# newsmagazine



Fnewsmagazine



The Career + Co-op Center

12th Annual

# Co-op Internship Fair

The Cooperative Education Internship Program gives degree-seeking SAIC students the opportunity to explore internships in the arts while earning course credit.

facebook.com/saic.careers twitter.com/saiccareers

saic.edu/careers careers@saic.edu

> Ine Career + Co–op Cente 116 S Michigan Ave, #1400 Chicago, IL 60603

#### Thursday, December 4 3pm—6pm MacLean Ballroom

Participating Co-op employers include:

Bucketfeet

Hedrich Blessing

Gene Siskel Film Center

Taylor Castle, Inc.

**United States Artists** 

Killian Branding

826CHI

National Veterans Art Museum

**Spudnik Press Cooperative** 

Museum of Science and Industry

**Ed Paschke Art Center** 

DuSable Museum of African American History

Art Institute of Chicago: Prints and Drawings

Digital Kitchen

Arts & Business Council of Chicago

Maya Romanoff

Arts Alliance Chicago

Chicago Reader

Sun-Times Media

**Ink Factory** 

V. Mora

Chicago Public Art Group

Havas Worldwide Chicago

Hyde Park Art Center

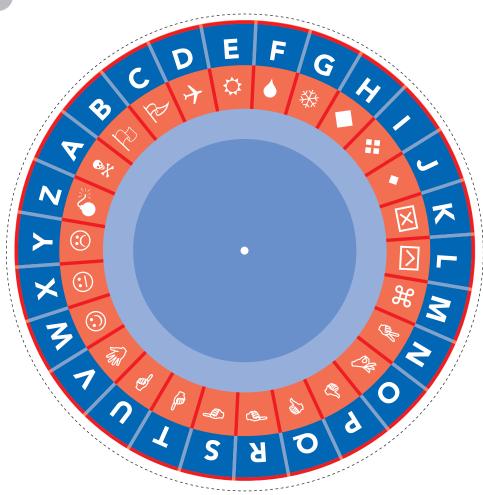
Prepare for a successful interview by joining us at these workshops:

Résumé Workshop: December 2, 2—4pm 116 S. Michigan Ave, Suite 1400

Interviewing Workshop:
December 3, 2—4pm
116 S. Michigan Ave, Suite 1400

To learn more about the Co-op Program, pop in for a Co-op Orientation on November 25th or December 2nd from 12—1pm at the Career + Co-op Center Conference Room #1429.







This month, we have an extremely important message for our readers, but it has been encrypted using some sort of foreign language. Luckily, you can use our handy Super Duper Ring Decoder to decipher the secret and crack the code. All you will need is a simple paper fastener and a pair of scissors. Good luck!

Cover: Sideways by Anna B. Smylie

#### fnewsmagazine since 1984

Managing Editor Troy Douglas Pieper News Editor Megan Byrne Arts Editor Alexia Casanova Multimedia Editor Patrick Reynolds Science and Technology Editor Kayla Lewis Comics Editor Berke Yazicioglu Web Editor Jessica Barrett Sattell

**Art Director** Jordan Whitney Martin Associate Art Director Berke Yazicioglu

Designers Monica Burciaga, Allison O'Flinn,

Megan Pryce, Anna B. Smylie **Ad Manager** Shruti Meno

Webmaster Violet Forest

Staff Writers Rosie Accola, Paula Calvo,

Sophia Hayne, Pablo Lopez

Contributors Margaret Carrigan, Lauren Fulton,

Kimia Maleki, Nola Weber Photographers Kimia Maleki

Comic Artists Eric J. Garcia, Mimi Heldt,

Rae Kim Job, Taylor Lee Turner, Berke Yazicioglu

Editorial Advisor Paul Elitzik

Design Advisor Michael Miner



#### IN THIS ISSUE

#### Shortcuts

#### 05 Imprudence

Potential Penetration and Organic Facials Fanny Newsome

#### 06 Pat's Pix

Cracking the Code Edition Pat Reynolds

#### 06 In Brief

Megan Byrne

#### 07 The Lazy Foodie

Acorn Squash Soup and Vegan Tacos Alexia Casanova

#### O7 Demystifying the Rutabaga

Tips For the Best Root Vegetables Nola Weber

#### 08 5 Questions: Claire Pentecost

An SAIC Faculty Profile Paula Calvo

#### 09 The Student Handbook to Critique Culture

A DIY Booklet for Surviving SAIC Crit Week Megan Byrne

#### Arts

#### **Return to Twin Peaks**

The Fate of David Lynch's Third Season Rosie Accola

#### 12 All the Art World is a Stage

Sarah Thornton at the MCA Margaret Carrigan

#### Vampires, Vegas and Valor

An Interview With Filmmaker Ana Lily Amapour Allison O'Flinn

#### Inquiries

#### 15 Ayotzinapa

A Tribute to 43 Missing Mexican Students Alexia Casanova

#### 16 A Hudred Rubies

The Spiritual Role of the Pomegranate Kimia Maleki

#### 18 Art and Anything Else

Does a Pairing With Science Really Work? Sophia Barr Hayne

#### Writing the Future Wrong

Sci-fi Author William Gibson and the Success of His Failures Kayla Lewis

#### 21 On the Paper Trail of Hans Ulrich Obrist

A Little-known Archive at SAIC Lauren Fulton

#### 22 Infographic Literacy

Telling Stories With Raw Data Jessica Barrett Sattell

#### 25 Coding

A Literary History Troy Douglas Pieper

#### Commentary

#### 26 Everlasting Art

Storytelling Straddles Activism and Entertainment Alexia Casanova

#### Why We Should All Hate Bill Maher

Racial Biases Continue to Derail Public Discourse Megan Byrne

#### The Dearth of Designer Diversity

Design Professionals Discuss Ethnicities in the Industry Paula Calvo

#### Comics

#### 31 Sin and Comic

F News Comics





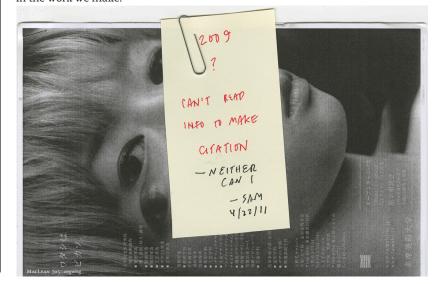
The whole of communication is based on symbols. Speech transforms the words in our minds into communication. We give meaning to visual marks so we can write those words. In all art and in any text, meaning is encoded in symbols. This month's issue of F Newsmagazine is a discussion, a collection of discourse around codes, coding, and code-breaking.

Read the art speak dictionary that designers Megan Pryce and Allison O'Flynn put together, along with a madlib. Arts Editor Alexia Cassanova unpacks the art of storytelling and the tales in which, sometimes, the meaning of life is encoded. Staff Writer Rosie Accola investigates what a third season of Twin Peaks means for its legacy, and the problematic ethnic make-up of the design industry in Chicago is examined by Staff Writer Paula Calvo. Sophia Hayne looks at art and science to take a stab at what "interdisciplinary" really means.

Our designers were influenced this month by Swiss Style, a mid-Twentieth Century aesthetic emphasizing cleanliness, readability, and objectivity. Easy to decode. This month's cover reflects the true subjectivity in scientific studies that purport to break the code of our very psyches.

When even the movements of our bodies can be code for attraction or repulsion, admiration or disrespect, it is worth scrutinizing the role that codes play in our lives and in the work we make.





#### WEB EXCLUSIVES

#### December 2014

#### Alexter: Boys' Love and The Hong Kong Umbrella Revolution

Maud Lavin and Xiaorui Zhu examine how the leadership of two student activists are inspiring fans to craft male-male romance stories that also address the urgency of the protest movement.

#### **INsite by Luftwerk**

Managing Editor Troy Pieper reviews the Chicago-based artists' recent light and sound installation at Mies van der Rohe's Farnsworth House.

#### **Patti Smith Conjures The Dead**

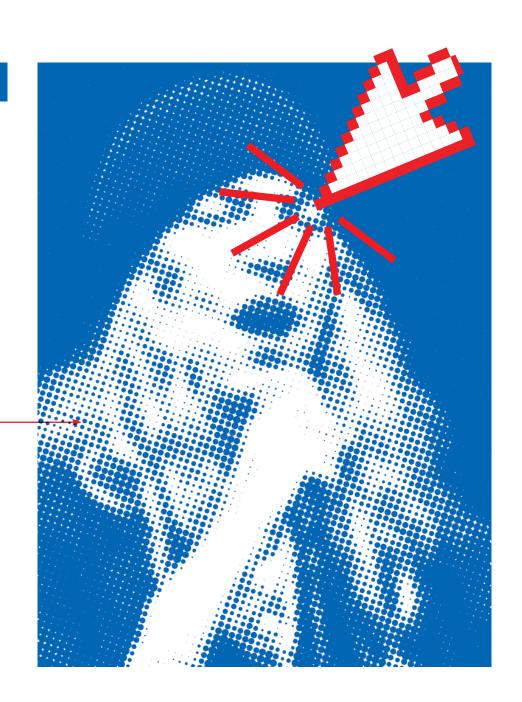
Tom Hack describes his recent encounter with the artistic legend and shares his thoughts on her extensive career.

