



Ebola: When Words Hurt



Lena Dunham Bares All



Famous Hook-ups



/ˌsɪmbɪˈoʊsɪs/: noun,

Etymology: modern Latin, <Greek συμβίωσις, σύν- prefix + βίος>
a mutually beneficial relationship

WEB EXCLUSIVES

November 2014

Gurafiku: Japanese Graphic Design

Web Editor Jessica Barrett Sattell profiles graphic designer (and SAIC student) Ryan Hageman about his research on the rich history and legacy of Japan's graphic arts.

Franco in the Rye

Rosie Accola reviews James Franco's new collection of short stories, *Hollywood Dreaming*, and discusses his "fearless mediocrity" as a writer.

EXPO Chicago 2014

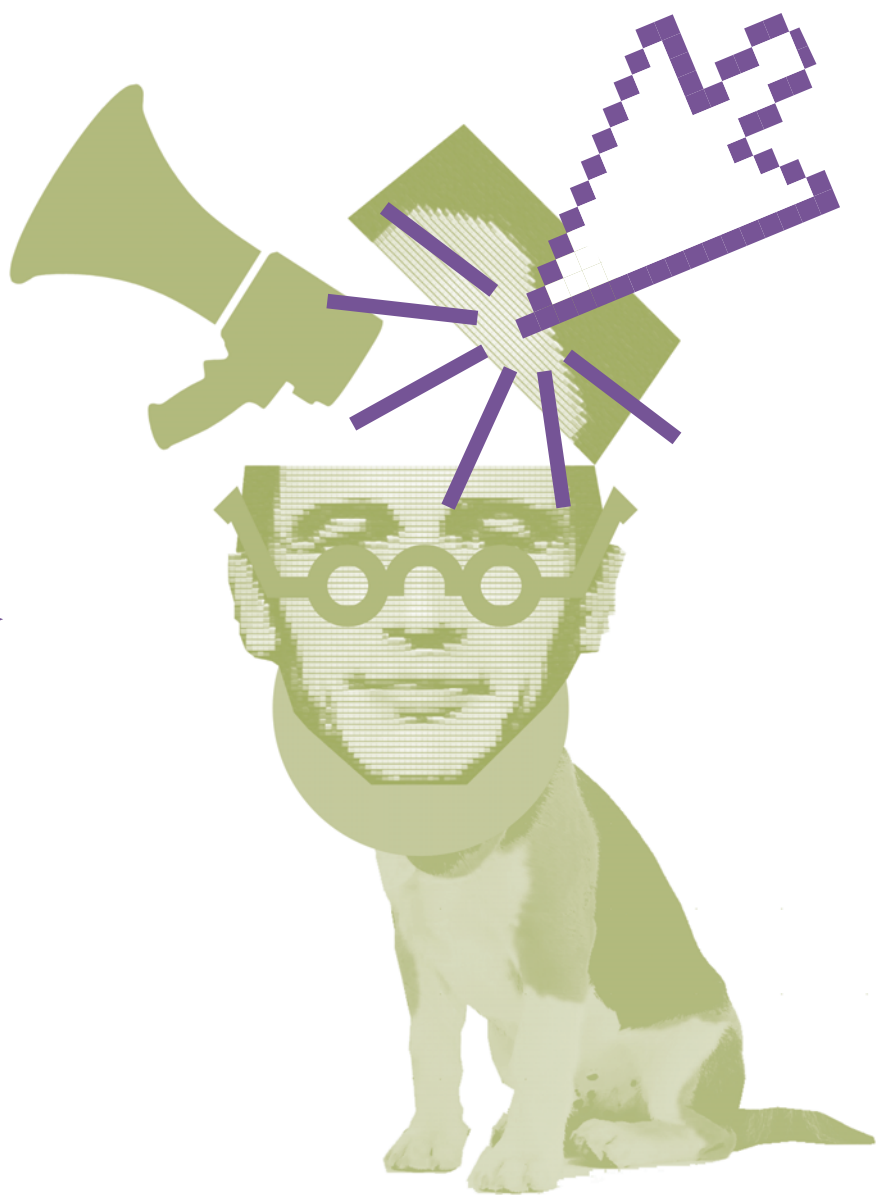
Maggie Carrigan questions whether the city's international art fair is an annual burden or a prime opportunity for young artists and curators.

Video: The Student Groups of SAIC

Emeka Awa talks with SAIC's Campus Life about the wealth of activities and opportunities available through the school's student groups.

Brief but Influential

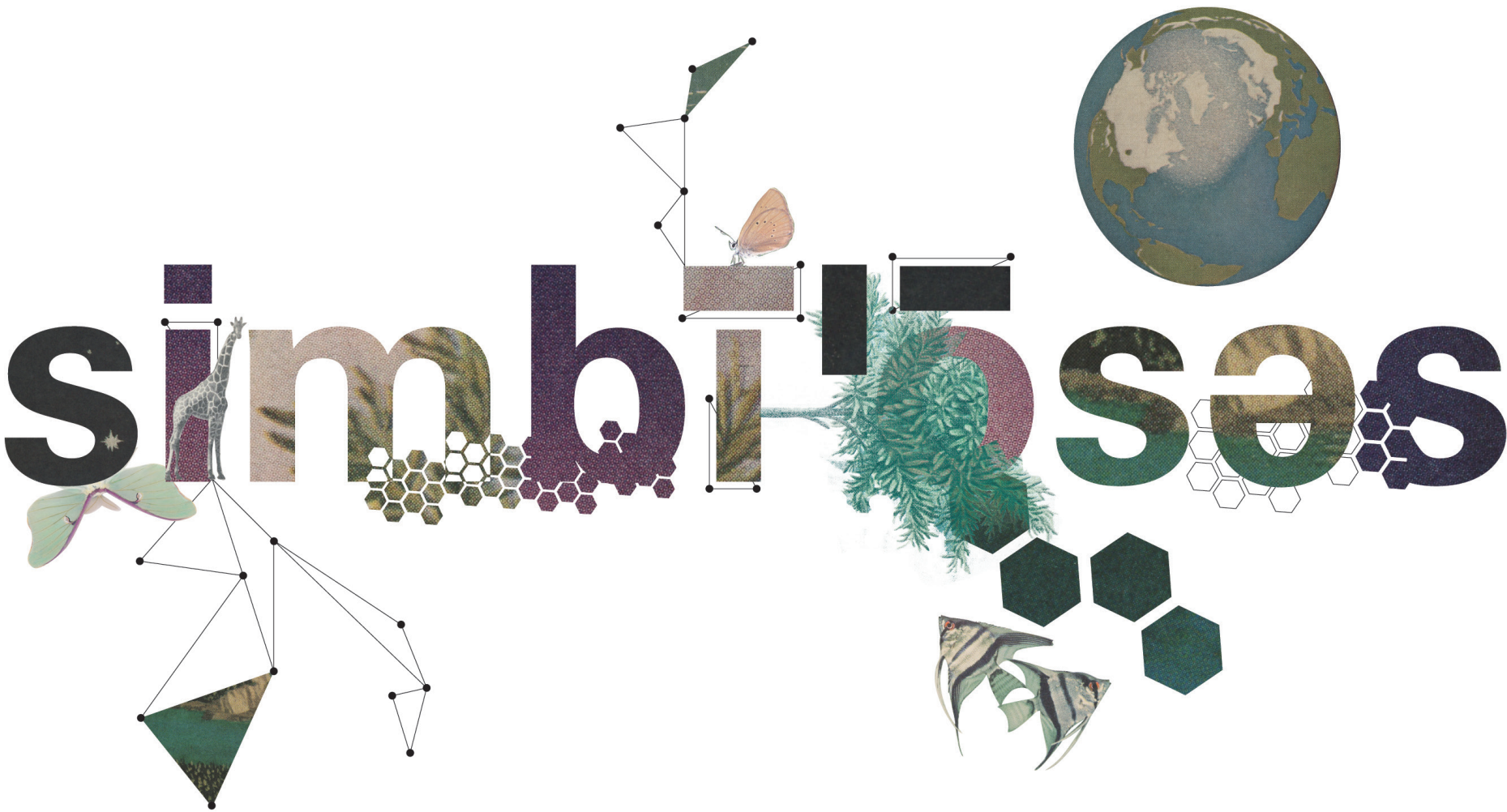
Paula Calvo looks beyond Art Basel to examine two Miami photography galleries that showcase emerging artists and students.



**SEEKING
FRESH
VOICES**

F Newsmagazine compensates SAIC students to cover art, politics, music and school news, among many other things. Introduce yourself with an email to *editors@fnewsmagazine.com*.





Cover: *Mutually Beneficial* by Jordan Whitney Martin

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F News Comics

► Alexia Casanova

Symbiosis also happens on your plate. Here is a reminder of great food couples we easily forget.

THE lazy foodie

Potato and Coconut Milk

First met:
in a cozy casserole
Best buds:
garlic and curry

Butternut Squash and Orange

First met:
in a hot, hot skillet
Best buds:
ginger and honey

Mozzarella and Honey

Like to hang out:
on toasted bread
Awesome threesome:
with pecan nuts

Melon and Prosciutto

Fell in love:
on an Italian
appetizer plate
Mutual friend:
basil

Peas and Mint

Like to hang out:
in a puree or as a salad
Awesome threesome:
with bacon





Imprudence

An SAIC Relationship Advice Column

Sex columnist Fanny Newsome makes the mistakes so you don't have to.

This Month: Good 'Ol Flaccid Fun

Dear Fanny,

A couple of months ago, I started dating a guy in one of my classes who I had liked for a long time. We had a blast everywhere outside of the bedroom. No matter how much he said that he wanted to "good 'ol fashioned fuck," he could never get it up when the time came to actually do it. After a few weeks, he made up some excuse about how I was "too good for him" and then he stopped talking to me. What the hell happened? I don't think it was a physical problem of getting aroused because he always managed to get an erection during the "good 'ol fashioned" blowjobs I regularly gave him.

—Dazed and Confused

Dear Dazed,

What constitutes a "good 'ol fashioned fuck?" Would that be standard missionary (bo-ring!) or does he want to have sex with you while he wears argyle socks and then you both sleep in separate beds? Does he want you to grow out your bush and fuck you in a field of dandelions before driving off in his VW bus? How far back is "ol fashioned"? If this dude is going to have a sexual catchphrase, he needs to specify a decade.

Hooking up and dating when you're young is confusing. As you're making a connection, there are so many social and hormonal factors shifting simultaneously. It's like emotional plate tectonics: where will these these two continents end up in the vast ocean of humanity? This will often fuel an inner monologue that makes even the most confident person question everything: "Does she like me? She just made me laugh! She hates me. I hate her. No, she's the one. Should I text her this joke? Should I kill myself?"

I cannot imagine how self-conscious your date must feel since he's having trouble performing during intercourse, but that's not your problem. A blowjob is a specific type of sexual act and heterosexual intercourse is another form of intimacy that, for many people, involves a specific kind of vulnerability and, often, anxiety. The male penis is a lot like Ben Affleck: you think he's simple and kind of a one-note, but then it turns out that he's damn complicated. Maybe your class buddy has a fear of getting women pregnant, or maybe he was too embarrassed to tell you what kind of intercourse he enjoys. It's pointless to try to figure it out now. Your time is too precious.

Once I dated a guy who always ended up fucking me doggy style while we were watching *The Daily Show*, and I started to worry he was actually attracted to Jon Stewart and not me. Turns out he's just really turned on by left-wing political satire. Maybe all of these crazy penises will write a memoir some day, but until then, we must save our mental space and move forward.

You seem like a self-aware, smart woman, so it's clear that you did not fabricate the connection with your classmate in your mind. I can tell you right now that very few men would utter the words "you're too good for me" if it did not express some truth. More bluntly, it usually means that although nothing is wrong, it still ain't right.

One thing is for sure, though: you give great "good 'ol fashioned" blowjobs. And we all know that sucking on that D is hard work.



Stumped by sex? Frustrated by fucking? Reeling from a relationship?

Fanny wants to hear all about it!

Write to dearfanny@fnewsmagazine.com with your questions.





Pat's Pix

Black Friday Dealz 'n Stealz Edition

► Patrick Reynolds

For this month's Pat's Pix, I'm super excited to get to share the hottest Black Friday deals to scoop up this year. Trust me — you do not want to sleep on these!

If you're like me, you carefully time your dinner consumption on Thanksgiving so that the effects of that sweet, sweet tryptophan wear off with just enough time to rush down to the closest shopping mall to stampede through every store that opens at midnight. But not so fast! Macy's will begin its 2014 Black Friday sale at 6:00 p.m. on Thanksgiving night. We don't know yet whether other stores are going to jump on the trend, but make sure you are ready to be out the door as quickly as possible, because there's no such thing as "too early" on Black Friday!

Due to deadline restrictions and scheduling issues, at press time I only actually have access to two leaked Black Friday advertisements: Harbor Freight and Sears Canada. The former is a California-based retailer specializing in construction tools and accessories; the latter is the Canadian incarnation of everyone's favorite department store specializing in floor-model electronics and pleather sandals. These are the deals that you do not want to miss!

I have hand-selected only the best deals from these two fine retailers, so rest assured these puppies are going to sell out quick! In order to make sure you know exactly what to look for this year, I've narrowed these to just five pix. Happy shopping! And Thanksgiving, I guess.



Sears Canada:

Kids' Outerwear

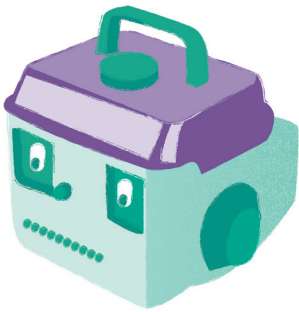
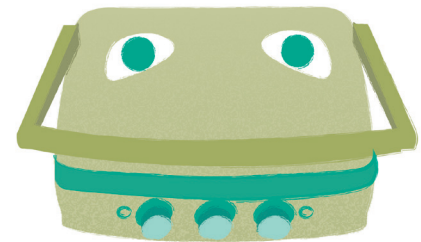
40% Savings

Listen, I know that I probably come across as a pretty old guy, but I still have lots of fond memories of being a kid. And if there's one thing I remember, it's that kids love hot seasonal fashion just as much as us adults. Sears is world-renowned for its extensive children's outerwear selection, so with a savings of 40%, you'd better be first in line to make sure your kid's looking cool this holiday season, because I think it's safe to assume that this deal is not going to last.

