridors in the labyrinthine Sullivan Galleries, it contains 30-some artists working in a variety of media. Sculptural installations, painting, and video predominate. Fortunately, all the artists are given ample wall and floor space — some have entire rooms — which places this show in sharp contrast to the chaotic clutter of recent year-end graduate shows. The overall installation bolsters the strengths of each work, and, if you have the time to devote undivided attention to each one, your efforts will be rewarded.

But whether the show fully succeeds as a curatorial statement is another matter. Title aside, the problem with “experience” as a curatorial theme is that it’s so open-ended, virtually any artwork could fit. It’s like curating a show around the notion of “time,” or “communication,” or “reality” — unless these themes are tempered with some specificity, they become vague abstractions.

Tellingly, some of the best works in the show address more concrete matters. Take Scott A. Carter’s “Of Private Devotion,” a room-sized installation just inside the gallery entrance. Evenly spaced on three adjoining walls is a series of small, white matte vertical wall paintings, created by delineating the surrounding space around each one with a glossy version of the same paint. Above each “painting” is a gaudy brass picture lamp, and on the floor in front, a single viewing bench made from

old discarded picture frames. On one level, Carter’s piece is a cheeky send-up of the pieties of high modernist abstraction, and yet it still radiates something akin to spiritual aura.

Around the corner, both Craig Butterworth and Rafael Vega refer to modes of minimalist abstraction in novel ways. Butterworth’s freestanding sculpture, made with thin slats of untreated wood, resembles a trellis. But instead of festoons of garlands or ivy, it’s adorned with clamp-on work lamps. These dramatically illuminate the piece, and also turn it into a deft conflation of Michael Fried’s opposing notions of absorption and theatricality. Nearby, Vega is represented by a series of paintings, both large and tiny, that primarily consist of parallel diagonal lines, rendered with spray paint and other unconventional media. The combination of a dark gray palette with hard and soft-edged lines evokes the interplay of light and shadow within the urban landscape.

David R. Harper’s “Unrequited Needs” is equally evocative, but in a completely different way. This room-sized installation is comprised of three wall works and a sculpture, all of which are made with a striking crimson-colored felt. The sculpture is particularly noteworthy: a structure made with stark white logs, which supports a hanging, inverted group of red felt rabbits. With eloquent simplicity, the piece hauntingly explores the intersection of violence, trauma and memory.

Matthew Schlagbaum also works with a particular palette to unify two-dimensional work with sculpture. The former is comprised of 33 small, framed monochrome drawings in a variety of media, each frame and surface a distinct tint of gold. A large, boulder-like thing sits nearby, covered in painted patches of gold, bronze and copper. It’s called “Nothing This Pretty Could Be Real,” though some might beg to differ.

One work that completely stands apart in this context is an hour-long video by Benjamin Chaffee. It consists of a discussion between the artist and four participants

regarding the introductory chapter to “Liquid Life,” a philosophical/sociological book by Zygmunt Bauman, which examines the fragmentation and disorientation of contemporary life (vis-à-vis the individual and the broader socio-economic sphere). The ensuing discussion documented here is profoundly thought-provoking. Significantly, each person is obscured by a sheet of wood, cut to the outline of his or her silhouette (Chaffee himself is not on screen). This clever distancing effect seems to mirror Bauman’s tenets concerning the pervasive destabilization of identity. And yet, by forcing us to pay attention to voice over appearance, the subjectivity of each participant is strangely fortified. Matters are complicated even further by the uncertainty over whether these participants are reading from a script, or voicing their own individual thoughts.

Near the beginning of the video, Chaffee says something that resonates with the exhibition as whole: “This would be something new, relatively new for everybody.” Perhaps the overall curatorial theme would be much tighter if the curators paid particular attention to this statement by focusing on experience’s antonyms: inexperience, novice-hood, new beginnings. Given that this show inaugurates the new academic year, the theme would be particularly apt.

Experience is Never Unattached
August 16 - September 22
Sullivan Galleries
33 S State, 7th Floor
www.saic.edu

KAVI GUPTA, “SUMMER”

It’s summertime, and the living is easy. This sentiment seems to apply to gallerists as much as anyone else. In recent years, it’s become standard practice in July and August for commercial galleries to absolve themselves from the pressures and anxieties of single-artist exhibitions by mounting group shows with works that have been made well in advance. In many cases, this simply involves displaying various pieces from represented artists, without any concern for aesthetic or thematic unity. Often these are works the gallery already has on hand, such as unsold remnants from previous shows. In other cases, the gallery will invite a staff member or outside curator to organize a show around a particular theme or concept.