#### Colleen Plumb's Elephant on the Wall

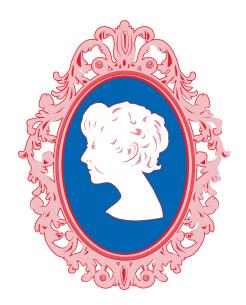
Paula Calvo reports on how the Chicago artist's "Thirty Times A Minute" is bringing guerrilla video installation to city streets, and meeting resistance in the process.

#### Foxygen's "...And Star Power"

Ada Wolin reviews the new album from the Los Angeles-based duo, noting that its 81-minute play time and range of experimental sound is not for the fairweather fan.







# Imprudence

#### An SAIC Relationship Advice Column

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

This Month: Potential Penetration and Organic Facials

This month, Fanny asked budding film director/writer Ana Lily Amirpour to help the sexually struggling.

#### Dear Fanny,

My boyfriend and I have been dating for almost three years. It wasn't serious at first, but now we're planning on moving in together. That's a good thing! I'm really into him and love his family. The problem is, I think he might be interested in a girl from his class. He talks about her all the time, chooses to work with her on group projects, and sometimes even texts her. He says that it's all class-related, but I'm not entirely sure. I don't want to snoop on his cell phone but I'm having serious jealousy issues and I don't want them to affect our future. Should I just cool it, or should I bring it up to him casually?

–Trouble In Paradise

#### Dear Trouble,

Jealousy within a romantic relationship is uniquely destructive. It takes over your mind, magnifies your insecurities and makes you do things outside of your normal emotional behavior. Now I'm jealous you have a boyfriend whose phone is worth looking through.

There could be some sexual tension between your boyfriend and his classmate that you are picking up on, or he may have just found a new friend. I advise that you to hide your jealousy deep, deep down in an emotional cave. The same cave where you keep memories like the time you scraped your boyfriend's dick with your braces, your first sexy dream about your dad, the time you bought a Train album, and so on. Try not to obsess over this female classmate. Instead, use this as an opportunity to build your inner confidence.

If they get matching Patrick Swayze tattoos, broach the issue calmly and with purpose. Listen to his response, trust your instincts and move forward.

#### Dear Fanny

My boyfriend is a wonderful man, and I think I'm falling in love with him. However, when we engage in intercourse he enjoys...finishing on my face. Participating in this type of act makes me feel like I'm doing a disservice to my gender, or adhering to some demeaning porn-like fantasy. Again, I think I'm falling in love with him, and I want to be open and try new things, but I'm conflicted. What should I do?

-Don't Want the Facts All Over My Face

#### Ana Lily Amirpour:

You're not having sex to service your gender. That's not the point of sex. Forget that. Put that in a fucking box and mail it off to wherever it needs to go. The real question has nothing to do with your gender. It seems that you just don't like it. There's no point in trying to figure out the reason you don't like it — whether it's your views on gender politics or porn. So really, you just need to say, "I don't like that." Or put everything aside and learn to like it. I mean, do you like it when he finishes on your face and then feel guilty afterward because you liked it? Or do you really not like it. That's the question. Sometimes the things you feel guilty for liking are the best things. Even guilty thoughts can be an aphrodisiac.

When you peel back the layers, we're all freaks, weirdos, and full of secrets. The best part about falling in love is that you get the chance to peel back some layers of yourself and your partner and get freaky.

I really had a sexual renaissance with the last person I was with. I was doing stuff that I would have said no to two years ago. But with this man, I was doing all this crazy shit. And I was initiating it and pushing for it. One of the things I said during sex was literally "cum in my hair." Afterwards, I thought, "Oh my god. Did I fucking just say that? Why did I say that?" But in that moment, I did, and he did. And I liked it.

We are animals. Fucking let it be freaky. It can be sweet too. When I unlocked my sexual corridor, it was medieval. Like Game of Thrones shit.

Again, the question at the core of this is whether or not you like it. If you don't, stop fucking doing it.

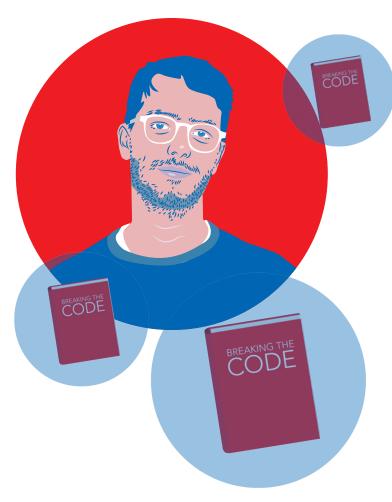
Ana Lily Amirpour Writer and Director of "A Girl Who Walks Home Alone at Night." See FNews' interview with her on pg. 13.



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

Codes: How do they work? It seems that these days we are surrounded by more codes than ever. Cheat codes, coupon codes, The DaVinci Code, bro code, Source Code (the shitty 2011 Jake Gyllenhaal film). There's so many codes that sometimes it seems impossible to keep them all straight.

Lucky for us, the variety of codes waiting to be solved have given way to a seemingly endless number of books sharing the same idio(ma)tic title: Cracking the Code. This month, I have taken the liberty of selecting the four best books to help you crack all of those codes that have been plaguing your life. The following pix promise to leave you feeling just like Russell Crowe in A Beautiful Mind, except without the crippling anxiety and mental illness. And in case you don't trust me\*, I have taken the liberty of including some of the best Amazon reviews for each selection.

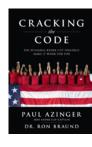
\*I haven't read any of these books.



#### Cracking the Code, 3rd Edition

(no author listed)

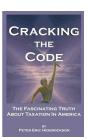
This book does not have any author listed, and it is no longer available to purchase new (used copies start at \$274.10). It also lacks a plot synopsis or any other sort of explanatory information. Luckily, a review from Amazon user Sandy helps us crack the code of what exactly Cracking the Code is about: "I bought this book for my son and never read it myself. I can not recomend [sic] the book because I did not read it. I neither like or dislike the book for this reason. My son seemed to like the subjects of the book. [3 stars]"



#### Cracking the Code: The Winning Ryder Cup Strategy: Make It Work for You

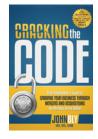
by Paul Azinger and Dr. Ron Braund

A book with so much code-cracking, it needed not one, but two subtitles. I actually feel kind of bad mocking this book, because its author (2008 Ryder Cup captain Paul Azinger) has led a long and successful athletic career and also overcame a battle with Hodgkins Lymphoma. That, and the book has actually received fairly positive critical praise. So I can suggest this one to all the dads out there who want to crack codes while they crack into a Bud Light on Sunday and watch the PGA.



#### Cracking the Code: The Fascinating Truth About Taxation in America by Peter Eric Hendrickson

This book apparently digs deep into U.S. tax code in an attempt to help you better understand what you really owe the government (or, why you shouldn't have to pay a bunch of the taxes that you have been paying, you sucker!) In one particularly unbiased review, customer Brian Harris notes, "Absolutely Fascinating, worth 10,000 times the price ... The book is a masterpiece that will transform your life in a very positive, empowering way, if you read it, understand it, and uphold the law. Read the book, uphold the law, and thus do your part to restore America to the path to greatness that the Founders provided by upholding those laws that are still alive and well today." Unfortunately for author Peter Hendrickson, his own attempts to apply his writing to real-life tax payments resulted in ten felony tax crime convictions in 2009 and, subsequently, two years in prison.



# Cracking The Code: An Entrepreneur's Guide to Growing Your Business Through Mergers And Acquisitions For Pennies On The Dollar by John Bly

If you're anything like me, you have been trying for years to figure out the best strategy to incorporate mergers and acquisitions into your business model without breaking the bank. Well now, thanks to author John Bly, the founding partner of Charlotte-based LB&A, Certified Public Accountants PLLC, your troubles are over! And if you don't believe me, just look at the Amazon reviews. User DF raves, "The book is OK — I suppose. I personally dislike books where the author plugs his service, company website, business or whatever but rather than focus on the subject matter in the book, which is exactly what this book does."