Frigidaire Professional 5-in-1 Grill and Griddle

\$74.99

Sure, you've got a toaster and a toaster oven and an oven and a stove and a microwave oven — but are any of those designed specifically for sandwich grilling? Didn't think so! At \$74.99, we're talking about an unfathomable 50% price drop on this professional-model personal-sized sandwich grill, which features not only a standard grill press, but also a flat griddle. You're basically getting two grills for the price of one, which is also cut down to half of what it usually costs, so it's pretty much exactly like getting four grills for the price of one.



Harbor Freight:

Predator Generators:

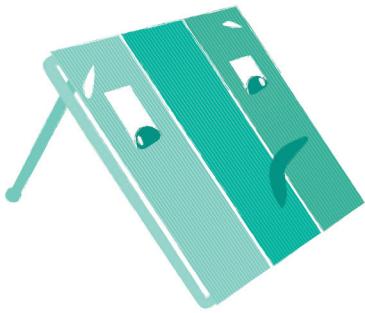
8750 Peak/7000 Watts 13 HP (420 CC) Gas Generators
\$549.99

Wow! Talk about a deal! With a suggested retail price of \$699.99, you're looking at a jaw-dropping savings of \$150 on this beautiful piece of contemporary generator engineering. And if you're still on the fence, the product's name says it all: with 8750 peak/7000 watts, you can bet that these babies are gonna knock all of your generating needs straight out of the park! And if you still need convincing, you're looking at a "super quiet" rated noise level of only 76 dB. Perfect for dads who just don't want to deal with any racket in their man caves!

Thunderbolt Magnum Solar:

45 Watt Solar Panel Kit
\$169.99

Ok, I shouldn't even have to tell you. This is the absolute perfect gift for your best friend who still hasn't made the pledge to "go green." Just plug a 40 watt bulb into this guy and then sit back and laugh your way to the bank as you save all that money that would have gone to those nasty energy companies. On top of the \$160 that you're already saving from Harbor Freight, it's almost like you're doubling the deals!



Pittsburgh Automotive Rapid Pump 3 Ton Heavy Duty Steel Floor Jack

\$68.88

I'll be the first to admit that I didn't always gravitate toward a floor jack when it came to all of the jacking that I had been doing, but you know what they say: once you go floor jack, you never go back. And with a savings of over \$91, isn't this the time to just let it go and live a little?

Good luck everyone! I know that Black Friday can seem like a lot of effort on a day that is specifically meant for rest and relaxation, but just look at these potential savings!



○

Pat Reynolds is the multimedia editor for F Newsmagazine. He does most of his holiday shopping online.

5
QUESTIONS

Norman Teague

5 Questions profiles SAIC students and faculty at work, in the school and beyond. This month, F Newsmagazine spoke with Norman Teague, a first-year Master of Design student in designed objects who works in furniture and fashion design.



What is your background?

I'm an African-American male from the South Side of Chicago. I've lived in Chicago all my life. It wasn't until high school that I learned how to go downtown by myself. The more I got away from the neighborhood that I was in, the more I wanted to get away. The more I saw, the more I wanted to see.

What kinds of themes do you explore in your work?

Culture, nature, and I always try to add a fun aspect to it. I'm now moving to new works that are both clever and unusual — taking something that would otherwise be used for one thing and using it for something else.

What are you working on right now?

I'm working on a project that ends with an exhibition in Milan, Italy. I'm also working on a bookcase for a special client and experimenting with some inflatable things. I've always been known as this "wood guy," so I'm exploring other materials. I don't know where it's going, so I won't say much more.

What do you enjoy most — or least — about SAIC?

The most? I really enjoy living full-time the life of a designer. It feels good to be surrounded by people who understand the language of art and design. It's constant. What I like least about it is that it's too fucking big. I would give up my studio to put some cutting tools in here so that everybody can have the convenience of not having to go up and down the elevator just to cut a piece of wood.

Where do you like to go in Chicago?

A Japanese Garden (Osaka Garden) by the Museum of Science and Industry. It's always quiet. you won't find more than three people there at all times. I like to go there with my kids. I go to the Chicago Public Library, and I like going to Critical Mass with my homies for a bike ride. I also enjoy the gallery nights, going out to see art and meeting up with people.

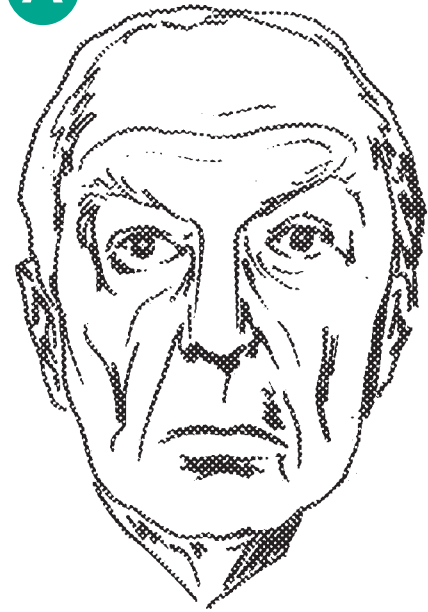


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Are you a current SAIC student or faculty member and want to share your work for a future 5 Questions? Send a brief introduction and portfolio link to editors@fnewsmagazine.com

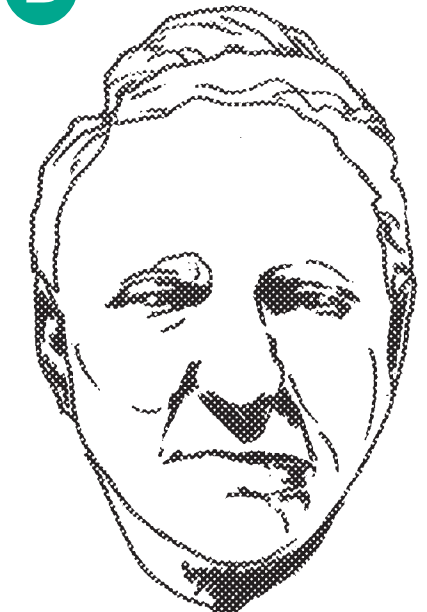
Famous Hook-ups*

*a matching game

A Jasper Johns



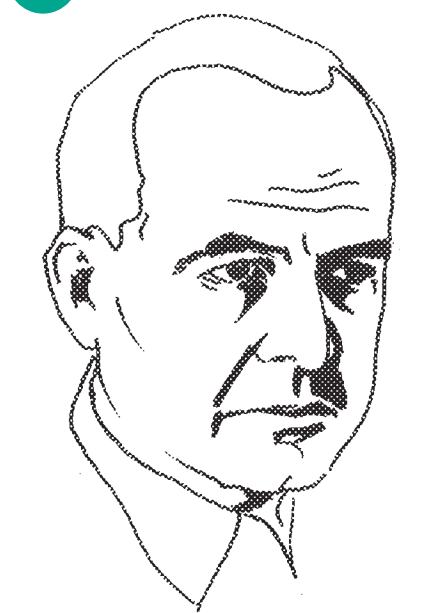
B Gertrude Stein



C Jean-Paul Sartre



D Samuel Barber



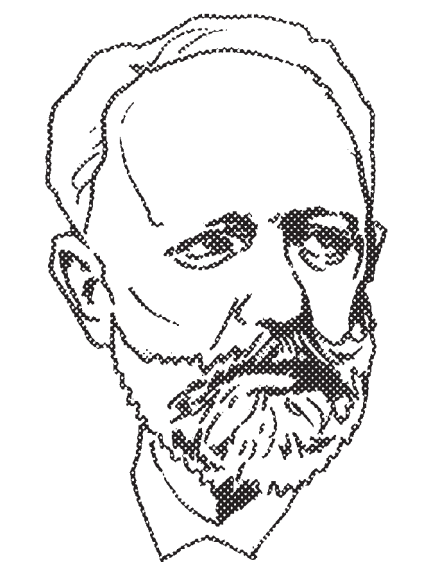
E Susan Sontag



F Gabriele Münter



G Pyotr Ilyich Tchaikovsky



H Martin Heidegger



I Leonard Bernstein



Hey kids! Guess which scholars, painters, musicians and philosophers have been in bed together. Each numbered face matches a face with a letter.

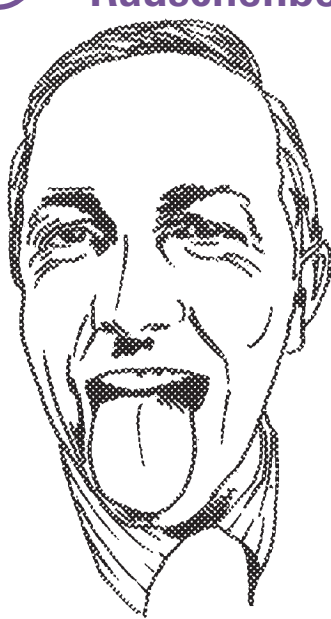
1 Wassily Kandinsky



2 Aaron Copland



3 Robert Rauschenberg



4 Hannah Arendt



5 Sergei Rachmaninoff



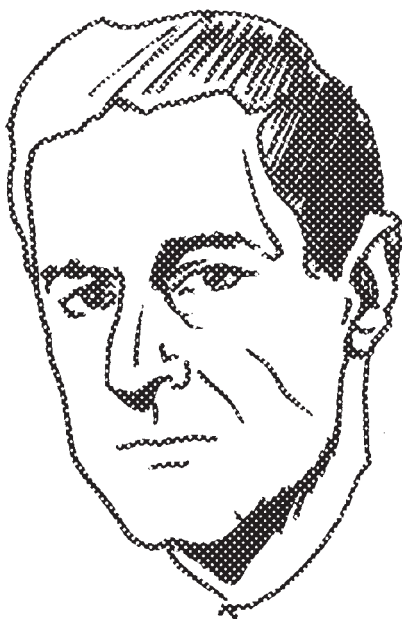
6 Annie Leibovitz



7 Alice B. Toklas



8 Gian Carlo Menotti



9 Simone de Beauvoir



- A _____
- B _____
- C _____
- D _____
- E _____
- F _____
- G _____
- H _____
- I _____

Inside the Open Studio

Graduate art studios at the School of the Art Institute of Chicago are open to the public just once each year. Faculty and staff, students, curators, collectors — even that guy who passes out flyers for a jewelry store on the street — can see what Master of Fine Arts students in all departments, genres and mediums at one of the top art schools in the country have devised. Students in the Master of Arts in New Arts Journalism profiled the work of four SAIC Master of Fine Arts students whose on-campus studios will be open to the public on November 7.



Uditia Upadhyaya

(MFA Performance Art)

After a degree in film at Boston University and several years in the film industry, Uditia Upadhyaya changed tack, pursuing her interests in performance and video art. Her early exercises took place in private, in the early hours of morning in her Bombay bedroom, where she delved into ideas concerning the individual and subsequent “invisibility as a by-product of being part of a collective.”

Upadhyaya’s current work deals with a “fear of femaleness and ownership of the female form.” Her themes are centered on shame and the tension between what is considered private and what is considered public. In her latest performance, she explores these through the public act of washing underwear juxtaposed with imagery relating to food and consumption. Still fleshing out these ideas, she hopes by performing publicly to continue to develop her work through engagement with viewers and her experience of the performance itself.

Upadhyaya is well aware that viewers may tend to link the subject matter of her work to her Indian identity, but she would like to resist these compartmentalizations. “I want my work to speak louder than my exotic experience,” she said, “I think it’s going to be a career-long struggle.”

—Amie Soudien

Madeline Brohrer

(MFA Painting)

Spinning, spinning, spinning. A mechanical arrow appendage spins on a vibrant diptych of Madeline Brohrer. One might assume this is the work’s focal point, especially with that most imperative of verbs written across it: F***. But nothing competes with the spread-legged female form plastered on the left panel and its relation to the smoky figures embracing each other on the right. With the fervor of Matisse’s color palette and the ferocity of Picasso’s *Les Femmes d’Alger*, Brohrer’s painting explores the duality of the implicit and explicit in childhood perceptions of romance and gritty reality.

Her work makes references to puerile games like fortune teller, spin the bottle, and “marry, f***, kill.” The over-arching themes in her work, inspired by contemporary artists like Sarah Lucas, focus on the female form, its objectification in culture, how it is “looked at” throughout art history and the everyday female experience, beginning in girlhood. “It is funny, I don’t even have to think,” she says of her feminist agenda. “It just comes out in my work. It is very natural and it has grown. It is based on my own experiences and thoughts.” She understands the nature of paint and the push and pull of medium. Describing her work, she exhibits a coy and quiet grin of self-aware, unadulterated pluck.

—Jac Kuntz

Sherae Rimpsey

(MFA Writing)

Sherae Rimpsey has lived in Brooklyn, Philly, Stuttgart and Chicago and traveled many places in between. She holds a BFA in Technology and Integrated Media, with an emphasis in Visual Culture from the Cleveland Institute of Art and is working on a masters in creative writing at SAIC. Though a multidisciplinary student with a long history in the arts, her concern as Open Studios approaches, is simply, “Do I need to provide grub?”

Rimpsey chose SAIC in order to focus on her writing, but that doesn’t mean she’s forgone her visual pursuits. On the contrary, her current ambition is to pair images with complementary written text. The text would not serve as an explanation of the images but a continuation of the mutating forms most present in her work. Rimpsey’s art, both written and visual, resonates strongly with themes of subtext, ambiguity, abstraction, repetition and sparseness. She is most inspired by Prince (“Prince is actually a genre,” she points out) and favors works by Francis Alys and Donald Barthelme.

This is Rimpsey’s first year at SAIC and, having previously been confined to her living room or kitchen to create, she’s thrilled with what she has been able to do in her studio. Still, when she is writing, she prefers to be in bed. Ten years from now, Rimpsey sees herself continuing along a similar path, “making, living and loving.” Of her MFA degree she adds, “those three little letters won’t hurt matters.”

—Elizabeth Esche



Frances Lightbound

(MFA Printmedia)

In Frances Lightbound’s studio one is confronted with work that actively attempts to re-encode the grid, not as a static modernist model for organization and rational thought, but as a philosophical model for creative productivity. Lightbound fuses print to hand-bent architectural steel. The relations mobilized by Lightbound’s succinct formal renderings exceed both the parameters of the elements utilized and their normative vocations. Print and steel are layered in a non-hierarchical mode querying the relationship between support and representation.