The former tactic seems to be at work in Kavi Gupta’s show, bluntly titled “Summer.” The press release simply calls it “a group exhibition of gallery artists.” Even though no unifying theme is articulated, many works evoke the mood of the long, lazy, dog days. For example, two winsome photographs by Melanie Schiff depict vacant scenes that might be inhabited by restless teens on summer break — the type looking to escape conventional community and culture. “Circle and Branch” depicts a rusty steel object in an overgrown bramble, while “The Mirror” is a double-exposure of a graffiti-strewn reservoir-turned-skatepark. Curtis Mann’s “Night Sky,” a large crepuscular grid of chemically altered photographs installed on an adjacent wall, shares a similar sense

of youthful wanderlust.

The idea of summer is also suggested in the work of Angelina Gualdoni, albeit in a completely different way. Her three large, untitled abstract paintings (made with acrylic and dye on canvas) utilize lurid oranges, blazing ochres, and soot grays to create patchy compositions that suggest the intense heat generated from both natural and industrial phenomena. Nearby, more photos by Mann function like a blast of a/c to Gualdoni’s inferno, each featuring an abstracted white form on a blached lavender ground.

The exhibition is rounded out with a trio of spartan yet elegiac sculptures by Theaster Gates, in which common household objects are encased in blocks of pale cement, along with a trio of scrappy mixed-media paintings by recent SAIC grad Antonia Gurkovska. These works are united by an emphasis on process and materiality, and while both are compelling, they seem to belong in a different show entirely. “Summer” would have been more successful had the season itself served as an overtly unifying theme for the entire exhibition.

Visit www.fnews magazine.com for reviews of the summer exhibitions at Tony Wight and Rhona Hoffman

Summer
July 15 – September 3
Kavi Gupta
835 W Washington
www.kavigupta.com.



Antonia Gurkovska “Untitled (AG12)” 2011. Image courtesy of Kavi Gupta

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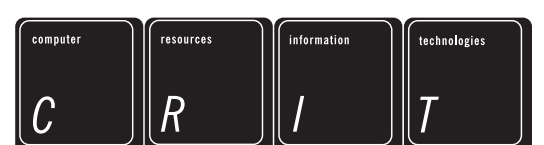
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Art News Ticker

Painter **Lucien Freud**, known for his sumptuous yet disturbing portraits, **died on July 22**. “The relationship between sitter and painter, in [Freud’s] work, overturned traditional portraiture,” wrote the New York Times, and the effects of his influence can be seen today in every art school studio.

Shepard Fairey, the American graffiti artist best known for his unofficial poster, “Hope,” for the 2008 Obama Campaign, **was beaten up in Copenhagen, Denmark**, over the erection of his new mural in the city. According to the Guardian, the mural was defaced with epithets like “Go home, Yankee Hipster” within a day of its unveiling, and over the following weekend, Fairey and a friend were targeted at a Danish nightclub and assaulted. The mural commemorates a long-standing “youth house” which was demolished in 2007. According to Fairey, the intention of the work has been misunderstood as celebrating the destruction of the building itself. Fairey chose

not to file a police report or press charges after the attack. Brooklyn **artist Kyle McDonald is being investigated by the U.S. Secret Service** for his project “People Staring at Computers 2011.” The work involved McDonald installing custom software on over a thousand Apple store computers, which in turn took photographs of the computer’s users, and then revealed to them their own photo and photos of other users. The Secret Service, which appeared at McDonald’s door a mere two days of the project was installed, confiscated his laptops, several flash drives and an iPod and are reportedly looking to charge him under US Code 18/1030, shorthand for “computer fraud and related activities.” McDonald has retained the services of the Electronic Frontier Foundation and is no longer speaking to media about his current legal case. **Phillip Levine**, Pulitzer Prize and National Book Award Winner best known for his “depiction of blue-collar life,” was

named the **new Poet Laureate of the United States on August 10**. In an interview with NPR’s David Greene, Levine spoke of growing up in Detroit and working in automobile factories throughout his youth. Levine has since lived in Iowa, California and New York, but has revisited his time in the factories through his poetry. In addition to the title, Levine will receive a \$35,000 stipend for his term, as well as the “maximum freedom to work on [his] own projects.” Levine joins the ranks of poets Gwendolyn Brooks, Robert Lowell, Robert Penn Warren, Elizabeth Bishop and Robert Frost. Levine will assume his duties in October.