## in brief

#### ▶ by Megan Byrne

#### Unitentionally Unconstitutional?

The Supreme Court that it will consider King v Burwell, a lawsuit challenging the Affordable Care Act, also known as Obamacare. The Court already upheld the health insurance reform in a challenge to the act two years ago. This new challenge claims that the language of the act allows federal subsidies only to people in

the fourteen states which have established their own health exchanges. Eliminating the federal subsidies would make health insurance unaffordable for thousands of people in the 36 states, including Illinois, which have not set up their own exchanges. The act allows lower- and middle-class Americans access to affordable health insurance on the condition that the state in which they live has established a proper way for them to obtain this insurance through state administrations. The challenging suit states that only 14 of the 51 states have created these exchanges and challenges the fundamental language of the law, declaring that the states that opted out of the Affordable Care Act are allowed to have the same tax withholding benefits as states that did not.

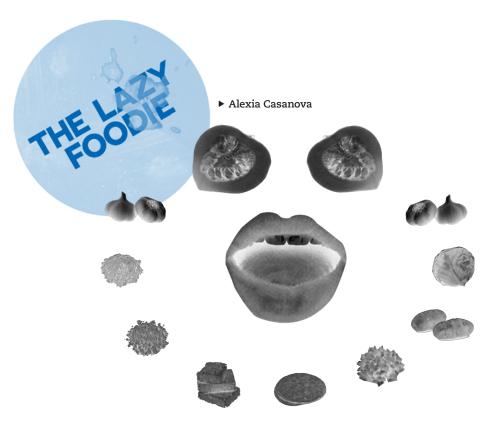
#### **An Artist Who Hates Pipelines**

Canadian artist Peter von Tiesenhausen has copyrighted his land as a work of art. The artist based in Demmitt, Alberta, has covered his land with his artwork. Aside from his artistic intentions, Tiesenhausen has been keeping large oil companies from extending a natural-gas pipeline across his land. In spite of being offered huge amounts of money, Tiesenhausen still refused and the representatives from the oil companies were stunned. Further harassment led Tiesenhausen to charge them \$500 per hour to meet with him. He told Vice this kept his meetings short so that he could focus on his studio practice.



06 **fnewsmagazine.com** 





#### Acorn Squash Soup (Vegan)

Soup requires little effort and money. Although it takes about an hour, it doesn't need you to stand by the stove the entire time, so you can actually do work as it cooks, or just be true to your lazy self and do absolutely nothing.

Ingredients:

Acorn squash

Chicken or vegetable bouillon cube

- ı tablespoon of cinnamon spice\*
- 1 tablespoon of coriander\*
- 2 cloves of garlic \*
- \*If you are lazy you can drop these and it will still be edible.

#### Hassle:

Okay lazy pants, what you want to do is cut that acorn squash in half (I would also advise washing it beforehand because an ebola-infected goat may have licked it). Then lay both halves down on their open side in a baking tray filled with about one inch of water. Put the tray in an oven (if you don't have one of those, go on Grubhub and order takeaway) at 400 degrees and let it all cook for 45 minutes.

Once this is done, take the squash out (Careful! Don't burn those little hands), scoop the flesh of the acorn out and leave it aside in a bowl. In a saucepan, get water to a boiling point, add a chicken or vegetable stock cube and simmer until it dissolves.

Grab a pot (we are talking about a cooking implement here — let's not get confused), put the acorn squash in it and add your stock gradually plus the garlic, coriander and cinnamon spice. Let it simmer for about 15 minutes on low heat. Put the whole thing in a blender and press the button that says "puree" (you can pick liquefy if you are aiming for a warm squash smoothie). You are done. Pour it in a bowl and enjoy with toasts, or just eat it out that blender while watching crap on the World Wide Web.

#### Red Cabbage & Potato Tacos (Vegan)

Red cabbage is awesome. You can eat it but you can also make a tie-dyed tee-shirt with its juice.

Ingredients:

- ¼ of a red cabbage
- 3 potatoes
- Corn tortillas
- 2 cloves of garlic\*
- 1 tablespoon of cumin\*
- Salsa roja\*
- \*If you are lazy you can drop these and it will still be edible.

#### Hassle:

Cut the red cabbage in thin strips (FYI, that's called julienning, you ignorant twat), and leave them aside for now. Bring hot water to a boil, and put the potatoes to cook until you can easily fork them through. This should take 20 minutes. Feel free to take photos of the red cabbage and upload them on Instagram as you pretend to be an accomplished cook. I like to use the Brannan filter; it makes that purple tint look very regal.

All right, potatoes are ready! Take them out of the boiling water and cut them in little cubes. Put them together with the red cabbage strips in a shallow pan with a little bit of olive oil, the garlic and the cumin. Fry gently for about 5 minutes. Serve with warm corn tortillas and salsa roja. Check how many "likes" you have gathered in the past 10 minutes instead of actually enjoying that delicious grub you just made.



Alexia Casanova is authentically French. She can't quote Proust but she knows chicken and waffle is bananas and deep fried chocolate bars belong in hell.

#### Demystifying the Rutabaga

#### ▶ Nola Weber

Early winter is a trying time for grocery trips, and a trying time as well for hauling two weeks' worth of food onto a soggy CTA train. November through March can also prove hit-or-miss for fresh produce (as it should, given that apples, root vegetables, honey and cured meats are the only items close to local anymore). Yet the forced seclusion of winter offers a great time to acquaint your kitchen with the produce aisle. What are those dull, knobby, hairy-looking vegetables routinely bypassed for more familiar carrots and potatoes. How do they taste, and what do you do with them? Meet squash, turnips, rutabaga, celeriac and parsnips — they're here to make your Chicago winter that much more bearable, or at least a bit more nutritious.

The breadth of winter squash varieties that surface around this time of year might call for a bit of guidance. Greenish acorn squash has a maple-like sweetness and slightly watery flesh. It tastes especially delicious prepared with warm spices, like cinnamon or nutmeg. The more popular, mild-flavored butternut squash is great for roasting with other vegetables. The alternative delicata squash — a small, oblong, yellow, and green striped member of the fall cornucopia — works equally well, and can be eaten without peeling. Kabocha squash, which are round, bluish and slightly squat, have such sweet and starchy flesh that they can be halved, roasted, scooped, and mashed much like a potato. Mashed kabocha can be mixed with olive oil, parmesan cheese, and a minced, sautéed shallot or two.

When it comes to enjoying smaller root vegetables, variety is key. Turnips, which look like white orbs with purple tops that often take up shop by the potatoes — have a reputation for blandness that I won't argue. Their texture and flavor recalls a slightly cabbage-y potato, albeit a bit less starchy. Turnips play well with potatoes and can typically substitute up to half the weight of most potato-based dishes, such as gratins. These rules apply also to rutabagas, which look like yellow, larger, hairier turnips, and taste much more sweet, like a cross between a potato, a carrot, and broccoli stems.

You might also wonder what a parsnip is. These roots look like large, tapered, cream-colored carrots, and possess a similar taste. In fact, the parsnip offers a more concentrated hint of fragrant carrot flavor than the orange roots themselves, though earthier and less sweet. Like most other roots, parsnips are delicious when mashed with potatoes, or roasted with minimal seasonings as a side dish. Their assertive flavor ensures that a few parsnips go a long way.

Most importantly root vegetables are inexpensive. In smaller neighborhood markets, I rarely pass turnips, beets or rutabagas selling for more than a dollar a pound. To prepare root vegetables, remove any edges or stems, chop into half-inch pieces, and toss in a bowl with a tablespoon or two of olive oil plus a few shakes each of salt and pepper. Transfer to a casserole dish or cast iron skillet and roast at 400 degrees for roughly 30 minutes, turning once, or until soft and browned at the edges.

Roasted vegetables are incredibly filling and versatile: use them to top green salads or grains, stuff them in a burrito or wrap, or enjoy them as is with your favorite balsamic or tahini-based salad dressing. Nothing keeps an encroaching polar vortex at bay than a pantry shelf full of hardy, diverse and long lasting roots.

#### SpaceShipTwo Crashes



resulting in the crash. The CEO of Virgin Galactic, George Whitesides, was quoted as saying, "We are going to be supporting the investigation as we figure out what happened today, and we're going to get through it. The future rests, in many ways, on hard days like this... the folks who have been working so hard on them to understand this and to move forward, which is what we'll do." The company has no plans to cancel the program and has sold more than 700 space flight tickets at a rate of \$250,000 per passenger.