Organized in vague tension with one another, these objects inevitably call attention to the uniformity from which they hail, but they are distant and altered enough to remain simultaneously marked by machine and hand. Current iterations of Lightbound’s objects are the size of a palm and include representations of a grid. While one sees and considers the grid — in relation to a newly realized three-dimensional space — one thinks of the hand into which these objects might squarely fit and be held or refolded. There is an affective verve to even the most diminutive of Lightbound’s pieces.

—Pablo Lopez



J. Michael Ford

(MFA Painting and Drawing)

For J. Michael Ford, SAIC is a school that opens up a language where you have to shift your point of view. Ford’s current body of work forces the viewer to shift what they might have thought a student of painting and drawing would produce. His present work is a series of bent electrical conduit pipes, similar to those one might see looking up in a room in a building, on wood or cement pedestals

The materials in Ford’s work form an integral part of our daily lives but often go unnoticed. His work focuses our eyes on the everyday, offering a sense of clarity in the mundane. “I’m elevating everyday materials, as our perceptions change when something is raised an inch above the ground,” he said. The forms of the pedestals and pipes vary, as do the colors, vivid hues that often repeat. The pipes take turns depending on their bases and are reminiscent of the jungle gyms, erector sets and puzzles that define many of our childhoods. Ford is an artist who values humor, play and spontaneity while remaining intentional in his artistic approach.

—Ana Sekler

Erika Ray

(MFA Fiber and Material Studies)

Designers at JPC Architects are greeted daily by a stunning three-dimensional art installation in the lobby of this well-known architectural firm in Bellevue, Washington. The magnificent 400-square foot installation, comprised of plaster and pure pigment, depicts a pixelated topographical map of Bellevue. It is the work of current SAIC student, Erika Ray and was described as a “threshold to design” at the Northwest Design Awards Gala. “I layered and carved away with ceramics tools to create very detailed relief ... It was approximately 400 hours of work,” she explains.

From that installation to the hand-painted garments she has shown at fashion shows, Ray’s attention to detail has produced beautiful results. “I love my on-campus studio. I lose track of the world there,” she says. Pinned to her studio walls are her current influences. “I am most inspired right now by Franz Kline and Abstract Expressionism and am currently developing a “map” of my interests,” Ray explains. Influenced by the work of Jean-Michel Basquiat, she is adding layers to a large-scale abstract painting, bringing it to life in a palette of black, grays, blues and whites. “I love that [Basquiat] adds and subtracts with layers — it’s an exciting part of my own process.”

—Laura Busch

MJ Evans

(Master of Architecture)

The architecture program at SAIC sits on a top floor of the Sullivan Center building, adjacent to State and Monroe and nestled at an intersection of architecture, art, structure, and tradition. It seems a proper setting for MJ Evans’ studio space.

The architecture program requires master’s students to acquire their architects’ license, and the structure allows Evans to take studio classes outside her department, but grad school is not always straightforward. “It took me a while to get a foothold in my department and at the school, and I wish that process would have been easier,” Evans relayed.

Evans cites anarchist rhetoric by Colin Ward and James C. Scott, and politically motivated music, as radical inspirations that fuel her interest in ordinary things like housing consumption and economic influences on zoning patterns.

In her most recent work, Evans gravitates toward sports-themed projects. For a class assignment, she created a recreation/living center overlaid by an “intelligent skin” that would moderate the building’s inside temperatures, act as a trellis for organic materials on the outside and would provide data on the smart skin’s reaction to the elements. Her newly acquired day job at architecture firm ZPD+A has allowed Evans to also aid in the completion of a baseball stadium.

—Hannah Larson



in brief

► by Megan Byrne

Martha vs. GOOP

Martha Stewart was the queen of lifestyle magazines even before she hit the cellblock. With recent comments like “Let Blake Lively try to be like me,” and her recent mocking of Gwyneth Paltrow, Stewart has secured a spot on the throne of lifestyle entertainment.

Porter magazine quotes Stewart as saying, “[Paltrow] just needs to be quiet. She’s a movie star. If she were confident in her acting, she wouldn’t be trying to be Martha Stewart.” Paltrow launched her lifestyle website Goop in 2008. We aren’t sure if she looked up the word “goop” but are glad she named her magazine after something that is “typically unpleasant.”

The celebrity homemaker’s November recipe for pie, Conscious Coupling, heightened media coverage of the feud between the two women earlier this month. It is a shot at Paltrow’s confusing press release earlier this year about her split from Coldplay leader Chris Martin, in which she used the term “Conscious Uncoupling.”

Platrow replied, “No one has ever said anything bad about me before, so I’m shocked and devastated. I’ll try to recover. If I’m really honest, I’m so psyched that she sees [Goop] as competition. I really am.”

Fukushima Soup

The Frieze Art Fair in London is known for selling anything from modern art to art created in the neolithic period, but this year, the festival contains one interesting piece of interactive art concerning a belief in a speculative science. Tomoo and Ei Arakawa, known as the United Brothers, presented *Does This Soup Taste Ambivalent?* earlier this October.

Produce was flown in from the Fukushima region and made into a fresh soup at the art fair by the Brothers’ mother. The piece asks participants in this way how much radiation is okay to consume, and who defines that number. After the nuclear reactor meltdown in Japan in 2011, the Japanese government raised the maximum legal exposure of radiation from 100 millisieverts to 250 millisieverts. With uncertainty among scientists about the long-term effects of radiation, the audience at Frieze Art Fair made a fundamental public health decision in either choosing to walk by or to consume a potentially contaminated soup.

Canadian Terrorism

Canadians experienced their first act of terrorism in the name of Islamic militants on October 20. Two Canadian Forces soldiers were struck by a car in the parking lot of a Quebec strip mall. The driver was identified as Martin Rouleau, a man who had been tracked by the Canadian government. Earlier this year, Rouleau had his passport confiscated to prevent him from joining the exodus of citizens worldwide to aid Islamic militants. Patrice Vincent, one of the two soldiers struck by the vehicle was killed. The suspect was chased by Canadian authorities. When his car flipped over in a ditch, he emerged with a weapon and was immedi-

ately shot dead by canadian officials.

Days later, a separate shooter killed a soldier at a war memorial in front of Canada’s parliament building in Ottawa, the country’s capital. While parliament members locked themselves inside the building, the shooter was tracked down and killed by Canadian officers. The gunman was identified as Michael Zehaf-Bibeau, who had recently converted to Islam. His passport was confiscated by the Canadian government earlier this year as well.

Where in the World is Kim Jong Un?

North Korean leader Kim Jong Un appeared in North Korean State media on Tuesday, October 14 after just over a month’s hiatus from the public eye. While North Korean officials deny he is in ill health, Un was photographed with a black cane in his hand, often sitting down.

This is not the first time Un has gone missing. His father, Kim Jong Il, named Un General of the Army in 2010. This was Un’s first appearance in the North Korean State media. Subsequent reports came from former students of a private boarding school in Bern, Switzerland, that Un had attended school there for years under the alias Pak Un, taking interest in anything having to do with Michael Jordan and developing a taste for very expensive salads.

Drones Qualify for FIFA in 2016

Tension in Belgrade, Serbia, was heightened during a qualifying soccer match for the 2016 World Cup between Serbia and Albania. Albanian fans were banned from the game, likely due to NATO flag burnings before the game and extreme nationalist chants during it.

Near the end of the first half, a drone appeared above the center of the stadium carrying a banner embedded with the Albanian flag, a map of the country and images of two Albanian nationalist leaders. A Serbian player was able to reach the flag, tearing it from the drone. In what appeared to be a version of capture the flag, the Albanian players tried to get their country’s banner back, leading Serbian fans to run onto the field and attack Albanian players.

When the Albanian team made it to safety inside the stadium’s locker room, the game was called off. They returned to Tirana, Albania’s capital, to 3,000 fans waving the Albanian flag at the airport.

Snakes on a Plane?

Either it is all one big misunderstanding, or Samuel L. Jackson is a prophet. ABC news reports that while visiting Chicago for his high school reunion, Len Jensen found a three-foot snake in the he rented from O’Hare airport earlier that day. There have been no reports of how the snake got into the car, but it appears that everyone involved is safe. The snake, as well.

Not *That* Kind of Writer *Yet*

Lena Dunham doesn't deliver

It's frustrating that she won't try to articulate something so important in a book she was paid a \$3.7 million dollar advance to write.

► Tom Hack

Actress, screenwriter, director and now essayist Lena Dunham cites former editor-in-chief of *Cosmopolitan* magazine Helen Gurley Brown's *Having it All* as an inspiration for *Not That Kind of Girl*, her first book. Though she picked it up at a thrift store as a novelty object, she was drawn to Gurley Brown's attitude that happiness and satisfaction are achievable for anyone. Like Gurley Brown's book, Dunham's is broken up into sections that include *Love & Sex*, *Body*, *Friendship*, *Work*, and *The Big Picture*. Dunham writes that the collection consists of "hopeful dispatches from the frontline of [her] struggle" to have it all. Yet having it all is the book's central problem. In casting a net as wide as the horizon, Dunham's essays often fail to reach the depth and insight for which she is capable.

For those who have somehow escaped Dunham's near-constant media presence over the past few years, she wrote, directed, and starred in two critically acclaimed films before the age of twenty-five and was then offered her own HBO show, *Girls*, to do the same.

Dunham's work often contains revealing, honest, and funny portrayals of her body, and this book is no exception. She tells us about her feelings of anxiety and disembodiment, of the pain in her vagina after rough sex. She tells us about discovering masturbation and compares sex to shoving a loofah in a Mason jar. While most of her body-centric anecdotes are important and necessary, some are overindulgent. An entire section of the book is simply a food journal detailing when and what she ate and how many calories were involved. I thought there might be a semi-observed formal reason for its inclusion, as there is with the slightly more successful annotated email she shares, but there isn't; it's laborious fluff that should have been cut in the first round of edits.

Though Dunham and Hannah, the character she plays on her show, *Girls*, are so very similar, their most important difference is that Dunham is self-aware where Hannah is not. In her book, Dunham is obviously conscious of her privileged upbringing when she remembers a friend in college who dismissed her as "Little Lena from SoHo." Though that sense of self-awareness seems awkwardly absent when she tells other stories, like the one about her hosting a vegan birthday party as young teen that was covered in the *New York Times* style section.

I Didn't Fuck Them, but They Yelled at Me is the name of the book Dunham's going to write when she's eighty, once everyone she's met in Hollywood is dead.

It's going to be a vengeful tellall about the misogynistic treatment she had to put up with to be taken seriously. Though she doesn't name names, she recounts plenty of examples of what her friend calls "sunshine stealers": men who want not only sex but also to steal the ideas and vitality of passionate younger women in the industry. To them, women in Hollywood are "like the paper thingies that protect glasses in hotel bathrooms — necessary, but infinitely disposable." Just wait till she's eighty, she repeats throughout the essay. Then she'll really be able to get back at them.

Knowing her talent as a writer makes the book's shortcomings all the more frustrating. "I consider being a female such a unique gift, such a sacred joy, in ways that run so deep I can't articulate them," Dunham says. That's a powerful statement whose verity I don't doubt but whose nuances I want to see. It's frustrating that she won't try to articulate something so important in a book she was paid a \$3.7 million dollar advance to write.

Toward the end of the book, Dunham says that thoughts of death come to her at inopportune moments, like when she's dancing or smiling at a bar. The anecdote is frightening and familiar, and certainly a relief from hearing about her vagina. Things are going well until: "I guess, when it comes to death, none of us really has the words." Maybe I wouldn't notice this if someone were to have copped out of a description only once, but this is at least the third time. To characterize things several different times as indescribable is lazy and vague and leaves the reader dissatisfied with an essay that otherwise could have been more interesting.

Overall, Dunham engages readers with her candor, idiosyncrasies, and humor, but fails to deliver at the moments that count the most. She often discusses the stories she can't tell or the words she won't share, but with so much nakedness — literal and figurative — drawing attention to the things she chooses to keep for herself feels at best disingenuous and at worst condescending. With so many of her cards on the table I have a hard time believing the ones she's keeping to herself are as good as she claims. Or perhaps they are, but she's not the person to articulate them. Or perhaps not yet. Maybe we just have to wait until she's eighty.

○

Tom Hack is a student in the BFAW program whose favorite group of birds is a raft of loons and who is currently wondering why Drake won't return his phone calls.

Landscape of the Soul

New Faculty LaToya Ruby Frazier's Work Documents Steelworkers, Family and the Relationship With the Body



► Frances Dorenbaum

Photographer LaToya Ruby Frazier recently joined the faculty at the School of the Art Institute of Chicago. She is known for her work centering around her hometown of Braddock, Pennsylvania and the toxic effects of its de-industrialization on herself, her family and her community. She earned a BFA in applied media arts at the Edinboro University of Pennsylvania in 2004 and an MFA from Syracuse University in 2007. This year she was a recipient of the John Simon Guggenheim Memorial Foundation Fellowship and will soon publish her first monograph, *The Notion of Family*, with the Aperture Foundation.

Frances Dorenbaum: Your work seems to be centered around the landscape you are in. Is there something you are excited to work on in the Chicago environment?

LaToya Ruby Frazier: Well, I just got here, and the way that I work as an artist is that I don't just pop up in a place and decide to make a project, but I'm very aware of the history of the South Side. Bronzeville piques my curiosity — the history of Bronzeville and the way that it's being redeveloped or not. All these different pockets and histories and people migrating and shifting through are universal themes, and there are mini Braddocks all over the globe, so in a sense I see Braddock in certain parts of the city here. I'll settle in and see what speaks to me.

FD: You have grown up in a town filled with many obstacles for its citizens due to its process of industrialization and deindustrialization. What drew you to art, and how did it become the tool that would accompany you through these challenges?

LRF: When you're a child, intuitively you have feelings about things, but you don't have the language or you are not able to articulate what you see. The natural instinctive thing to do is to make a drawing or a painting, or to

photograph it. And since I wasn't fully aware of the social and economic factors that were preventing my family from moving forward, I just started making work about it.

FD: I read that you seriously began pursuing photography around age 16. You must have been a precocious teenager to express yourself that way. Why not work through the challenges of living in Braddock as a politician or health care worker?