Noteworthy

Things to do in September

[Film]
Designs for Living: The Apartment Genre at the Siskel

September 2 - December 9
164 N State
genesiskelfilmcenter.org

Finding the perfect apartment is an ongoing pursuit of every urban dweller. While you keep looking for that million-dollar view for under \$800 a month, at least you can live vicariously in the apartment of your choice through the Gene Siskel Film Center’s fall program of classic apartment-centered films. Accompanied by a lecture from Pamela Robertson Wojcik, Director of Gender Studies at Notre Dame University (for Tuesday screenings only), “Designs for Living” features “The Apartment,” “Breakfast at Tiffany’s,” “Rear Window,” “Pillow Talk” and more.

[Lecture]
Type A at SAIC

September 26, 6 p.m.
Columbus Auditorium, 280 S Columbus Drive
www.saic.edu

With the start of the school year comes an onslaught of amazing guest speakers. Take advantage of this semester’s Visiting Artist Program series by attending Type A at the end of the month. Type A describes itself as exploring “the way in which men compete, challenge, and play, and the resulting social and psychological imbalance.” A collaboration between Adam Ames and Andrew Bordwin, the group works in everything from video to needle-point.

[Workshop]
Matchbox Pinhole Camera at Intuit

Part One: September 17, 2 p.m. - 4 p.m.
Part Two: October 15, 1 p.m. - 5 p.m.
\$120 / \$100 Intuit Member
756 N Milwaukee Avenue
www.art.org

Nobody is rich these days, but the opportunity to learn a new technical skill is tempting even when you only have a few bucks to spend. And what better way to spend your hard-earned dollars than by learning to make your own pinhole camera? Check out this fall’s workshops at Intuit: not only do they supply you with all the materials you need, but you get to pick up some serious 19th century photography skills. The results, I’m sure, will put the Hipstamatic app to shame.

[Art]
Subversive Play at Roxaboxen

August 26 - September 18
2130 W 21 Street
www.roxaboxenminicastle.com

SPLAY, or “subversive play,” brings together an international group of artists to explore “how we understand ourselves in the flesh in the midst of the digital.” Considering how this summer was peppered with TMI reports of Anthony Weiner’s tweets and texts, and SPLAY might be just the remedy for the social media exhaustion that comes from having your mom ‘friend’ you on Facebook.

[Art]
Soviet War Posters at AIC

July 21 - October 23
111 S Michigan Ave
www.artic.edu

The former Soviet Union remains a fascinating subject for us, especially the more dramatic moments in its history. The Soviet news agency TASS was charged with the job of producing posters (at the rate of nearly one per day) to keep the public informed and energized about World War II, even as the country was militarily unprepared to challenge German armies. The Art Institute of Chicago’s exhibition of these posters creates a striking portrait of a nation at war, and the powerful imagery invoked to inspire hatred, fearlessness and action.



Image courtesy of the Art Institute of Chicago

Audiophiles

| SAIC students Jesse Knowles and Kira Mardikes



Jesse, left and Kira, right. Images courtesy of the artists.

They’re these rare places where the land is starting to reclaim itself. Those spaces lent themselves to the album’s theme, which was something akin to a journey through hell.

Sonic Heart Attack

BY BRANDON GOEI

Our Audiophiles this month are Jesse Knowles (third year, FVNM and Sound) and Kira Mardikes (fourth year, Comics and Animation), who are better known as 2/3 of the band Jesse Knowles and the Charles Mingus Anilingus.

Brandon Goei: *Your work is an interesting mixture of styles. Who are your main influences? Who do you think of when you think of “songwriters”?*

Jesse Knowles: Songwriters? Definitely Elliott Smith. In terms of musical style, we like to listen to Stars of the Lid, Khonnor, Xela, Harvey Milk. Ben Frost. All of that music is about texture and poise, and I think we feed off of that same ideal. David Harrington of the Kronos Quartet once said that his goal in life is to play one single honest note. There are a lot of factors into something like that: the tone, the pitches, the timing in milliseconds ...

BG: *Is that your goal too?*

JK: It depends on the project.

BG: *You two are involved in a lot of different projects ...*

Kira Mardikes: The current project, which is Jesse Knowles and the Charles Mingus Anilingus (CMA), that’s Jesse and me along with Woori Cho, who just left the school. Our newest effort relates a lot to Oregon, where we’re both from, which is sort of where Elliott Smith comes in (we went to the same high school). It’s a lot about the emotional space of Portland and the harmony between nature and the city.