#### **Ferguson Makes Demands**

In August, an unarmed Michael Brown was shot by Darren Wilson, a white police officer, in Ferguson, Missouri. While the nation waits for the grand jury to announce its decision on whether to indict the officer, the public remembers the videos and photographs of police officers in riot gear, citizens being hit by rubber bullets and canisters of tear gas, and — most powefully — lines of citizens holding their hands above their heads to signal the message, "Don't Shoot."

Civil rights activists in the Don't Shoot Coalition released a list of demands for police. They asked for 48-hours notice before the decision is announced, urged that police not use crowd control equiptment or overreact to minor law breaking, or disrupt cell-phone communication and interfere with media and legal observers, or make preventive arrests. There has been no word whether these demands will be met or a compromise will be made with community leaders.





## Claire Pentecost

5 Questions profiles SAIC students and faculty at work, in the school, and beyond. This month, F Newsmagazine spoke with Claire Pentecost, an artist, writer, and professor of photography at the School of the Art Institute of Chicago. Her interdisciplinary practice interrogates institutional structures that order knowledge.

▶ Paula Calvo



#### What is your background?

I grew up in Atlanta, where race was a pervasive but sublimated issue until the resistance struggles that began before my childhood. By the time I went to high school, the civil rights movement was beginning to be historicized. It was a powerful part of my education, teaching me that injustice could be challenged and altered. I went to a Christian school from kindergarten until college. I am not an adherent of any religion, but the teachings of Jesus still inform my moral psychology: I still believe that every human deserves respect, the "bad" are only fallen, that I can't do much better than hanging out with the people marginalized by society. I've always expanded my experience through books and I owe that proclivity to my book-loving family. I spent a lot of time at my grandparents' farm wandering in unstructured time, living a fantasy of nature that I've spent years trying to untangle through my

#### What themes do you explore in your work?

The heart of my work is learning, arranging encounters with aspects of reality yet unknown to me. I am interested in whatever constitutes knowledge, how we change when we learn, how we often have to give something up to accept new information or resolve old and new contradictions. The long arc of my efforts as an artist and writer is guided mostly by the question of how the human configures itself in the intricate mesh that constitutes life in all its diversity. For the last 15 years this large question has been mostly focused on how we feed ourselves, a very complex matter that touches almost everything else we do.

#### What are you working on right now?

I've had a lot of opportunities to travel. For instance, this summer I went to Mongolia to make a work for the 3rd Mongolian Land Art Biennial. But right now I am thinking most about further developing a more locally grounded practice in Chicago. For several years I have explored with other artists and writers my surroundings by creating field trips, interviews, walks, and talks. This approach is a sort of microcosmic response to the understanding that I live in a place, a place called Earth, a place dramatically shaped by human activity but still ruled by the complex interactions of a vast system. I am fascinated by the singularity of our atmosphere, which was created by evolving life, which in turn made more life possible. The more I learn about the integrated planetary system that captures energy from a star and recycles its own waste, the more astonished I become that such a miracle could exist. More specifically I am making work for two Chicago shows opening in January, one at the DePaul Museum and the other at the Logan Center. I am also writing a book.

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

The privileges of being an artist in our society are nearly unique. Every day we get to ask ourselves what we really care about. How do we want to spend our finite vitality in this life? And we get to answer those questions in ways of our own devising, without resorting to available scripts, most of which cramp the spirit, dull the mind, degrade the idea of work. SAIC is an extraordinary place because the school exists to help artists experiment with ways to understand these questions, and it doesn't enforce a standard set of answers. Today we are living under conditions of calamitous changes that demand our lively participation. I feel that the mission of the school is not so much to prepare students for the world that already disastrously exists, but rather prepare artists to take part in a world that is coming into being. That said, two facts about SAIC keep me awake at night: 1. students are paying enormous sums to be here, many setting up a future of debt peonage; and 2. there is a two-tiered system of employment in which fulltime faculty are paid decently and equally talented and hard-working part-time faculty are shamefully underpaid. These two conditions are not a feature of SAIC alone, they are a scandal endemic to higher education in the USA.

#### Where do you like to go in Chicago?

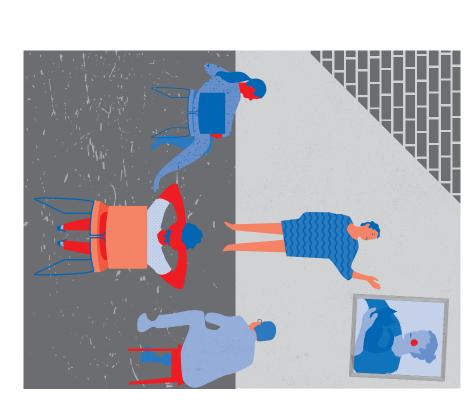
In Chicago I like to go home. And to my studio. I am also quite happy to go to my job. I like to go walking almost anywhere, but especially to explore infrastructure like canals, rivers, ports, inter-modal transport zones, urban farms, drainage and sewer systems, bridges. My favorite view in Chicago is looking north from the Kinzie Street bridge. I love the lake but I rarely go there, because I think I don't have time. But that is surely a state of mind.

#### 0

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



photos courtesy of Claire Pentecost 08 fnewsmagazine.com



In situation:
The universality of your aesthetic teeters on a fine line between design and kitsch.

1. The quality or state of being universal, universal comprehensiveness in range

and surveying.

In situation:
I'm in a sort of transitory
state between researching

Tending to pass away, not persistent, of brief duration.

In situation:

I am a very metaphysical performer in that most of my pieces are seamlessly interspersed within the reality of my day to Translation:
That felted object
you're touching is made
out of my hair.

The temporal structure of the object comments on a Duchampian influence.

This is just something you found in a dumpster.

Transitory

Highly abstract.

very important aspect of the educational system at SAIC. Knowing how to give constructive and critical

1. The act of deciphering and comprehending.

Critique culture is a constructive manner. 1. Feedback in a

Analysis You copied.

the point yet obscure is an art form in itself. Use this pocket dictionary in your next critique to decode

In my analysis of your piece, I found the vibrant palette to be a commentary on your animated self expression.

1. Of, relating to, or consisting of ideas.

The deconstruction of function reestablishes the

Intangible

angible quality of the object.

feedback in a manner which is polite yet firm, to

In situation:

work in organic materials.

Metaphysical

1. Of or relating to time as opposed to eternity, of or relating to earthly life.

Relating to living matter.

I googled the history of sandwiches.

dietary consumption inspired me to research the chronicle of gastronomy.

The materiality of human

spent last night on

1. The quality or state of being physical.

I was unable to fully articulate my ideas for this critique as I had a lot of networking responsibilities.

facebook and binge watching Gilmore Girls. You better document this for your Behance before it melts. <u> Femporal</u>

Organic

The transient quality of the piece will make it hard to archive. In situation:
My visceral response
to the piece is that of innate aversion

emotions and not from logic or reason.

1. Not lasting long, staying somewhere only a short time. Translation: Your work is boring.

Translation: I didn't make anything for this critique.

The cultivation of productive relationships for employment or business.

adj.

Transient

Materiality

In situation

Networking

Translation: My life is a performance

Translation:
I have no idea what to make next.

The exchange of information or services among individuals, groups, or institutions; specifically:

The aesthetic quality of the piece is a direct translation of the conceptual aspects

1. The action of taking something for one's own use, typically without the owner's permission.

Translation:
I like to draw pictures of my cat.

Of or relating to art or beauty.

Appropriation

Aesthetic

You're cute.

My work is very conceptual as my pieces often deal with the ephemerality of intangible memories related to my feline companion.

The fact that the object no longer functions makes it art.

Not made of physical substance, not able to be touched.

 Lasting a very short time. <u>Ephemeral</u> My work is intangible as it only exists within the transient state of my subconscious.

In situation:
The lack of auditory comprehension in the 1. Of, relating to, or experienced through hearing. Why didn't you add sound to your video? film seems obtuse. analysis of philosophical and literary language that emphasizes the internal workings of language and conceptual systems, the relational quality of meaning and the resumptions in untility in the relational quality of meaning and the resumptions in the resumptions in the resumptions. 1. The things that are held or included in something. Deconstruction Content assumptions implicit in forms of expression. A method of critical what you are saying about it /our work doesn't represent wershadowed by the form. ent of the work is In situation:
The ephemeral quality
of ketchup makes it an
interesting material choice
for your paintings. She makes sculptures of her crush's face out of bubblegum and hides them in her closet. The ethereal aspects of her work consist of creating idealized shrines made out of chewing gum of her unsuspecting beloved. Of or relating to the regions beyond the earth, lacking material substance. Your paintings made out of ketchup are going to rot. Ethereal

Your work is very affected. I would be curious to know which artists you find inspiration from. 1. Pretentious, influenced Translation: I made something. which derive from my interest in process. In situation:
This work is an appropriation of Georgia O'Keeffe's Music,
Pink and Blue No. 2. This is a photograph of my lady parts.