LRF: This is about trying to survive and the struggle to survive. How do you confront poverty? How do you confront racism? The best example I learned at that age was Gordon Parks' work, and I saw the quote from him about how he used his camera as a weapon to combat poverty and the things that he didn't like about America. A light bulb goes off when you see that. It's like, "Wow, this apparatus has the power to fight for my freedom and possibly help change the social landscape of what my family was facing." That possibility fascinated me and gave me the drive to want to use the camera.

FD: How did you encounter Gordon Parks' work?

LRF: Interestingly enough, I started out photographing children that were living in poverty in Erie, Pennsylvania. The year that I went into undergrad, it was the highest percentage of homeless children in the region and I was shocked. So I went to these homeless shelters and started making photographs of these families and these children, trying to understand what documentary photography was all about. How does it work? So I'm doing that and kept returning. It took many months being there without the camera, spending time. I mean the people actually thought I was homeless and a part of the shelter.

This is all happening under Kathe Kowalski's guidance and mentorship. I would make prints and bring them

back to my subjects. There was a woman there looking at her portrait and she said, "You know, your work reminds me of a man that I've seen. I've seen this program on PBS. Do you know Gordon Parks? Your work reminds me of his." So it was a homeless woman that I met that put me on to Gordon Parks' work. It wasn't at an institution. This was important for me to understand because most people assume that you can only be educated through these elite institutions, but in reality, it is people on the ground out there in the world struggling that have some of the most amazing insight and understanding about the society that we are in.

FD: Your work is very powerful and at times quite haunting. I think the reason I find *The Notion of Family* so intense is because there is a face and family attached to the issues at hand. Looking at some of your photographs I felt this intimacy of seeing you bare-chested at a vulnerable moment in your own home and was greatly affected. Your focus on the body prompted me to almost have a visceral reaction as I considered my own body in comparison.

LRF: I definitely want to affect people emotionally and psychologically. What better way to do it than through action and through the body? It is an immediate lash. It is the reality, because your environment is what your body is composed of, and it can make or break you. I really want people to understand the true impact of Braddock's history and its erosion from the steel mills. I think about all those workers in the factories working in harsh conditions, cleaning up the metal in heat. A lot of people lost their limbs and people died in there. If you are thinking about that history and those people and how they give their body to these corporations and then they just discard them. It's important for me to really make it clear and direct and confrontational about the body clashing with the landscape.

“

This is about trying to survive and the struggle to survive. How do you confront poverty? How do you confront racism?

— LaToya Ruby Frazier



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Visit fnewsmagazine.com for the full interview.



A Film Adaptation of *Gone Girl* Fails Miserably

► Megan Byrne

Gillian Flynn's 2012 novel *Gone Girl* has complexly-layered plot and character dynamics that made it one of the most entertaining postmodern mysteries in recent years. Flynn came up with a set of interesting characters exploring the macabre reality of a modern marriage. But I don't think it's ludicrous to say that she won't be nominated for the Susan B. Anthony Lifetime Achievement Award anytime soon.

When Amy Dunne, Flynn's protagonist, dutifully follows her husband Nick back to his small-town home in North Carthage, Missouri, the novel shows us why. It doesn't tell the audience in a tired montage, voiced over in only a few minutes. That exclusion of plot detail would lessen the dynamism of the book's characters. In the film version of *Gone Girl*, the dynamic between Amy and Maureen Dunne (Nick's mother, who is stricken with late-stage cancer), is crucial to the development of the plot but is absent. Maureen Dunne's shadows of abuse lurk around Amy, Nick and Margo's lives, in the same way that Nick's father's misogynist version of Tourette's Syndrome does (which only occurs once in the film, but plays a key role in the novel.) Without more of the details from the book, characters in the film version are reduced to a Tea Party propaganda characterization of "Type-A women" who "cry rape."

Amy Dunne's character, played by Rosemund Pike, is based on the behavior of Type-A New York women, who are "sometimes difficult to deal with." Worse, her character relies on men to be vehicles for her mistakes, and then to fix them.

When Amy fails to successfully live on her own after getting robbed by her "country" neighbors, she falls back on Desi Collings, her obscenely wealthy high school sweetheart to house (and love) her. She uses her sexuality to obtain what she wants from Desi, kills him and then quite literally cries to media sources that he had raped her repeatedly. Aside from this obvious and infuriating simplifica-

tion of rape culture, the Dunne character presents "crying rape" as a childish game, hardly qualifying her as an icon for feminism. The only time in the film that we see any variation from this kind of fallback dynamic is when Detective Rhonda Boney challenges Dunne's kidnapping and rape story. Dunne then falls back on the same damsel in distress wiles, relying on an FBI agent to silence the detective.

As for the glorified "Cool Girl" speech that carries the brunt of most arguments for feminism, it leads many women and men to believe that Amy Dunne is, even marginally, a character who is capable of being an ideal for feminism. The speech has lines like, "Being the Cool Girl means I am a hot, brilliant, funny woman who adores football, poker, dirty jokes, and burping, who plays video games, drinks cheap beer, loves threesomes and anal sex. ..." There are fundamental problems with the claim that this is somehow meaningful to feminism, which have surprisingly gone undetected by most but *The Guardian* for so long.

The "Cool Girl" speech provides Amy with motive, and gives us empathy for her, sure. It even gives us insight into who she is, and what position she is in now. It forces women who like hot dogs or have tattoos in the same category, implying that they only do things for men they would like to date. Later in the speech Dunne writes, "Go ahead, shit on me, I don't mind, I'm the Cool Girl." The readers are set up for this kind of attitude, a woman who shapes herself to the liking of someone she would like to love, or rather someone she would change herself to love. The film is obviously exploring the darker dynamics of marriage, and not the dynamics of a feminist manifesto.

The public attention given the film might be just as macabre as the issues in the novel itself. Even in an interview with Flynn, *The Guardian* states that she says, "For me, it's also the ability to have women who are bad characters ... the one thing that really frustrates me is this idea that women are innately good, innately nurturing. In literature, they can be dismissa-

bly bad — trumpy, vampy, bitchy types. ..."

This seeming misstep may have gone unnoticed had it not been for *TIME*'s tiredly titled *Is Gone Girl Feminist or Misogynist*. "Because there are so few strong women in literature (or TV shows or movies), the burden falls on the writers who do write about women to make them represent all of womanhood, and that's simply not fair," writes Eliana Dockterman. "We should have all sorts of women in our novels — just as we have all sorts of men."

Praise for the film in this light, is inadequate, and this praise for Flynn is as well. With references throughout the movie to classic literature (the town in Missouri is named North Carthage), the claim that there aren't women characters in literature that are as strong as men is unforgivable. There are characters like Tamora Queen of the Goths in *Titus Andronicus*, The Wife of Bath in *The Canterbury Tales*, Miss Havisham in *Great Expectations* or even Bone Boatwright in *Bastard Out Of Carolina*. Perhaps Dockterman might better familiarize herself with the "literature" she references. Even in Disney's movies (*Cinderella*, *The Little Mermaid*, *Sleeping Beauty*) or Nurse Ratched from *One Flew Over the Cuckoo's Nest* strong female characters are apparent.

The idea that female characters might be placed in the categories of "innately good" or "dismissably bad" is maybe even more insulting than placating talk that the author might be placed into categories of feminist or anti-feminist. Just as it is suiting that the film adaptation of *Gone Girl* fails Flynn's novel.

○

Megan Byrne is an undergraduate in the BEAW program. She thinks that feminism is about compassion and choice, not making \$37 million dollars on opening night.

The claim that there aren't women characters in literature that are as strong as men is unforgivable.

Resurgence or Emergence?

► Kayla Lewis

An Imagist-inspired interview with director Leslie Buchbinder and cinematographer Brian Ashby on their recent documentary, *Hairy Who & The Chicago Imagists*. The Hairy Who are a branch of the little-known Chicago Imagist movement. They created bizarre, vibrant works influenced by comic books, sex organs and surrealism. The Imagists were students at the School of the Art Institute of Chicago.

Leslie Buchbinder: When I was around 12, my parents became friends with many of these artists, who became part of my young, adolescent world...

Brian Ashby: The animation became a key device in unfolding the film's inter-narratives within a visually apt and "seriously" humorous manner.

...which added greatly to my confusion, curiosity and ultimate enlightenment about what this art means.

LB: The interviews serve as documentation of the kaleidoscopic world that comprised the Chicago Imagist "moment."

BA: I don't know how to describe why it works, but I feel Tomeka Reid's cello and voice [in the score] are a perfect complement to the [Imagist] artwork as well.

LB: We wanted to present a more elastic concept of art history - one that incorporates into its structure a multi-dimensionality that resembles a web much more than a line.

BA: This way of thinking about history is very natural to a filmmaker like me, since we are caught up on a daily basis in the out-sized power of fragmentary images and the circuitous nature of memory.

We hope to send energy waves out to the audience...

LB: As [Imagist] Ed Paschke said, "The viewer completes the circuit."

...and if people pick up on those waves and utilize that energy to make or think something new and/or different, the circuit will have been completed.

Kayla Lewis works a lot with technology but believes that comics are one of the most fantastic art forms and great for telling stories.

Let's Talk About

e-bō-lē

How hidden agendas shape discourse

► Anna B. Smylie

There has been a great deal of talk in the United States about Ebola since the first case in this country, Thomas Duncan, was confirmed in Dallas, Texas, on September 30, 2014.* From talk, grow associations. What kinds of military, political and social rhetoric are being employed in media conversations, and how might these usages affect the public's perceptions of Ebola and Ebola patients?

Here, rhetoric is drawn from recent news coverage and public statements surrounding the Ebola outbreak to illustrate the manipulative process of defining the epidemic. The kinds of rhetoric include metaphors, neologisms, technical terms and everyday words.† Each of them are means to reflect upon the importance of engaging this topic with due consideration.

* Center for Disease Control, "Cases of Ebola Diagnosed in the United States," October 20, 2014
† Word definitions from The Oxford English Dictionary and their origins from etymonline.com, unless otherwise noted

bl'its-kriēg¹
blitzkrieg

'fir- 'bō-lə⁶
fearbola

6. October 17, 2014

DEFINITION: A neologism combining "fear" and "Ebola" defined by Mel Robbins of CNN as "an airborne disease that spreads through conversation, entering your brain through your ears."

ORIGIN: October 15, 2014— Fear-bola coined by Mel Robbins in her opinion piece "Fear-bola' hits epic proportions."

CURRENT USE: "So it is no wonder that *Fearbola*, or the irrational fear of Ebola, is sweeping the nation like a bad flu epidemic. Market Watch reports that sales of hand sanitizers and other disinfectants are up, and that stocks for companies producing protective gear such as hazmat suits are already rising as investors anticipate sales."

— "Fearbola": Ebola fears reaching epidemic proportions, *Inquisitr.com*

pppjʊ'leɪʃ(ə)n +
kən'trəʊl⁷
population control

7. October 13, 2014

DEFINITION: A policy of attempting to limit the growth in numbers of a population, especially in poor or densely populated parts of the world, by programs of contraception or sterilization (Collins English Dictionary)

ORIGIN: 1798— Rev. Thomas Malthus in *An Essay on the Principle of Population* written in response to the rapidly growing population during the Industrial Revolution; "The origins [of population control] reach back to social current in the 19th and early 20th centuries, culminating in an organized birth control movement in Europe and the U.S. ... After World War II private agencies and foundations played an important role in legitimizing population control as a way to secure Western control over Third World resources and stem political instability." (Hartmann, B. "Population Control I: Birth of an ideology")

CURRENT USE: "I don't know...But I think this *Ebola epidemic* is a form of population control. *Shit is getting crazy bruh.*"

— Chris Brown tweet

pleig³
plague

3. October 16, 2014

DEFINITION: 1. A large number of harmful or annoying things; 2. A disease that causes death and that spreads quickly to a large number of people; 3. A disastrous evil or affliction (Merriam-Webster Dictionary)

ORIGIN: Late 14th century— from Old French *plage*, "affliction, calamity, evil, scourge"; Early 15th century— from Late Latin *plaga*, "malignant disease"; 1540s— the meaning "epidemic that causes many deaths"; specifically in reference to bubonic plague from c.1600

CURRENT USE: "So as we face a *plague* that could spread with the scale and devastation of AIDS, Congress is once again playing partisan and petty politics. The NRA's defense of its mass-murderous policies has now taken a quantum leap in its interference with the nation's health, from being accessory to the unnecessary deaths of thousands to potentially much greater numbers."

— Lawrence D. Mass, M.D., Ebola, AIDS, and Plague Inc.,

1. October 2, 2014

DEFINITION: An intense military campaign intended to bring about a swift victory.