BG: *Is there a place for that here in Chicago?*

KM: Well, there’s room for weeds and there’s room for parks, but I don’t think Chicago was built with nature in mind.

BG: *Does that affect your work a lot?*

KM: Well, the visual aspects of one album we did as En Bateau is based on a relatively wild area that’s near the Roosevelt train stop. It’s one of the only wild areas in existence in the city. It used to be really overgrown and started to revert back to the original habitat before they tore everything down to build Target.

JK: There’s another space behind the FBI building (2111 W. Roosevelt Road) that’s bizarrely barren in the same way. They’re these rare places where the land is starting to reclaim itself. Those spaces lent themselves to the album’s theme, which was something akin to a journey through hell.

BG: *How do you go about writing songs for your projects? Do you come up with material beforehand and bring it to your collaborators, or is it a mass brainstorming session?*

JK: Much of the time I’ll write things on my own and work on it with the others, but I’ll also write music for Kira’s lyrics, or exchange tracks with people and build layers gradually.

BG: *And do you write with an audience in mind, or is it something more like a personal statement?*

JK: That depends on the project too. The CMA project is largely a character study of me as I’m trying to be something I’m not. I’m playing to a character of myself. The point of it was to expose something about Jesse Knowles by writing about other things; it’s largely confessional.

KM: The new CMA album is devoted to a friend of ours, Megan, whose heart stopped beating for a few seconds. It’s an amazing story.

JK: Most of what I write has to do with absorbing everything around me in some unconscious way. And I don’t really know what it all means until later on when I’ll just be sitting there and it’ll just flow right out of me, usually in the morning after I’ve been up all night.

BG: *What kind of equipment do you use?*

JK: In terms of recording equipment, I tend to lean on a Sony PCM-D50. We switch between different recording techniques, especially on the latest album. Some of the songs are shitty recordings just to be shitty. Others are shitty performances that are done up to try and sound like good recordings. Regardless, I offer the FLAC versions on our website. It ends up being a semi-serious critique of the music industry.

BG: *How often do you perform these pieces?*

JK: We don’t really perform CMA stuff. I used to collaborate with a friend of mine in Portland for a project called Lancet Fluke. The first

time we performed, he did his whole part via Skype and it worked really well, but we haven’t performed together since. I played a few more gigs under the same name, but just as a solo gig.

BG: *Who’s the most critical of your work?*

KM: My mom. It’s mostly on account of the name. She’s a jazz fan, so we got a long formal email from my mother about what was offensive about the name “Charles Mingus Anilingus” and why we should change it. I think the people who are the most negative about the music are the ones who take it too seriously.

JK: My dad’s not really into it either. He’s into more conventional rock music, and he’ll mention to me that I need to resolve this or that. But I don’t really end up paying attention to any criticism I get, good or bad. I mean, it’s not that I make an effort to block it out, but I don’t really let it affect my music directly. If it does, it’s just because everything gets absorbed into that unconscious process behind my songwriting.

BG: *Let’s talk about your newest CMA release.*

KM: It’s called Megan McGill’s Heart Attack and, like we mentioned before, it’s dedicated to our friend Megan, and mixes both real and fictional elements of a traumatic episode in her life.

BG: *So what’s her story exactly?*

JK: She overdosed on a bad prescription of anti-depressants and her heart stopped beating for a few seconds, and when she came to, she was overwhelmed by the feeling that she wasn’t herself anymore. She became keenly aware that there were other forces inside her body: a person named Lavender and a cat named Petrie. She goes by MLP now because she acts as the conjunction of these other personas.

KM: There are all kinds of different episodes in the album that cover the mystical parts of the death and rebirth that she went through, but in a non-linear narrative. Megan’s a free spirit and a wanderer around the Portland area, who’s willing to collaborate and create art with anyone, so I also think it’s important in the context of SAIC. There are lots of people here that start to dig themselves niches and get stuck in tunnel realities; it’s much more beneficial to be more explorative and then wander around.

Other projects

Jesse Knowles & the Charles Mingus Anilingus
Secret Comix
Lancet Fluke
Death Cat
En Bateau
TKJK

Associated acts

Kimo Knowles
Woori Cho
Nothing Collective
Elliot Reed
Chelsea Birenberg
Taylor Kerns
DDahl

Visit www.fnewsmagazine.com to hear Jesse & Kira

The past, “The Future” and everything in between

Miranda July talks about her new movie

BY JENNIFER SWANN

In her recently released film, “The Future,” Miranda July depicts a world very much like the one we know today — give or take a talking cat and the ability to freeze time. July, who dropped out of University of California Santa Cruz in her sophomore year, went on to write, direct, and star in the 2005 film “Me and You and Everyone We Know,” and has created several other internationally renowned art projects, like “Learning to Love You More.” F News magazine talked to July over the phone about stray cats, classified ads, and taking on several projects at once.