٤

2

layout

fo**l**d

(adjective)

\_the tension of the piece and encourages the audience to think about their own

and the how they

(plural noun)

(adjective)

\_, I confront the

and uncomfortable. The choice of

(object plural)

onto flat\_

Instructions:

entire story (if you do, it'll lessen the fun).

words without reading the

STUDENT

cut at the arrow.

pop it out

1. Fill in the

2. Take yourself

seriously.

2. Transforming recycled inoun, something you would find in the trash) (adjective) purpose to my artistic process. By showcasing my work in (public space)

\_, instead of a gallery, I invite ", (a type of art object) has given new (plural noun) on the piece. I hope my work forces critical view on what is considered people to sit, stand, even\_

evolve into actions, and and the power of times we now live in. As our world changes, so do our\_ (plural noun) . Experience is mediated by . The spaces around\_ and (adverb)

(noun) . My art seeks to (event) it through performative recreations of and (plural noun) 3. I explore the boundaries between\_ through which we perceive our\_ that mediation; in fact, to\_ art must respond to this\_ the actions return to

crit-lib out loud with friends when finished.

3. Read the full

CRITIQUE

so there is a slit in the middle

HANDBOOK

# SEE DAVID BOWIE IS FOR \$15

Student special! (Regular price \$25) Tue-Fri, 10 am-4 pm One per student with ID Walk ups only

mcachicago.org/bowie Tickets on sale now Closes Jan 4

Museum of Contemporary Art Chicago



Exhibition organized by the Victoria and Albert

LOUIS VUITTON

THOMPSON

Sound experience by **✓** SENNHEISER

David Bowie, 1973. Photo: Masayoshi Sukita. © Sukita/The David Bowie Archive

### Return to

The Fate of David Lynch's Third Season

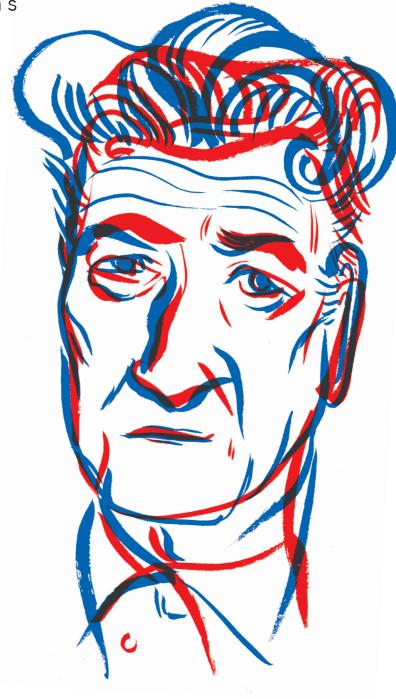
#### ▶ Rosie Accola

In October, David Lynch aficionados and knitwear devotees everywhere rejoiced as Showtime announced its plan to revive the beloved cult hit Twin Peaks for a third season. Despite co-creator and director David Lynch's staunch refusal to do so in the past, he has signed on to direct all nine episodes of the new season. Series creator Mark Frost has also signed on to write and produce each episode. Several of the show's original actors have confirmed that they would be reprising their roles, including the Kyle MacLachlan as the much-loved Special Agent Dale Cooper, as well as Madchen Amick as Shelley Johnson. They are scheduled to start filming in early 2015 with the show airing on Showtime in 2016.

The third season will take place in the present day exactly 25 years after the point at which the second season left off. This has fans speculating whether they will finally receive answers to the questions they have had for 25 years, or whether Frost and Lynch will keep them waiting even longer. The fervor that persists in the Twin Peaks fan base is what makes the show a good bet for Showtime, but one has to wonder whether Lynch will be able to produce something that can withstand the weight of a quarter century's worth of expectations. Whenever a film or television series is remade or revitalized, comparison to the original is inevitable. Twin Peaks fans have had decades to allow their expectations for a remake to build, and some will undoubtedly find problems with the new season no matter how flawlessly Lynch and Frost manage to

Nowadays there are endless tributes to the show scattered throughout popular culture. The band Bastille has a song called "Laura Palmer," Tigers Jaw used the "Welcome to Twin Peaks" sign as a logo on their band shirts in 2012. If you so desire, you can purchase tickets online to the "Twin Peaks festival" in North Bend Washington, to see where the show was filmed.

Part of what makes Twin Peaks so special is contemporary culture's inability to replicate it in the first place. The eerie secluded allure of the Pacific Northwest, coupled with a haunting jazz soundtrack, created an aesthetic all its own. As a writer, Frost allowed the first season to be propelled by a singular question: "Who killed Laura Palmer?" using it as a touchstone within the plot whenever the owls were not what they seemed. Every aspect of the show works together so seamlessly, from the cinematography to the knit wear-laden wardrobes, that it seems nearly impossible to recreate.



When Twin Peaks went off the air in 1992, no new sub-genre of art house crime dramas sprang up to capitalize on its cult following. So the fact that there is little basis for comparison between Twin Peaks and other shows (Netflix suggests that X-Files and American Horror Story are similar) allowed it to evolve into a cultural powerhouse. Is it possible for David Lynch and Mark Frost to recreate the highly aestheticized atmosphere in which the show thrived?

Both Lynch and Frost report being excited to revitalize the project, telling deadline.com, "The mysterious and special world of Twin Peaks is pulling us back. We're very excited. May the forest be with you." The enthusiasm of the two is echoed by returning character actors as well. MacLachlan, who plays special agent Dale Cooper, hinted at his return, tweeting, "Better fire up that percolator and find my

black suit :-)." Hoards of fans also took to social media to express their excitement. Breaking Bad actor Aaron Paul tweeted, "Twin Peaks is back!" New York Magazine even compiled a comprehensive list of all 117 sweaters seen on the show.

In the end, the level of enthusiasm and love that popular culture has had for Twin Peaks over the past 25 years, rather than the quality of the new season itself, may be what makes the show a cultural touchstone again. There are bound to be critics, but even they cannot resist finally returning to Twin Peaks.

> Rosie Accola is a freshmen BFA in Writing Department. She only has



illustrations by Alex Kostiw fnewsmagazine.com 11



# All the Art World is a Stage

Sarah Thornton at the MCA



What Thornton offers is essentially a superficial caricature of a world whose depths she wishes to plumb

#### ▶ Margaret Carrigan

I was the last person in line to get Sarah Thornton's latest book, 33 Artists in 3 Acts, signed by the author after her recent lecture at the Museum of Contemporary Art, Chicago (MCA). As I approached her, I planned to ask why she favored number-based book titles (her previous bestseller is the inescapable tome Seven Days in the Art World). What came out was, "I enjoyed your lecture tonight, you seemed very comfortable, which made it a pleasure to listen to you." I'm not sure why I said this to a widely published author who has speaking engagements all the time. Thornton didn't miss a beat, though, and accepted my unsolicited appraisal of her performance graciously.

"Thank you," she replied, and returned her gaze to the book page where she began writing. "I was really nervous all day long — I always get myself worked up before these sort of things. But as soon as I start talking, all the nerves just go away. It's weird. What's your name?"

Thornton is a sociologist by trade. After completing a dissertation about hierarchies of "coolness" in dance club culture, she moved on to studying another subculture — the art world. Her book Seven Days in the Art World has been both praised and reviled for its light commentary on some of the biggest figures, institutions, and events in the field of fine arts. There are a lot of pages devoted to the description of environments and appearances in Thornton's writing on these subjects, for which she makes no apologies. "It's a very traditional ethnographic approach," she says. "It's important for me to note how people dress, how they present themselves as part of a certain group."

33 Artists in 3 Acts delivers much of the same in many ways, although you learn more about specific artists through

Thornton's prolonged case studies with the likes of Jeff Koons, Ai Weiwei, Carroll Dunham and Laurie Simmons, Maurizio Cattelan, and Rashid Johnson, just to name a few. Like Seven Days in the Art World, there's not a lot that needs to be digested in 33 Artists — Thornton does that for us through her systematic social research. Her findings are laid bare through her lucid prose and the clear-cut characters she describes. The latter is what makes her work frustrating, because what Thornton offers is essentially a superficial caricature of a world whose depths she wishes to plumb.