ORIGIN: 1939— “rapid attack,” from German *Blitzkrieg*; from *Blitz* “lightning” and *Krieg* “war”

CURRENT USE: “*The fact that the targets and deadlines are passing is as much a cause for alarm as the fact of EVD (Ebola Virus Disease) spreading in a medical blitzkrieg across national boundaries. In particular, the comments from the the various agencies about their confidence level of halting, containing, and/or controlling the epidemic appear to be losing credibility.*”

— Paul JJ Payack, *Ebola-Tracker: Many Targets and Deadlines*
Announced by WHO, UN, and CDC Pass Without Comment, *Global Language Monitor*

'naʃ(ə)n(ə)l +
sɪ'kjʊərɪti + θrɛt²

national security threat

2. October 6, 2014

DEFINITION: 1. The requirement to maintain the survival of the state through the use of economic power, diplomacy, power projection and political power (Wikipedia)

ORIGIN: 1648— The origin of the modern concept of “national security” as a philosophy of maintaining a stable nation state can be traced to the Peace of Westphalia, wherein the concept of a sovereign state, ruled by a sovereign, became the basis of a new international order of nation states

CURRENT USE: “*The chance of an Ebola outbreak in the United States is extremely low. And so it is very important for us to make sure that we are treating this the same way that we would treat any other significant national security threat. And that’s why we’ve got an all-hands-on-deck approach — from DOD to public health to our development assistance, our science teams — everybody is putting in time and effort to make sure that we are addressing this as aggressively as possible.*”

— U.S. President Barack Obama, as quoted from his address in the Roosevelt Room of the White House

Huffington Post

ō- 'bō-lə⁴
Obola

4. October 22, 2014

DEFINITION: 1. A neologism combining the words “Obama” and “Ebola”

ORIGIN: Oct. 6, 2014— A Tweet by Dinesh D’Souza, Author and Director of *2016 and America*; also “birthed” suspicion of Obama’s U.S. citizen status: “Which is worse: Ebola, the disease; or Obola, the dream from his father?” (556 retweets and 436 likes as of press time)

CURRENT USE: “*With the health of the American public taking a backseat to politics, and with the incompetence of those in power on full display, it is essential to wake the American people to the Obama administration’s role in helping spread the disease. #Obola: #Tyranny-IsTheDisease.*”

— Build Your Resistance: ‘Obola: Tyranny Is The Disease,’ *Infowars.com*

pk'təʊbə +
sə'praɪz⁵
October suprise

5. October 15, 2014

DEFINITION: Any political event orchestrated (or apparently orchestrated) in the month before an election, in the hopes of affecting the outcome

ORIGIN: 1972— Nixon’s team announced the apparent end of the war in Vietnam 12 days before the elections. This practice has hence usually been “used preemptively during campaign season by partisans of one side to discredit late-campaign news by the other side.” (MSNBC, via Wikipedia)

CURRENT USE: “*Ebola has become the October surprise of this year’s midterm elections, with Democrats and Republicans doing battle over everything from restrictions on travel to the disposal of a victim’s remains.*”

— Elise Viebeck, *Ebola* is 2014 October surprise, *The Hill*

pestɪl(ə)n⁸
pestilence

8. October 13, 2014

DEFINITION: 1. A contagious or infectious epidemic disease that is virulent and devastating; especially: Bubonic Plague; 2. Something that is destructive or pernicious

ORIGIN: 13th century: from Latin, *pestilentia*: “a plague, an unwholesome atmosphere,” noun of condition form *pestilentem*: “infected, unwholesome, noxious”

CURRENT USE: “*Is Ebola mentioned in Bible prophecy? ... Jesus told the disciples to look for certain signs — earthquakes, famines, wars, false messiahs, and pestilence. But these signs have always been present. So how will they be signs of His Return? ... He said these signs will be “the beginning of birth pains” (Matthew 24:8) ... just like the labor pains of a pregnant woman, these signs will appear with greater frequency and intensity as the main event (the Second Coming of Jesus Christ) draws near.*”

— Britt Gillette, *Ebola and Bible Prophecy, Raptureready.com*

'sɪtɪz(ə)n⁹
citizen

9. October 8, 2014

DEFINITION: A legally recognized subject or national of a state or commonwealth, either native or naturalized

ORIGIN: Early 14th century— “inhabitant of a city,” from Anglo-French *citezein*

CURRENT USE: “*The first time a reporter asked a CDC representative whether Thomas Duncan ... was an American citizen, the question seemed pretty tame. One could excuse it as a general inquiry about Duncan’s nationality during the first press conference announcing his diagnosis. But after the CDC declined to answer, the question kept coming. ‘Is he a citizen?’ reporters repeatedly asked. ‘Is he one of us?’ they meant.*”

— Arielle Duhaime-Ross, *Ebola Panic* is Getting Pretty Racist, *The Verge*

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6 E. Madison

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190 N. State, 200 S. Michigan

Under 55 Café

55 E. Monroe

Your Blues

**Michael
Schmelling**

**Oct 16–
Dec 21, 2014**

Image Credit: Michael Schmelling, *Untitled*, 2013

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STRONG FOR *Hong Kong*

SAIC Students Protest Voting Rights Ordinance

► Tessa Elbettar

SAIC students joined demonstrators in Daley Plaza supporting the democracy movement in Hong Kong on October 4.

Hong Kong, a semi-autonomous region of China that had been colonized by the UK until 1997, has been ruled according to a “one country, two systems” policy since the territory was passed to Chinese control. The new ordinance modifies the

previous electoral system in which a committee chaired by 1,200 Beijing loyalists decided on Hong Kong’s Chief Executive (CE). The ordinance would provide the citizens of Hong Kong the opportunity to vote on a Chief Executive for the first time, but it also gives the Chinese government the power to veto contenders and filter the candidates for the 2017 election. If citizens allow Beijing to handpick candidates, Hong Kong’s steps toward freedom of choice and the power to

vote will be for nothing.

I spoke with School of the Art Institute of Chicago (SAIC) demonstrators and activists in Hong Kong who attended the protest.



- Tessa Elbettar (SAIC student):** What are the issues you are addressing today?
- Erin Hui (SAIC student):** Currently in Hong Kong, the citizens are on the street fighting for true democracy and universal suffrage, but China won’t give that to us. They are choosing the candidates that we can pick from. If we don’t have the right to elect our own candidates, that’s not true democracy; and all the candidates will in turn be pro-Beijing, which is not what we’re after.
- Ashley Law (SAIC student):** We are here to advocate for international recognition of the issue, supporting the Hong Kong protests in efforts to achieve universal suffrage.
- T.E.:** What does it look like on the streets of Hong Kong right now?
- A.L.:** It’s intense. There are over 510,000 people all over the major streets of Hong Kong speaking out against the government because the government is trying to revoke our basic human fundamental right to vote. The central government is tightening their grip on the autonomous Hong Kong government. This really scares the people of Hong Kong because China has a very corrupt and heavily censored system, and taking away our freedom of speech is the first step in the spiral of an uncertain future.
- Flight attendants Christopher Wen and Anita Wu, who live and travel in and out of Hong Kong, also participated in the occupation.*
- Christopher Wen (flight attendant and Hong Kong resident at the Chicago protest):** The second or third day I was in Hong Kong, it was very peaceful. We sat down in protest and the government didn’t do anything. So at that time it was actually very passive.
- T.E.:** Would you describe the protesters as peaceful?
- Anita Wu (flight attendant and Hong Kong resident at the Chicago protest):** The students there are very organized. They asked us if we were hungry, gave us food for free and provided us with water. They collected the rubbish on the street and would recycle their water bottles. Because it was very hot in Hong Kong, they would bring spray bottles and spray the people to cool them down. It was really peaceful I would say. I remember it was raining very heavily. Usually if it’s raining a lot you go home, however people decided to stay under the bridge or under buildings. They even slept on the streets. They knew that if they left they could never come back, because the police would be there. So they decided to stay.



Open Curiosity...

► Kayla Lewis

"I'm going to open up my heart, bleed all over and tell you things I've never told anyone else," said artist Dan Goods at the INST-INT art and technology conference in Minneapolis in September.

Honesty was the thread in many of the talks at the conference. Discouraged from giving portfolio presentations, artists and designers stood on stage and discussed their processes with no filter for issues they face like budgets, time constraints and learning curves.

Goods, NASA's visual strategist for 11 years, showed slides depicting alternative paths to success, like failing to take the SATs ("I don't know how to do a lot of things") and still eventually having a successful career. Today Goods leads a team that visualizes outer-space phenomena in NASA's Jet Propulsion Lab.

It's easy to give a lecture about failure from a standpoint of success, but speakers practice what they preach outside of INST-INT as part of the open-source community.

"My main objective for coming to INST-INT ... is inspiration. There are so many ideas these people have for the projects they've done that I never hear about outside of this," said Anthony Pleshek, an audience member who also attended INST-INT last year.

"[People at INST-INT] are getting tools and inspiration out of this, because people see something they're excited about, then make something about it and then go back home and share it with people, and those people see the product of that inspiration,"

said Kyle McDonald, an artist who has spoken at both INST-INT and its sister conference, Eyeo, which covers a broader spectrum of topics for programmers, designers and artists.

McDonald has a background in both computer engineering and art. He has found success in numerous interactive projects, which he attributes to the open-source approach. "If I try to group my projects into one thing, the only idea that's consistent is sharing."

McDonald's engineer-turned-artist story is not uncommon at INST-INT. Many of the speakers come from backgrounds that intertwine engineering and art. "There are so many in-between spaces you find in life nowadays," said Micah Scott during her presentation. She invented the FadeCandy Controller, a device for LED programming, which stems from her work using LEDs to make complex patterns. Scott began building circuits for amateur LED projects in her basement. Over time, she developed an expertise that allowed her to create things like the FadeCandy Controller, which anyone can buy for \$25.00.

Jen Lewin spoke from a design-oriented perspective. She runs a collaborative studio that emphasizes "hands-on" approaches and shies away from coming up with ideas and outsourcing the work to realize them. Her interdisciplinary background allows her to create complex projects like laser harps and works that can exist and function outdoors.

"The most important thing is this: they're connecting with each other," Lewin said of the audience's experience with

her interactive works. Her concerns for the viewer mirror McDonald's wishes for the open-source community member, as well.

But the question arises as to the validity of claiming to be part of open source, which is enjoying a bit of a moment right now, and actually practicing it. "You can kind of stand on the periphery and use it, but once you get into it, you have to constantly innovate because innovation is the only thing that sets you apart. You have to give up your ego a little bit, and you have to work pretty quickly to keep up with other people," McDonald said.

Although "open source" brings about notions of purely digital sharing, the physical community can be just as crucial to its existence. Events like INST-INT provide hubs for artists and designers to meet and exchange ideas, but once guests fly back home to their everyday lives, maintaining that sense of community can become a challenge. "The important thing is finding people near you who want to hang out, and just making a point of getting excited about stuff and supporting each other. I think in even in the smallest communities you can still have a chance to do that," said McDonald.

The question is also how to spread the ideas and benefits of open source to those outside of it, which is where interactive art finds importance. Open-source contributes to both the creation and the aftermath. We can see it taking effect: exposure and honesty transcend the media used for interactive art.

During the conference, designer Yael Braha's talk emphasized a playful ap-

proach in works like *Animal Race*, which let people in a mall race animal projections down a small track. "Kids really loved it. That's a payoff for me," she said. Many of the works discussed at the conference moved it away from an academic, conceptual approach to art-making and toward processes with more surface-level intentions. Many presenters were happy to admit that, as it permits audiences to experience works in a more playful manner.

But playfulness and curiosity in interactive art is not just a product of its creation. For an audience to truly engage with the work, artists must hold the same sense of vibrant curiosity and interest in play. INST-INT calls itself an interactive art and technology conference; the biggest takeaway from it is the community of people unafraid to learn or try new things. Speakers mentioned that a previous talk at the conference, often by someone with a very different practice, reminded them of their own experiences, to shared values in the meaning of making.

There are as many benefits of open source as there are open-source community members. Joel Lewis focused on the "open studio versus closed start-up" in his presentation, which dealt with his roles in different design companies. "The reason I love open source so much," he said, "is that it enables me to steal with a clear conscience."

...Open Source

The Only Idea That's Consistent is Sharing

Interview with *Kyle McDonald*

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Kayla Lewis: What is your favorite takeaway from these types of conferences?

Kyle McDonald: It's always really nice to just see old friends again. I feel like I always walk away from this kind of event with a lot of excitement, inspiration and ideas for things I want to pursue next. It's hard to get that same degree of feeling like anything is possible from other environments. **That's true. How do you feel when you leave this environment? How do you try to keep up that motivation and that sense of inspiration?**

This community has a really strong online presence, so that helps a lot. The important thing is finding people near you who want to hang out, and just making a point of getting excited about stuff and supporting each other. I think in even the smallest communities you can still have a chance to do that.

What about the people who don't get to attend these conferences? How do you try to spread this idea of community?

I think if you come to something like Eyeo or INST-INT then you start to get a feel for people who really want to have an open process, and that spreads. Once people leave, they go back, they do more of their work, they're going to be working in that open way and that's going to be kind of viral. They're going to cause other people to work in that way, too. I also think it's important to have like a structure within open source communities that allows people to actually physically meet in person because historically, open source software has thrived off the fact that you don't have to meet in person.

Do you think that presenting open source in the context of art is what can help fuel that need to meet in person versus through the computer?

It definitely has a big effect. Especially when you're starting to work with things that are installations. The value of being in person is so much more obvious. If you're working on an open source project to make something like an email client, then maybe it doesn't feel the same.

There are all of these ideas that come with open source — mainly sharing everything. How do you think that changes the dynamics of somebody's artwork as their own when someone can take a program you created for one of your works and use it as part of their work?

Mixing open source software and art has a huge effect on how you make art. It keeps you on your toes because you realize that once you put something out there, you're basically racing against everyone else to make something worthwhile with it. It also keeps you honest because it means that you can't claim to be better than anyone else because you can see that if you're part of that community that everyone is sharing with each other that you're all very directly standing on the

shoulders of giants. There's a different kind of ego that evolves with open source.

It [also] forces you to innovate all the time because even if you do release something and make something interesting with it before the next person does, you're going to have to only stick with it for a little bit. If you want to stay relevant, you can't just keep using your same tricks over and over. I have some friends who are amazing painters, for example, and they don't share each other some of the details about how they modify their brushes and how they mix their paints and some of that stuff because it's part of what they do and they actually use that to differentiate themselves from other painters. And you don't really have that option with open source software.

You're either part of the movement or you aren't. You can kind of stand on the periphery and use it, but once you get into it, you have to constantly innovate because innovation is the only thing that sets you apart. You have to give up your ego a little bit, and you have to work pretty quickly to keep up with other people.

Do you consider the process as an important part of the work you show? How important is it that people are aware of the work that's behind it?

Yes. For me it's very important. The process is the main thing about the art. If I try to group my projects into one thing, the only idea that's consistent is sharing. There's like no other theme that's common throughout all of them. I think sharing is a process thing. It's not something you always see with the final experience. ... I think I've made a lot of tools that are based off installations and vice versa. Sometimes what I'll do is I'll hack together some new tool or technique ... and I'll share it with people and I'll kind of be in a race with everyone else to try and make something interesting with it and discover and explore what's possible. Then an installation will come out of it, and other people will have installations come out of it ... and for me that process of sharing that tool with people and releasing that openly that's just as much the project itself as the installation I make with it.

To the people engaging with interactive art, a lot of the work is spectacle, or it's playful. How do you feel about that?

I think it's important for art to be appreciated from a lot of different perspectives. The best art is appreciated from the most perspectives. So I don't normally get very excited about making art for one person specifically or for one small group of people. I'm most excited by the things that everyone can find something very different about that relates to them. When I see a kid walk up to something I've had a chance to help with and they get really freaked out and excited, and then when I see someone who's maybe a nerdy programmer walk up and they're like, "How does this work?"