Jennifer Swann: “The Future” is narrated by a talking cat [voiced by July]. Can you talk about where this idea came from?

Miranda July: I work so much from the unconscious, which is always a struggle with film-making in particular. You have your ideas vetted quite a bit, but I started writing in the voice of the cat before I even knew it was a cat. To me it was like the voice I used when I was feeling really lost and stuck with writing at all, this very forlorn, open, honest voice. Then one day I was writing and a kind of bizarre thing happened outside my office, wherein I saw a real stray cat get hit by a car. I was then burying this cat, and really pretty shocked, in a simplistic way. I remember thinking, with God as my witness, I will redeem this cat, your life is not gone.

When a stray cat dies, it’s so invisible, and I think in that moment that voice became the cat’s voice. And I didn’t really think twice about it. Then it was a while longer before I thought it might relate to the couple. And then I think I became attached to the idea that there would always be, no matter how many wrong turns the couple made, or how lost they were, or dishonest, this cat would always be very true, and speak things that are hard to even feel, much less articulate.

JS: While I was watching the movie, I was also thinking about your book “Learning to Love You More,” in which

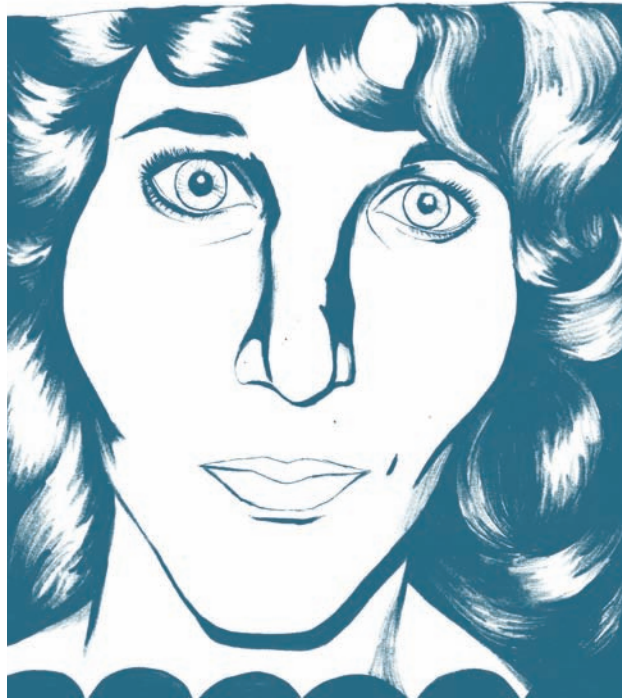
you assign projects to the readers. It seemed like the characters in “The Future” were driven by similar challenges or assignments that they gave themselves. Were you thinking about activism at all while making this movie?

MJ: I didn’t think about any of that, and yet, I guess the fabric of a lot of what I think about are these sort of everyday struggles. When you’re making a movie, it’s so tempting to make really amazing people, with really fundamentally interesting or valuable problems. There are so many worthy topics, and I think in some ways I want to go in opposition to that sometimes. What is the most basic struggle you could have? Literally to move. On one level that seemed really embarrassing to me — I don’t want to make a movie about that. I don’t even want to endure that in my own life for a moment, much less draw attention to it and do interviews about it. On the other hand, that’s actually what most people have in common. We diverge on a million things, but that fundamental experience of going through time, and when you know what to do with yourself and when you don’t; I guess that seemed so simple as to be worthwhile.

JS: When you’re working on a movie like this, are you working on it solely every day? It seems like you’re constantly doing these side projects or working in other mediums.

MJ: I jump a lot until I absolutely can’t anymore. And then I feel condemned to the movie, like “Oh fuck, now I really just have to do this for the next year,” and that’s basically what last year was.

I have a book coming out this fall that is essentially about Joe, the old man in the movie. I met him the same way that Jason meets him, which is through the PennySaver classifieds. I did a series of interviews with different people in L.A. who were selling things, and so that was its own project that then merged with the movie when I met the old man. I’ve been working furiously to get this book done for the last six months, and now it is also its own project; so when it can be, it’s pretty organic.