By focusing on big-name artists like Koons, or even B-listers like Jennifer Dalton, 33 Artists leaves out the vast majority of the artists of the art world. During her lecture. Thornton said that it was important to her to include artists who weren't making a living solely from their work so as to make her study better rounded. To this end she included a couple of folks who hold teaching positions in addition to making art full-time. To the average artist, however, who is working a lackluster marketing job to pay the bills and producing work in a basement-turned-studio, the tenured professor-artist won't be very relatable.

In the question-and-answer portion of the MCA lecture, an audience member asked Thornton why she chose to include artists who were established and, for the most part, older. She gave an honest answer. "I wanted artists who had been creating professionally for at least 20 years because they generally have more interesting stories.'

It is this idea of the interesting story that is the key to reading 33 Artists, which is evident in the opening sentence of Thornton's introduction. "Artists don't just make art. They create and preserve myths that give their work clout." If the

artist of myth is what she's after, then she's right to focus on the unrealistic, larger than life personalities of Hirst, Abramović, Sherman, et. al. The book relies on theater terminology like "Act I, Scene 5" to delineate its chapters, rendering the artists as actors in a play; this is perhaps Thornton's subtle authorial nod toward the caricatured world she creates.

Thornton, too, plays a part in this performance — that of stage director. We become players in her drama as well, to the extent that we are willing to accept her as our narrative guide. Perhaps we're the village cryer, unwilling to acknowledge her stories as authentic or, conversely, the dilettantes seeking stage directions in an effort to become better actors. But mostly, we remain in the audience, enjoying the drama and spectacle Thornton produces for us. Like reality TV, it might not all be true to life, but it's interesting enough to watch.

What 33 Artists certainly offers are some beautiful insights about art-making from Andrea Fraser, an interesting discussion of art versus craft, and a brief but semi-relevant sidelong look at Lena Dunham. I never found out why there are always numbers in Thornton's book titles, but I did get a glimpse of someone that is genuinely interested in understanding people and ultimately confident in her storytelling abilities. I left with a personally addressed copy of 33 Artists, my name spelled correctly and everything.

Margaret Carrigan is an M.A. candidate in Art History, Theory, Criticism. Her academic purview is 19th-century landscape painting, her personal is that of a runner, cat owner, cook, and practitioner of 20-minute YouTube yoga workouts.

12 fnewsmagazine.com illustration by Patrick Reynolds





# An Interview with a Vampire Film Director



#### An Interview with Ana Lily Amirpour, director of "A Girl Who Walks Home Alone at Night"

The following is an excerpt from a full Interview with Lily Amirpour, Director of the film A Girl

▶ Allison O'Flinn

Who Walks Home Alone at Night. To read the full story, visit fnewsmagazine.com.

Last week I had the honor and pleasure to speak with writer/director Ana Lily Amirpour. Amirpour's debut feature, A Girl Who Walks Home Alone at Night, premiered at the 2013 Sundance Film Festival and has received global praise. The film has excited critics and made filmgoers embrace the dark beauty of this empyrean vampire film.

**Allison O'Flinn:** I hear you have an interesting tradition before writing a screenplay, and it involves going to Las Vegas...

Lily Amirpour: Yes — well I go there at different times during the writing process. I drive to Vegas and lock myself in a hotel room for about five days. I spend almost my entire time in the room like a lab rat. Normally I don't leave the room for the first 48 hours and try to comb through a script. Then, if I feel happy with myself I will reward myself with a steak and a martini at the video poker bar.

**AO:** Is it just you alone? Or are there others?

LA: It's just me alone. Well, I have Vegas all around me. I find Las Vegas very peaceful and calming when I go alone. I understand it. It's crazy and hectic in a post-apocalyptic way. It's like being in the eye of a hurricane. People ask me, "How can you focus in Vegas? It's too crazy! Why don't you just go to Big Bear and rent a cabin in the woods?" I'm like, "Dude, I don't want to rent a fucking cabin in the woods." That's like a nightmare to me. I would just sit there and freak out that bears were going to kill me.

**AO:** When you were in art school, what do you wish was included in the curriculum? And how can students get the most out of their time while in school?

LA: It's always hard. I went to art school after living in the woods for fourteen weeks in Colorado, eating psychedelic mushrooms and way off the grid of life. I had dropped out of college and gone to snowboard in Colorado, and then when

it turned to summer I went and lived with a bunch of hippies in the woods. So then my parents were like, "Anything you want to do? Just get out of the woods!" and I was like "Art school," because I was always painting and drawing as a kid.

So, I went to San Francisco with my boyfriend at the time and went to art school. I think it's one of the hardest things, to make good use of your time. One thing that is useful about art school is that it elevates your bag of tricks. I made a stop motion film a couple of years ago in Germany, and I know that the sculpture classes I took in art school made it possible for me to make the figures for the film, and that the animation classes I took in film school also helped a lot. Art school also helps you think in terms of light and color palette and tone. But, as artists, we're really explorers. We are searching for something more than technique. So it's really a big, next level thing. You really have to go into school searching for your true self. That just means don't be fake about it, or try and pretend that you care about things that you don't. I feel like a lot of artists paint or do things to please the professor, or get good at imitation, and maybe that doesn't express how they really feel.

At times I felt really bored. I'm really good at photorealistic painting, and I was in these painting classes, making paintings that were impressing people. I realized that was why I was doing it — to impress people. There's no soul in that.

I have this really good friend, Elizabeth. We lived together in San Francisco. She does these wild, out-of-control, kinetic, abstract paintings that excited me so much. I loved her fucking paintings, but I could never paint like her. As a photorealistic painter, I just didn't know how to paint like her.

Then I started to take sculpture, and that was when I started to feel really alive. The fire and metal and welding and just cutting wood. It felt primal, and I didn't feel like I was in control. That's another good thing to do in school — try and lose control and let your materials guide you. It's a really good question to ask, "What do you get out of art school?" because artists in general are looking to get something bigger.

It's like sex — you can draw a diagram of what sex is, but no two people are the same. The only way to figure out how you like to have sex is by being brave and figuring out what you like. Then you

are truly vulnerable, there is nothing to hide behind. There still are times where I just didn't say what I really wanted, or I wasn't really enjoying something and I went along with it, and that's wrong. You can't do that. You're not going to really please yourself and find out what you like by pretending to like something you don't like. You have to pay attention to how you are changing and look for what's keeping you awake and turned on. That goes for sex, art and life in general.

**AO:** You have to recognize how you are evolving and respond to that. You have to see how you're changing and see how what you like has changed.

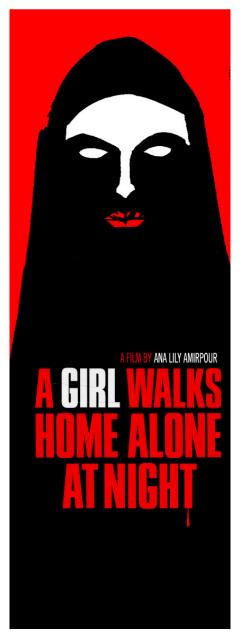
LA: Totally. My boyfriend at that time was a musician. He was always playing and listening to music. I would just paint the painting I had to paint for the class. After I came home, I wanted to play music or go snowboarding and not paint anymore. My boyfriend was always like, "You should be painting all the time if you want to be a painter." But, I didn't want to be a painter, you know?

**AO:** And now you're doing what you want to do, and you're successful at it. I think your advice is going to help a lot of students reinterpret and revitalize their own experience at SAIC. During my first year of school I also did a lot of work for the sake of the assignment.

LA: I was like that a lot. I showed A Girl at the American Film Institute recently and talked to directing and cinematography students. When I think about when I was in film school, it's like a John Hughes movie, where the main character tries to change himself and fit to all these different things they think they're supposed to be and then at the end realizes, "Just be the geek that you are and be with people who appreciate that." It's a double-edged sword, because you do need validation and encouragement to know there's a use for your madness. But if you love something, you gotta do the shit out of it and not give in to the despair and the deceit.



Allison cannot wait to see A Girl Who Walks Home Alone at Night a hundred times.