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I get really excited about both those things. ... So ideally, I want to make things that can be appreciated in all those different ways, and I don't see any of those as more or less valid than the others. I think they're just different ways of experiencing the same thing.

What would you suggest for people that are interested in working in this field? Before they've been successful, what are good things to keep in mind?

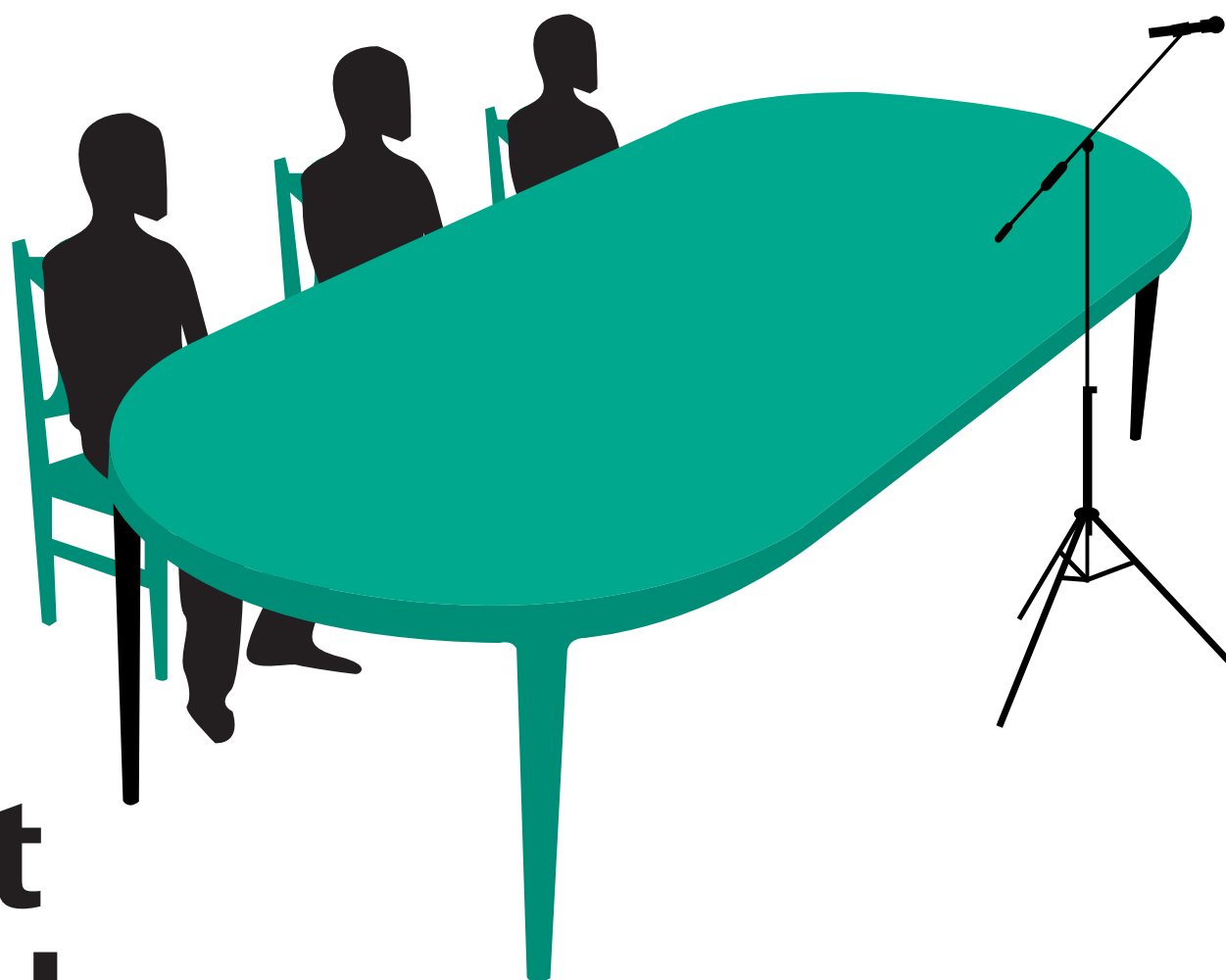
A couple things. If there's something that you want to get better at, it takes a lot of practice. It's the same for every scope. And art's not an exception. It's not like because it's creative expression, you don't have to practice. Another thing I'd say is to find someone they look up to and respect, and make sure to hang out with them and see if you can convince them to let you work with them. That makes a huge difference, and it's probably one of the most important things, because all of the other advice will flow from that kind of relationship. [Also] find the right community that you feel nurtures your passion. And once you have a community that does that, then just follow your passion. Do the thing that you're most excited about all the time.

Just do what you like.

Yeah, do what you like and do it really well. I think that if we had more people who were doing what they like as best as they could, we'd be in a much better situation. There are a lot of external factors as to why people choose certain work. Sometimes it's from cultural factors that are about biases toward their upbringing or gender or economic status or any of those things, but then there's also the big factor of fear. Fear of failure, fear of doing the wrong thing, and I think those are things that anyone can overcome. The other stuff is a lot harder, and that's going to take a lot of cultural change for all of those things, but when it comes to fear of failure and that sort of thing, just practice and follow your passions. Find someone to support you, a community to support you, and anyone can do that.



Kayla Lewis is an MFA candidate in Art and Technology Studies. She also likes to write about technology and find ways for anyone to feel like they can understand it.



A Feast of Words

SAIC Writers Get Experimental with The Dining Room

► Violet Callis

The Dining Room, led by School of the Art Institute of Chicago (SAIC) students Jenny Kim and Andie Meadows, gives participants a chance to share their works-in-progress with an audience. The generative workshops, which typically take place at the founders' apartments, have found a new space at Sullivan Galleries, where they continue to provide an opportunity for students to produce and perform written works.

Meadows, whose practice centers on writing, photography and performance explained that a course she and her roommate took at SAIC, Mark Booth's Cabinet of Curiosities, provided inspiration for the group. "We took the class together," Meadows said, "and Jenny kind of just came home one day and was like, 'I want to do that again, and I want to do it with people in our house.'" Kim, whose main artistic mediums are now writing and performance, expressed how intimidated by the writing department she and Meadows were prior to enrolling in the course. "I think a lot of people don't try to take writing classes for that reason," she explained, "We wanted to bring the atmosphere of that class into this public space, because writing can benefit all mediums."

The Dining Room typically revolves around a series of prompts participants produce during the events. Some cues invite free association, while others test endurance. A recent cue called for

participants to write while holding their breath, pause to breathe, and then continue this process for seven minutes. The prompts can be open-ended (The Amtrak social circle) or contain more specific directives (Write an apology to everyone you've ever had sex with). A collection of these prompts can now be found at thediningroomchicago.tumblr.com, along with material generated during past Dining Room sessions.

Besides inspiring new work, the group also encourages attendees to read unfinished pieces, even (or especially) if they aren't particularly polished. "When people say, 'Oh, I don't want to read it, I don't think it's good,' it's like, that doesn't matter," Kim said. "It's not about if you think it's good or bad; you wrote it three seconds ago." "It's pre-editing, and I think that's really important because then you're at your most vulnerable and you're reading it anyway," Meadows added. "You get critiques in visual arts all the time, and I think it's so easy to get caught up in front of the screen editing something, but then you take it out and perform it for a group and it's completely different. So this is a platform for trying things out."

Kim finds the process of sharing with peers vital to her own artistic practice. "When I have a written piece, I don't consider it fully activated until it's read aloud. I think written pieces always change when you present them in front of an audience," Meadows agreed, "I think writing ought not to be so solitary; you

don't have to hide away in your attic to get your creative writing done. It can be a very productive social activity."

Kim and Meadows plan to produce a set of corresponding books based on the prompts and responses created during the group's meetings. In the meantime, they will continue creating weekly opportunities for students to bring their work public. Meadows said of the shift from the founders' apartment to the galleries, "We really want to play with the space, because it's huge, and our size here is a big limiting factor. And engaging with non-students and people outside of SAIC will be really great, because we don't want it to feel like a class. We want it to be like a voluntary community instead of a class with authority."

The Dining Room encourages participants to treat creative writing as an activity that is both accessible to all and worth sharing. "Maybe you'll write something in your sketchbook randomly while you're having lunch one day," Kim said. "If you don't have a space where you can present it, it most likely stays in your sketchbook forever."



Violet Callis is a student in the Bachelor of Fine Arts in Writing program. Her text art can be found in convenience stores, beaches, and alleyways.

“Writing ought not to be so solitary; you don’t have to hide away in your attic to get your creative writing done. It can be a very productive social activity.”





Brazil on a Plate

Many Cultures Mingle in a Single Side Dish

► Carolina Faller Moura

Over the course of the 2014 World Cup, the Brazilian news website G1 interviewed many foreign visitors asking what surprised them most about the country. “When I got here, I asked myself why everyone put sand on their food. Eventually I tried it and realized it tasted like bacon and started eating it with everything,” said an American tourist.

Farofa, the aforementioned sandy food, is a side dish made by frying a special kind of flour with butter or oil and seasonings. While it may be peculiar to the foreign eye, it is one of the most ubiquitous recipes in Brazil. *Farofa* has numerous regional variations, making its way into everyday meals and special occasions alike.

The most traditional kind of *farofa* is made with flour extracted from *mandioca*, known in English as cassava, manioc or yucca. Tapioca is the most well-known byproduct of *mandioca*, but when this root is transformed into loose, fluffy flour and fried, it becomes one of Brazil’s important national foods, a token of the mixture and miscegenation in Brazilian culture and history.

When the Portuguese arrived in South America more than 500 years ago, they were surprised by what the Tupí-Guaraní indigenous people ate instead of bread: a white flour extracted from a root that resembled wood on the outside. What would later be called *farofa* is said to have been invented by accident when a member of the tribe decided to throw some of the flour on the shell of a roasted turtle he had just eaten. The shell released fat when heated, moistening the flour.

The name in fact has an African origin. According to the 2004 *Enciclopedia Brasileira da Diáspora Africana* (Brazilian Encyclopedia

of the African Diaspora) by Nei Lopes, it derives from the word *falofa*, which in the *quimbundo* dialect referred to a mixture of flour and water or oil made in Angola. Interestingly enough, the Portuguese introduced Brazilian *mandioca* flour into Africa. Then, African slaves brought *farofa* back to Brazil.

Made from a root discovered by the indigenous people, named by the African slaves and further developed with a Portuguese influence, *farofa* has all the main ingredients, simmering together, representing the cultures that became what is modern Brazil. As big as the country is, its regions and states have their own cultures and cuisines, but *farofa* is present in all of them, served alongside other national ubiquities like rice and beans and *feijoada*, a Brazilian bean stew.

In the Northeast, where African-Brazilian culture planted its deepest roots, *farofa* is one of the foods prepared for rituals of Candomblé, a religion derived from African traditions. There, it is usually made with *azeite de dendê*, an amber-colored oil extracted from a palm tree known as *den-dezeiro*. In the Central-West region, *farofa* is often made with *banana-da-terra* (plantains), or with collard greens, to be stuffed in a local fish called *pacu* and then roasted. In the state of Minas Gerais, known for its delicious comfort food, eggs, bacon and sausage are added to the flour. In the South, where Brazilian barbecue originated, a drier version of *farofa* accompanies the meat, and a scoop of potato salad.

The possibilities for *farofa* are endless: Antônio Houaiss, a 20th century Brazilian intellectual and lexicographer, once listed nearly a hundred possible variations of the dish. The common ingredient in all of them is *mandioca*, which Houaiss considered to be the only flour compatible with the recipe. Though small Brazilian

markets in Chicago carry probably only one brand of the product, in Brazil there are infinite options — and some families argue that the flour of one particular city or state is superior to the rest.

Farofa is not always a side dish. Fried chicken removed from its cooking oil and placed directly into a bowl of *farofa* is a traditional road trip or picnic dish. *Farofeiros* are Brazilians who take food — entire meals that include *farofa* — to the beach. The word is sometimes pejorative, but the experience of being one of the *farofeiros* is usually a good one. On a more glamorous note, *farofa* also becomes the most traditional stuffing for roast chicken or turkey during the holiday season. On such occasions, it can gain more refined ingredients such as dried fruit and nuts.

Farofa is a beloved — if understated — staple of Brazilian cuisine. It may go unnoticed most days, taken for granted, or mistaken for sand. But raise the subject among Brazilians and you might hear passionate accounts of family recipes or childhood memories. For those who haven’t tried it, there is always time to discover *farofa*. Anyone can try a recipe at home with flour or visit one of the Brazilian restaurants in Chicago to find this traditional delicacy. The only risk is that you may start to eat it with everything.

Visit fnewsmagazine.com for an exclusive *farofa* recipe.



Carolina Faller Moura is a student from Brazil in the MFA in Writing program. She intends to make a *farofa*-stuffed turkey for Thanksgiving.

Farofa has all the main ingredients, simmering together, representing the cultures that became what is modern Brazil.