Illustrations by Shannon Lee

Sometimes something will just happen, like the Venice Biennale in 2009 [“Eleven Heavy Things,” an installation of eleven sculptures in an enclosed garden]. When I got that invitation, it was great. I was looking for money at that time, which is the worst possible point to be at with a movie, and yet I was making these sculptures and feeling very inspired in another way. It’s kind of a mess. It always feels like I’m aware that if I had just picked one, I’d probably be like really successful in that one. But instead I’m always behind in all of them; but it’s a better life, it’s a more enjoyable life, I think.

For an extended version of this interview, visit fneusmagazine.com. For more information about The Future, visit thefuturethefuture.com



BY JENNIFER SWANN

Danish director Lone Scherfig might be best known among mainstream audiences for the Academy Award-nominated British film “An Education” (2009), but she got her start in the experimental Danish film collective Dogme 95. While a member of Dogme, Scherfig had to adhere to a set of rules mandating that the camera be handheld, shooting done on location, and the film could not be a genre movie. Her latest film, “One Day” (based on the 2009 David Nicholls novel of the same name) is a radical departure from that spartan context. The film is a romantic drama following the lives of Dexter (Jim Sturgess) and Emma (Anne Hathaway) over the course of 20 years, during which they meet on one day of each year. We caught up with Scherfig in Chicago to talk about film school and the making of “One Day,” in theaters now.

One Day in the Life of Director Lone Scherfig

The ex-Dogme 95 director tackles romance, coming of age, and the ’90s in the new Focus Features film, “One Day”

Jennifer Swann: What is your background in film?

Lone Scherfig: I went to university and then film school. I had a theoretical background first (film theory, film history), and then I moved on to film school when I got old enough to apply. It was more art-oriented in the ’80s, and much more oriented toward European and Asian film-making, because it was in Copenhagen.

JS: How did that shape your views on film-making?

LS: It still is auteur-oriented, you get a very classical film language; but then, later on, I loosened up a lot and I became part of the Dogme movement. So I have a chapter in my cinema life where it was much more imperfect, and much more about obtaining life, working with a limited budget, and working under the Dogme rules. They were clearly inspiring and made me do a film [“Italian for Beginners,” 2000] that later enabled me to get jobs abroad, like this one.

JS: How did you become attached to this project, “One Day”?

LS: I got the first segment of the script, which is very nice and sweet. I loved the characters and it’s very humorous, until it grabs you and you just see tears dripping onto the page. I thought that it would be a privilege to spend a year or two of my life with Emma and Dexter, and get the challenge of making this whole time device work.

The real chemistry of the film is not that related to each year [within the film]. Stylistically, it’s a film where it’s almost like 20 little films that are put together. When they’re in the mid-’90s, the film style (the way people dress and talk, and the music) is of that period, but then I’m hoping that once you get to the last chapter of the film, you realize that you didn’t notice that the years passed

[within the film]. But I need time away from the film to come back to it and see to what degree it works. I haven’t spent enough time away from the film to learn from it yet.

JS: The movie begins in the late 1980s and ends in the present day. Was it challenging to portray each year on film?

LS: There’s something completely basic about cinema. It’s a place where you go to see how other people live, where you get into other people’s homes and gardens and desk drawers, even. Part of you goes to the cinema because you’re interested in other people. Of course, there’s also the opposite mechanism, that you want the film to recognize you and find you where you are. Because of that, it has to be authentic.

London is very extreme when it comes to fashion, and Dexter is really fashion-conscious, so we had to tone it down a little; otherwise it would just be too on the nose. We did a big timeline on the wall where you saw these 20 years pass with tons of photographs, and the film would have just been too loud, and it would have overpowered the emotion, if we went even further with extreme detail.

JS: Did you feel you had an obligation to stay loyal to the book “One Day”?

LS: Yes, to the writer and to the readers. Because the book is so recent and so loved, and it’s realism, that makes it different than if I had shot “Wuthering Heights.” The only way to really be loyal is to do your best and insist on making film, not just filming the script.

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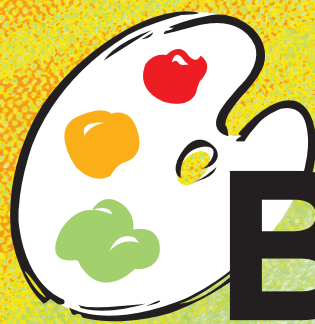
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