# Will YOU be a voice for it?

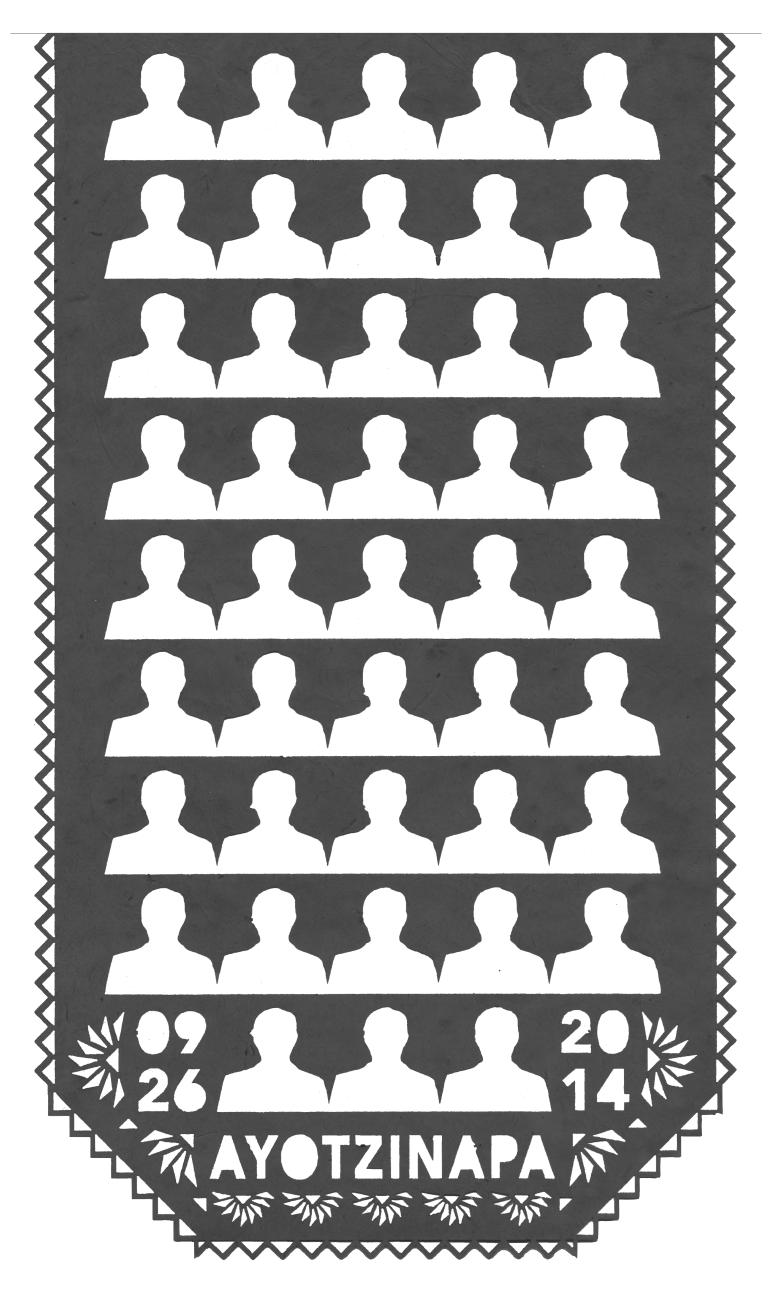
RA Applications are OPEN. Apply at engage.saic.edu or saiclaunch.com.

THE CLOSING DATE FOR APPLICATIONS IS 12/20 AT 5PM

Apply to be a Resident Advisor and have your voice heard!

QUESTIONS? PLEASE CONTACT MIKE BLACKMAN AT MBLACKMAN@SAIC.EDU





On September 26, 43 Mexican students from the town of Ayotzinapa disappeared after a confrontation with the local police in Iguala. Iguala is located just 2 hours away from Mexico City. The students, ages 17 to 21, were soliciting donations to attend the commemoration of the Tlatelolco massacre, a 1968 student and civilian protest in Mexico City that was violently suppressed by the government and resulted in hundreds of deaths. It appears that the local police of Iguala, following orders from the mayor and his wife, handed the 43 students to a local drug gang.

Since the beginning of investigations to find the missing students, clandestine mass graves containing burnt human remains have been discovered. Several suspects reported that the fire used to dispose of the students bodies (some of them still alive) lasted 14 hours they were then placed in bin bags and thrown to a nearby river. It will take a while for experts to identify the carbonised remains found so far. The families of the disappeared are still hopeful that their loved ones will come back alive.

Alexia Casanova

illustration by Anna B. Smylie 15









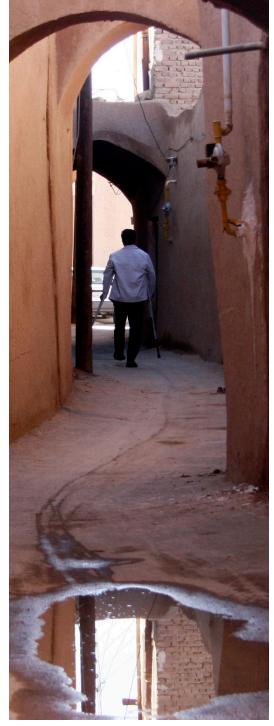












### A Hundred Rubies

#### The Spiritual Role of the Pomegranate

#### ▶ Kimia Maleki

13 miles outside of one of the oldest cities on the earth, there is a town called Taft in the suburbs of Yazd, Iran. Yazd is located in the middle of a rough desert. According to various documents, Marco Polo visited Yazd in 1250 C.E. and wrote about it. This city is also considered the capital of Zoroastrianism. Yazd is one of the biggest mud brick cities of the world. The city's historical structure was entered in the UNESCO World Heritage List in 2007.

When you ride the car from Yazd to its suburbs, the windcatchers of Yazd grow tiny and then you see the desert. And all of the sudden, there are mountains, with the city of Taft located on their foothills. This small city has some of the world's best pomegranates; since it has more water, the fruit stays fresh longer.

Pomegranate has a spiritual definition in Iranian and Islamic contexts. A while ago, I was talking about the beauty of the pomegranate and how its inside seeds are organized and arranged in a neat order. A non-Iranian person responded that he had never thought of this; the pomegranate simply looked like corn to him. Iranian children learn about pomegranates when they are about to finish the first year of elementary school. There is a very famous poem that they have to memorize, which says:

A hundred rubies, sitting side by side. ... In many groups, in an order and with discipline. ...

Each of them is colorful and is shining... There is a white heart in each one's breast. My God has wrapped the rubies. ...
Together, in some soft cloth. ...
Both sour and sweet, and also juicy...
Red and beautiful, it's a pomegranate. ...

Beside its Iranian root, the pomegranate also carries importance in an Islamic context as one of heaven's fruits. In the Qur'an, pomegranate is mentioned three times as an example of the good things God creates.

There are some Anaar Juice shops in towns that sell pomegranate juice, strips, concentrate and other types of the fruit, such as black pomegranate and white pomegranate, which are widely used in traditional Persian cuisine.

December is the last month for this fruit. On December 21, Iranians celebrate Yalda night (the winter solstice celebration), which is the longest night of the year. Pomegranate is one of the basic elements of this celebration.

The city of Taft was like heaven. Full of Pomegranate gardens. Its silence and its clean and fresh air were one of a kind. Can heaven be more than seeing pomegranate seeds on the earth? Climbing the mountain, picking a pomegranate from the tree by your own hand and peeling it on the mud bricked walls. Putting its seed in your mouth, feeling the taste of heaven. ...



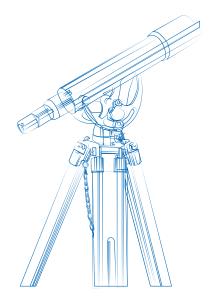
Kimia Maleki is a master's candidate in the Department of Arts Administration and Policy. She invites you to join the Iranian Studies Group at SAIC in December to talk to the public about Yalda night, enjoy pomegranate and learn the best way to peel and seed it!

photos by Kimia Maleki

# Art and Anything Else

Does a pairing with science really work?





"Creating work
as an artist is
a process of
experimentation,
an essential
component of
scientific inquiry."

#### ▶ Sophia Barr Hayne

Interdisciplinarity, a term frequently tossed around among students and faculty alike, alludes to an open, fluid, practical and theoretical understanding of the world supported by investigation and configuration. Definitions of what that really means and methods for implementing interdisciplinarity within a curriculum are still forming

Initiatives to build bridges, for example, between art and science are a trend in academia and beyond, and have been for some time. School of the Art Institute of Chicago (SAIC) president Walter E. Massey, a distinguished physicist, has encouraged this approach to education. The school hosts Conversations on Art and Science, a series of lectures by artists and scientists from around the world, launched in 2011 by experimental physicist and SAIC instructor Kathryn Schaffer.

Schaffer's contributions to astronomy make her a unique member of SAIC's faculty. Her work on the South Pole Telescope (SPT), a 30-foot telescope in Antarctica, studies the growth and structure of the universe.