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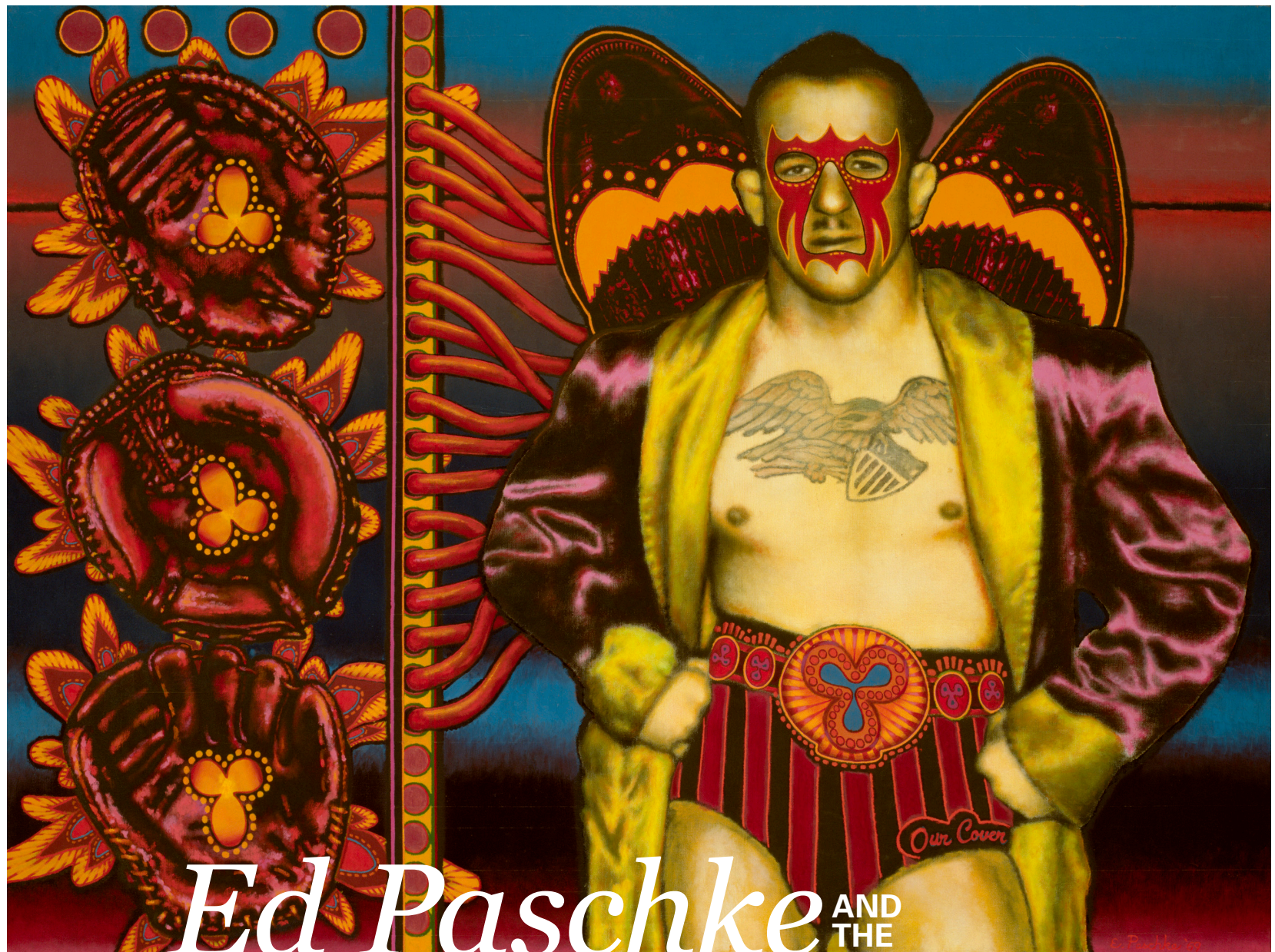
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Ed Paschke AND THE CRAMPS

Mid American Punks!

► Sammi Skolmoski

To elevate the sensory experience of viewing work in the Art Institute of Chicago, we're building a soundtrack for your visit, one piece at a time.

The most satisfying way to engage with art is by devouring it on multiple levels. Of the ways to do so (some more legal than others), the tried and true combination is through the eyes and through the ears, simultaneously. Whether it's the lasting influence of cover art on our relationship to an album, or the fact that soundtracks have become an indispensable aspect of film, music enables us to digest visual art more deeply.

When encountering visual art, then, finding its inherent music becomes our task. This is done through full immersion into what is first seen, followed by careful excavation of what could be seen. Once meaning is extracted, you can get it talking — and when you get it to sing, it's usually humming a tune you already know.

Ed Paschke's *Mid American* is a vibrant painting of a man in athletic attire provoking the viewer, flaunting the social markings (tattoo, silk robe, snazzy shoes) middle-class Americans often enlist to concurrently cover up and exaggerate a middle-class identity. The use of bold, electric colors and the character's imposing position in the foreground of the composition set a tone that is both psychedelic and aggressive. This painting calls for a song with similarly pulsating grittiness and voltage, and the Cramps' "Garbage Man" (*Songs the Lord Taught Us*, 1980) is its perfect aural companion.

The song kicks off with the low rumblings of a garbage truck, and Paschke's man is absolutely the one hopping off this truck. The grinding riff that kicks in rattles this guy's rockabilly wing-tip shoe wings until they start to groove and tap so furiously he all but flies off the canvas.

Paschke's man, our "garbage man," asserts himself, chest tattoo exposed, shouting at the viewer along with Cramps singer Lux Interior, "You ain't no punk, you punk." There is no speaking style more characteristically "middle-American" than a sentence with an improper contraction, an immediate contradiction and a good old-fashioned scolding. The repetition of "Do you understand?" throughout the song is the credo of the man in the painting — someone over-confrontational, with little authority, struggling to find a peon or a punk to exert what little power he has through a repetitious rant or lecture. His scowl bears the self-assured invincibility of a union member.

Members of the middle and working classes often find it hard to separate their social identity from their line of work. Since they handle everyone's trash, they must be trash, according to those who socially rank higher. Similarly, the Cramps, who embodied trashy B-horror style, were written off early on as kitschy, campy, and cartoony — but they were deadly serious. Paschke and the Chicago Imagists, too, embraced low-brow humor and were called low-brow by those who didn't get the joke. Cramps guitarist Poison Ivy Rorschach would have really appreciated the vulgar little mustache and silk robe Paschke painted on his character.

The concept behind *Mid American*

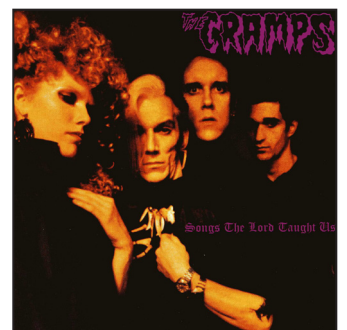
applies to the pre-Cramps lives of Interior and Rorschach — or Erick Purkhiser and Kristy Wallace, two Sacramento college students who moved back to Purkhiser's hometown of Akron, Ohio, and worked in a circuit-board factory until they couldn't take it anymore. The juxtaposition in *Mid American* of baseball gloves with blossoming psychedelia represents what Purkhiser and Wallace's lives might have been had they never escaped Ohio and had only dreamed of life as artists in New York. The desire to flee factory life pushed the duo to New York, where they promptly traded in proverbial baseball gloves for wing-tips, and could truly declare themselves the Cramps! Inventors of psychobilly! Embracers of trash!

The painting captures the peculiar reality that sometimes the necessity to leave a place behind can keep you more strongly tethered to it — as if you owe it something. The Cramps prove that the ways we try to disguise ourselves can sometimes reveal even more truth, just as we see more of Paschke's man through his mask and tattoo. The phrase "Our Cover" is proudly displayed along the hem of his shorts just as Interior and Rorschach expressed themselves through their own over-the-top personas.

Interior sharpens Paschke's character with the line, "One half hillbilly and one half punk ... the hottest thing from the North to come out of the South," landing viewers and listeners right on a mid-American.



Sammi Skolmoski is an MFA candidate in writing. Her stereo goes to 11.



Cramps guitarist Poison Ivy Rorschach would have really appreciated the vulgar little mustache and silk robe Paschke painted on his character.

The Art of Reproduction

How Artists with Children are Changing the Art World

► **Troy Pieper**

"Before I became pregnant I tried to come up with a list of successful women artists who had kids, and I couldn't think of any. That was really scary," said Christa Donner. An artist, parent and instructor at the School of the Art Institute of Chicago (SAIC), she founded Cultural Reproducers (CR) in 2012. It is a collection of resources for artists, designers, writers and curators who are also parents.

Donner believes attitudes about artists having children are changing a bit in people of her generation, and CR is one of a handful of organizations whose work may be the reason. Older, more established people in the art world told her before she had kids that she would have to choose between raising a family or aggressively pursuing a career as a professional artist. Selina Trepp, one of Donner's CR collaborators, was once dropped from representation by a gallery in Switzerland when its owner learned she was pregnant.

She and Trepp won a grant in 2013 from the Propeller Fund, which supports the arts in Chicago, to organize a series of parent-friendly cultural events, like artist talks that include free childcare and are held in the morning. "There's such a divide between programming at institutions for families and that for adults," Donner says. She and Trepp have curated the CR event series to stand, she says, as a model for institutions to rethink their approach to public events and family education.

"When our first child was born, we continued to be culturally active people," says writer Lori Waxman. But children historically have not fit into cultural and social worlds in an obvious way and not been seen as "an appropriate component of the art world. Not to mention it's past their bedtime." An entire generation of women artists, Waxman says, thought they had to make a choice based on this idea. Those who did have children kept that part of their lives separate. Since those earlier days, Donner has learned of many women artists with children who did not out themselves as parents because it had the potential to negatively affect their careers. "That's not the case anymore, but it's not not the case. There are still galleries with no interest in showing work by women with children," says Waxman.

There are a lot of outdated stigmas attached to motherhood in the art world, notes Lise Haller Baggesen. The Chicago-based artist and author's practice

revolves around the "mother-shaped hole in contemporary art discourse." She felt initial pushback from faculty and fellow grad students in the Visual and Critical Studies department at SAIC about her thesis project which eventually became *Motherism*, a book she published earlier this year. Baggesen cites British literary critic Cyril Connolly's famous quote: "There is no more somber enemy of good art than the pram in the hallway." A generation of artists, she says, took a very staunch position on motherhood as destiny, not accepting it as their own. Their legacy persists in comments like artist Tracy Emin's recent statement to *Red* magazine that there are good artists with children: "They're called men."

But there is an even stronger factor in the exclusion of parents from the art world at some levels. "It almost feels like you forfeit your right to being a serious artist. Like you're not committed to the cause because you also want to have kids. Like you can't have it all," Baggesen says. "But these ideas are really outdated clichés that for some reason still thrive in the art world." Trepp calls the cliché a romantic notion of artists as so driven by passion that there is no room in their lives for anything but their practice. "The art world is really stacked against artists with children," says Waxman.

Most residency programs, for instance, specifically exclude children and by extension their artist-parents. "They are built to take you out of the distracting situation of parenthood."

With this in mind a new breed of artists with children, like those involved with CR, are taking a shot at solving the problems they see in contemporary art, as well as looking at them in entirely different ways. Logistically, they are making parenthood a part of their practices. Enemies of Good Art, a group in London, organizes events that adopt activist tactics. In 2011 they organized a flash mob of parent-artists and children at the Tate Modern museum, in which parents took turns working in a pop-up nursery so the rest could enjoy the museum. Actions like these are essentially attempts to make it clear that artists with children are simply not out-of-the-ordinary. "I'm not that interested in children; I'm interested in parents," says Andrea Francke, a Brazilian-born London-based artist who incorporates parenthood into her practice. Her project *Invisible Spaces of Parenthood*, is concerned with "making motherhood normal again."

As a society, believes Francke, people have gotten used to not having contact with children who are not theirs. She



cites signs she has seen on American playgrounds that read, “Adults unaccompanied by children not allowed.” Part of her Invisible Spaces project focuses on the “invisibility of childcare and parenthood structures from non-parents and tries to raise the economical, social and political issues involved,” she says.

“The art world represents a very limited sliver of what life is,” says Trepp, “and art is a way of thinking about those more complex visions.” She is afraid that if artists don’t have a space where they can afford to have children — both financially and socially — then it will leave those artists to be defined by other people in the art world. It is this claiming of space for artists with children that all of these groups and individuals share. Baggesen sees the art world as a place where “we can really have a go at reshaping these clichés.” In image-making the mother is relatively unrepresented in contemporary art, she says. It is the responsibility of artists to be aware of this and to interrogate how roles like parenthood are being encoded in contemporary life.

Broodwork, a Los Angeles-based organization, has made an aggregate of the stories of artists, designers, architects, writers, policy-makers and historians — what collaborators Rebecca Niederlander and Iris Regn call “creative practitioners.” Founded in 2009, their website collects stories that celebrate the interweaving of creative practice and family life and create “a previously unspoken community of practitioners whose work realized an unexpected perspectival shift after becoming parents,” according to their website. “We look at whether people change their ecological perspective, do architects turn to greener materials, does the work change,” says Niederlander “What can creative practices bring to parenting and vice versa?”

She and Regn see being a parent as a profoundly important aspect of being human. Creative practitioners create out of their own experience, and for artists with children being a parent is part of that. “We don’t make art about being parents,” Regn says, “We look at anything that has to do with creative practice and parenthood.” For instance, they have found that parent-artists are in many ways more productive than they were before the birth of their children, because they must work whenever they have the time. “I tell Oscar, my son, he’s the reason I have a career,” quips Francke. “I’ve never been more productive now that I have a kid, because you have to be so strict in your production.”

Broodwork’s practice treats the current moment in creative practice, in the wake of the recent economic downturn, as a

Actions like these are essentially attempts to make it clear that artists with children are simply not out-of-the-ordinary.

position where artists can redefine what it is to be an artist and a parent. “Do we want to be a part of the gallery system, do we want to do it in a different manner, is social practice a way to integrate what we think about the world with what we see is out there in the art world,” says Niederlander. “We’re redefining how we make a career.”

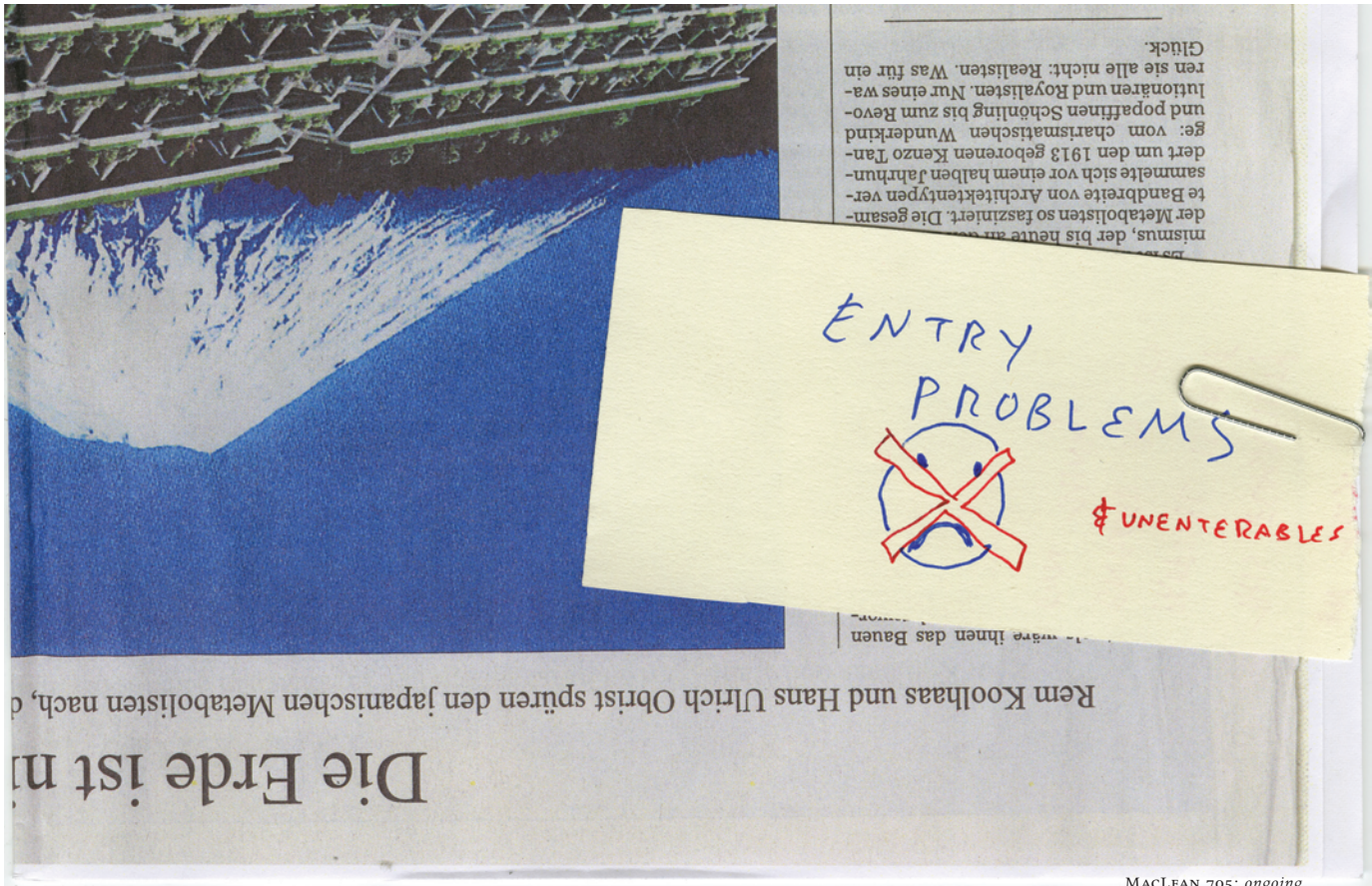
She and Regn feel that parenthood is fertile ground for opportunities to further creative practice. They treat parenthood as a democratic impulse, crossing demographic, economic and cultural lines. Broodwork works toward the treatment of parenthood as something that crosses professions. “If you have to leave early to pick up your kid in the art and design world, it’s frowned upon as meaning you’re not serious about your work,” Regn notes. “I want them to be able to say, ‘I’m

an amazing artist, and I’m leaving early to pick up my kid, and I’m looking forward to it.”

Work still needs to be done at the institutional level, as well, says Donner. When CR’s lecture series concludes, she plans to form a consulting group to help the education departments at museums, for example, use the information CR has collected to find new ways to accommodate artists with children, a significant portion of their audiences. “A lot of people are interested in these models,” says Donner, “and I think institutions are responsible to consider that.”

Waxman asserts that the art world should be set up for artists who are in any situation. If it is not, she says, then it is discriminatory, potentially causing us all to lose out on a great deal of incredible art. It is true that all of these organizations are no more than five years old, perhaps because more artists with children are asking why parenthood should be any different for artists than for parents working in other fields. Artists and groups like Cultural Reproducers are making it clearer each day that having children is not career suicide for creative practitioners. “If you’re a strong artist,” says Waxman, “parenthood is just going to make your work better.”

○
Troy Pieper is a Master of Arts in New Arts Journalism. He has reproduced.



MACLEAN 705: ongoing

Photo *synthesis*





► Patrick Reynolds

We decided to repot the oregano the other day. It had traveled between multiple states and lived in three apartments, and for whatever reason our current home has proven to provide the most optimal level of light for it. The same pot had served as its vessel for well over a year, and its latest placement (at the top of the stairs next to the sink on the countertop to the right) was rapidly straining its limits. The roots had expanded to the clay pot's farthest depths, and when the plant could no longer extend outward, it began to add girth to its existing sprouts. This had proven to be desirable for a while, as we were never without fresh (and fat, fragrant) oregano, and the plant's fullness and vitality were a welcome addition to our kitchen. But as time went on, the oregano's buds began to swell past the point of sustainability and its branches began to fail under their own weight.

Jen first got it somewhere in New York; I want to say the farmer's market in Union Square, but it's difficult to know for sure.

In spite of its recent overextension, the oregano has still served as the golden child among the plants that have moved around with us.

Most of the succulents have either stagnated or died.

Creepy Guy, an *aeonium purpureum*, once resembled a lion with a full mane,

but for some reason (the sun, the winter, the water, the soil) it spent its first several months in Chicago expanding directly upward until its crowning flowers were too small to nourish the rest of the plant. It withered from the bottom up, with its tertiary leaves making final twists and turns toward the fickle sun before giving in, drying up and flaking off.

I brought two plants from my old office: the Julia plant (named after our cleaning lady, who would randomly leave plants on our windowsills after we had closed up the office for the night) and a jade tree. Julia was dying for a while after we left her without water for a couple of weeks last Christmas, but it was difficult to tell because in over a year she never really seemed to change. She's doing fine now, but she has always been low-maintenance. The jade had been struggling since I first brought it home on the subway, wrapped in spare plastic bags, but it wasn't until it arrived in Chicago that its seemingly muscular and calloused base gave way to oversaturation, first slumping and eventually splitting. It had been losing volume steadily for several months, but the sudden confrontation with its agonized death still struck to the heart. We surgically removed a few of its healthiest branches and left them soaking in some water to establish fresh roots, and we repotted those alongside a new bush that Jen got at Home Depot. They seem healthy, but it's tough to tell how well the jade has been adjusting. I imagine it's difficult to find oneself suddenly stripped of everything that defines one's existence.

The narrow shape of the oregano's original pot forced it straight up before its mass started to pull it out horizontally. At its fullest point, it resembled the elegantly intentional tossle of a hot surfer guy haircut. We struggled to remove it without damaging it, but the oregano had grown physically attached to the pot's porous walls. Plant bedsores, I guess.

We cut around its edges and managed to plop it into its new home. The branches, liberated from their months-long suffocation, promptly deflated, splaying out across the ample floor space provided by the fresh soil. It looked like we had killed it.

Our healthy little reminder of the past had been set free, but it was irrevocably changed. We placed it in the same spot on the counter, even though it was taking up much more space. It seemed like the right thing to do, since it was its placement in that new spot that led to the repotting in the first place.

I think the oregano was depressed for a few days as it adjusted to its new surroundings. But it's starting to stand up again now.





26th Annual
Holiday Art Sale

SAIC Ballroom
112 S. Michigan Ave.

Preview Event Thursday November 20 6:00–9:00 p.m.	Public Sales Friday November 21 11:00 a.m.–7:00 p.m.	Saturday November 22 10:00 a.m.–5:00 p.m.
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For tickets to the Preview Event visit
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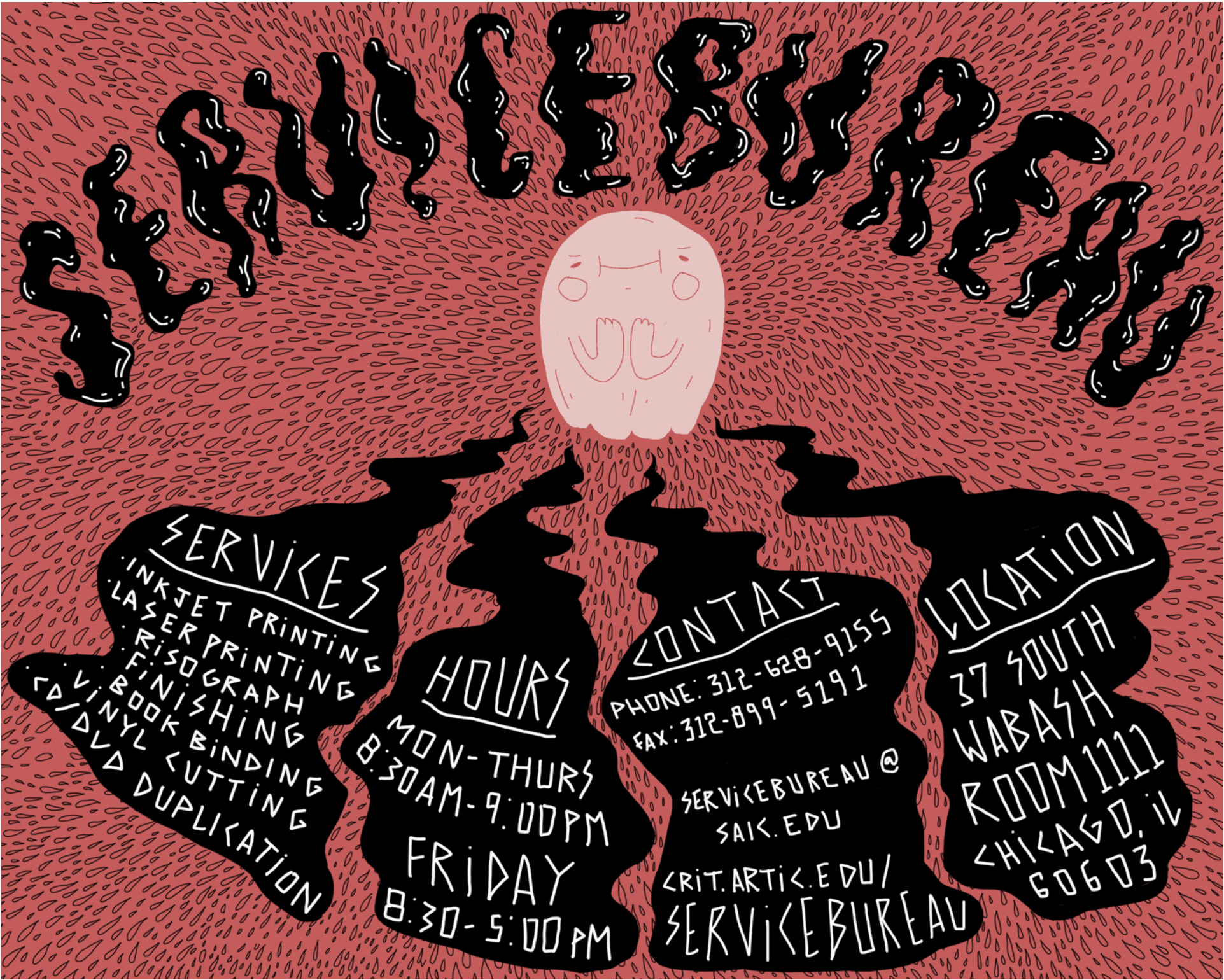


**FALL 2014
UNDERGRADUATE
EXHIBITION**

November 1–14

Reception: October 31, 7:00–9:00 p.m.

Sullivan Galleries
33 S. State St., 7th floor
Tuesday–Saturday, 11:00 a.m.–6:00 p.m.



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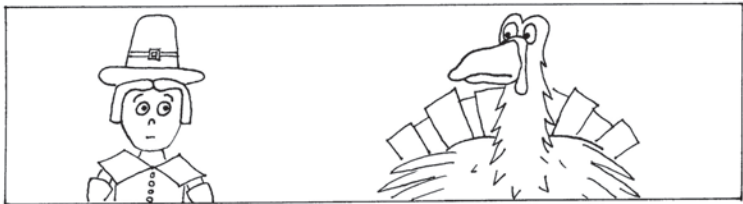
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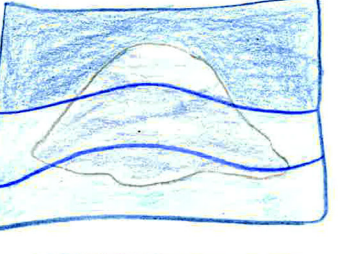
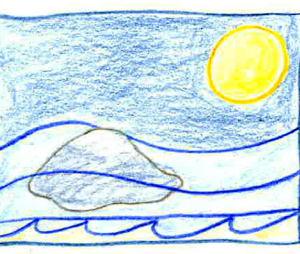
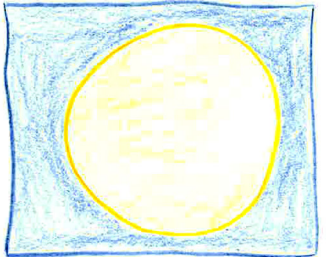


► Zachary Ben Liberman



perfect ! now if i could just figure out how to fit this into my schedule

► Kaitlin Smrcina



Kaitlin Smrcina

► Eric Garcia



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Comic submissions in JPEG, TIFF or PDF format, not smaller than 300dpi, can be sent via email to byazic@artic.edu

Contributors must be students who are currently enrolled at the School of the Art Institute of Chicago.

DOVA-OPC Lecture

Liam Gillick

Mon, Nov 10, 6 pm / Free

*Logan Center Performance Hall
915 E 60th St, The University of Chicago*



Artist Liam Gillick is based in New York. His wide ranging practice, which involves writing, sculpture, film, wall texts, and furniture, has been exhibited at major venues around the world. His retrospective project *Three Perspectives and a short scenario*, was shown at Witte de With, Rotterdam, Kunsthalle Zurich, Kunstverein, München and the MCA, Chicago, 2008-10.

Gillick was selected to represent Germany for the 53rd Venice Biennale. In 2009 MIT Press published a critical reader titled *Meaning Liam Gillick*, edited by Monika Szewczyk, curator of *Szalon* and the Logan Center's visual arts program.

This Lecture is presented in connection with Logan Center Exhibitions' *Szalon*, on view through Nov 23, 2014 at the Logan Center Gallery (915 E 60th St). Taking equal inspiration from the heterogeneous spaces of the studio and the salon, *Szalon* [pron. sha-'lon] creates an idiomatic place where the practice of showing and telling can flourish. Here, art is lived with and worked on, amidst (and sometimes as) conversation, storytelling, wordplay, rehearsal, research, exercises of judgment, and causes for debate.