Collecting and interpreting numbers is a "very messy, complicated process of turning raw data into something that answers a question," said Schaffer in her recent tenure presentation, "Raw Bytes to Real Knowledge. She also works with a group of scientists at the University of Chicago on the SPT project and brings aspects of other astronomy projects to her work at SAIC, furthering dialogue and collaboration between artists and scientists.

This spring, Schaffer and Paola Cabal, a member of the painting and drawing department, will co-teach a six-credit studio and science course, Articulating Time and Space, "to creatively envision concepts derived from rigorous scientific inquiries into the universe, the principles of physics, and dimensional spaces," according to the class description. The core of this opportunity is interdisciplinarity.

Similar in nature is SAIC's Data Viz, Collaboration course, based on collaboration between SAIC and Northwestern University faculty and students. Jessica Barrett Sattell, a graduate student and journalist (and an editor at F Newsmagazine), is a member of one of the teams that work alongside each other to think about

information visualization from data and create artwork from their findings.

"We're all fascinated with data and how it can be applied to understanding and explaining many different things," Sattell said. Students' different roles and skill sets create a collaborative environment in the course because everyone has "to work together to support each other." She sees more similarities than differences between students with art backgrounds and those with science backgrounds.

Collaboration allows different methods of investigation to influence how we understand the results of research, creating the potential for an entirely new outlook on the knowledge gained through research, experimentation, and the creative process. "[Artists and scientists] share a pretty similar line of inquiry into problem-solving that involves a process of testing and feedback and proposing multiple possibilities to come to a solution," said Sattell.

Problem solving is inextricable from the creative process of making artwork. The making process itself influences the concept, and the concept determines the methods and materials suitable for communicating an idea behind the work. Creating work as an artist is a process of experimentation, an essential component of scientific inquiry. Scientist Buckminster Fuller believed that intuition as well as experientially gained information, according to author Dana Miller, were integral parts of his "design science revolution," which needed artists as much as scientists and designers. Bringing science into the art studio, Fuller glorified the potential artists had to legitimize scientific discoveries.

Schaffer is skeptical about whether artists can make substantial contributions to science directly, but she says that is beside the point, because working with representation and algorithms "can relate to individual art practices." Research processes and methods of visualization overlap in science and art, and we can explore how we understand those commonalities through collaborative conversations, while discussing "what is meaningful about highlighting those commonalities."

Philosophical questions regarding why a scientific investigation begins in the first place are not necessarily relevant, Schaffer says. "The nature of the conversation about the significance of results is going to be different depending on which

people you are bringing together." The same can be said about the conceptual meaning behind of a piece of art. Just as there is intrinsic value in a work of art that exists purely for the sake of art, "there is value in knowledge for its own sake."

Establishing interdisciplinarity between science and art within an institution makes sense as a way to encourage this type of learning, but finding the right structure for it can be difficult.

Visual and cultural studies as a discipline is still trying to substantiate itself as interdisciplinary, writes James Elkins, Chair of the Visual and Critical Studies department at SAIC, in his book "Visual Studies: A Skeptical Introduction." Although attracted to "the possibility that several disciplines might work together," Elkins is "not interested in confirming such a configuration as a new discipline or arguing that it is interdisciplinary" and is unsure "what relation obtains between the kind of work that seems most amazing, deeply insightful, provocative, and useful, and the disciplines to which it owes allegiance."

Nothing is isolated, even our universe as a single system is being called into question. Infinite connections exist between everything if you know how to look for them. The patterns we observe in the world around us are made meaningful through their interpretation and representation, in both art and science. As individuals in collaborative groups we can create constellations of meaning and create new conversations, new questions, and new methods of investigation — and come together as curious and creative artists and scientists.

Exploring the links and correlations between superficially separate areas of society and how they work together create a better understanding of ourselves a collective. Understanding the structure of the universe may not have "practical applications in a direct way any time soon," Schaffer remarks, but it's still "important for people's world view to really reflect on the context in which we live in nature."

0

Sophia Hayne is a sophomore at SAIC in the BFA/BAVCS dual degree program focusing on art and tech and sound. She is interested in the ways education can have a positive impact on society.

## Writing the Future Wrong

### Sci-fi author William Gibson and the Success of His Failures

#### ► Kayla Lewis

"There's one hit, and then there are all of the misses," said science fiction writer William Gibson, squirming a little in his chair at the mention of fans viewing him as a prophet because of his stories' accurate predictions. His interview at the Chicago Humanities Festival focused on The Peripheral, his newest novel, as well as his ideals of science fiction and its place in the future of society.

Gibson has written sci-fi over decades. He was a pioneer in the cyberpunk aesthetic, his stories taking place in the near future. In his 1984 novel, *Neuromancer*, he envisioned cyberspace as we know it today. Gibson is quick, however, to counter fans' notions of his ability to foresee the future. "I'm not prescient, and I didn't particularly expect to be, but I keep watching this stuff as it changes, and the distinction between the digital and the so called real ... is just going away."

He also confessed times when his writing was completely wrong. "I didn't know what a modem was," though he referenced them in *Neuromancer*. "It makes absolutely no sense in the context of the imaginary world of that book. I treasure archaic science fiction for those very flaws," he said. "It makes it charming and deeply strange. It demonstrates that it is an artifact of the very moment in which it was made, which is really all it can be."

But Gibson also legitimized the flaws in some of his writing over the years, noting that he "works from the poetics of an emergent language around the digital." The modem's technical capabilities were less of a concern than its symbolism as a communication device.

Gibson's focus on language and poetics stems from his love of reading and an English degree from the University of British Columbia. With the sudden passing of his parents at a young age and his disposition as an outcast, Gibson's childhood was tragic. His writing is dark and beautiful: fragmented worlds laced with holograms and echoes of his own fears.

Visuals in his stories stick with readers, like Neuromancer's girl in the arcade with "antique resistors woven tightly into her hair." Striking images like these are small components of a methodology that is highly aware of implications of technology in society. Gibson may be so seamlessly in tune with the future because he writes, he claims, about the present: "[When people write books about the future], they can only be about the moment in which they are written and the known history before that ... we have no access to the future."

Yet Gibson's books take place in a future world with unfamiliar technology

and new terminology to describe it. The cyberpunk aesthetic includes relatable objects and situations, but subtle changes remind readers that they are being submerged into a world not meant to accommodate them.

With a handful of best-selling novels, it is difficult not to wonder how someone with no formal training in science or technology can shape our perception of the future through books that use these fields as a foundation.

Still, Gibson is not alone in his inaccuracies. "Arthur C. Clarke," he said, "predicted orbiting communication satellites much more accurately than I had predicted the World Wide Web, but in both cases, our culture tends to overestimate that hit. ... I haven't had the heart to go through Arthur C. Clarke and find all of the stuff that he got wrong."

Speculative fiction and design fiction are also used to describe works by writers like Gibson. Design fiction exists more as a product of their writing, since it uses physical models. "It's the deliberate use of diegetic prototypes to suspend disbelief about change," said sci-fi writer Bruce Sterling in an interview for Wired.

Diegesis is a fiction-writing method that means "you're thinking very seriously about potential objects and services and trying to get people to concentrate on those rather than entire worlds or political trends or geopolitical strategies," said Sterling. Diegetic stories focus on worlds as perceived through a character. In this light, technological accuracy becomes less important when the emphasis is on a given character's perception, which by nature is not objective or all knowing.

Gibson and Sterling build futuristic worlds through the eyes of very different characters, whose perspectives form a web that readers are left to sort out. Diegesis may seem like a kind of tunnel vision, but it gives readers more room for interpretation, knowing they've only experienced the story through specific character viewpoints.

"It's obsoleting as I write it," said Gibson of his work. "[Someone could] invent something right now that would make my novel ridiculous. Except if I'm really serious about writing novels, that stuff won't matter, and my novel won't become ridiculous because its intent will have been in the end quite serious."

Gibson's "obsoleting" writing has been very successful. Even Neuromancer is under no threat of becoming outdated. Gibson's acknowledgement of his inability to write about the future is key in his ability to transcend technological accuracy and write stories that get to the core of what it means to be an individual.

During his interview, Gibson was asked to comment on his novels' "absurdly happy endings," using *The Peripheral* as an example. "The two final chapters are sort of a litmus test for sociopolitical sophistication," he answered. "If you think a woman's okay because she's married and pregnant and has a lot of money, you're an idiot."

The darkest part of *The Peripheral* has nothing to do with nuclear warfare or drones revolting. It is instead about very human concerns that hold true at any point in time and through any technological development.

66

[When people write books about the future], they can only be about the moment in which they are written and the known history before that. We have no access to the future.

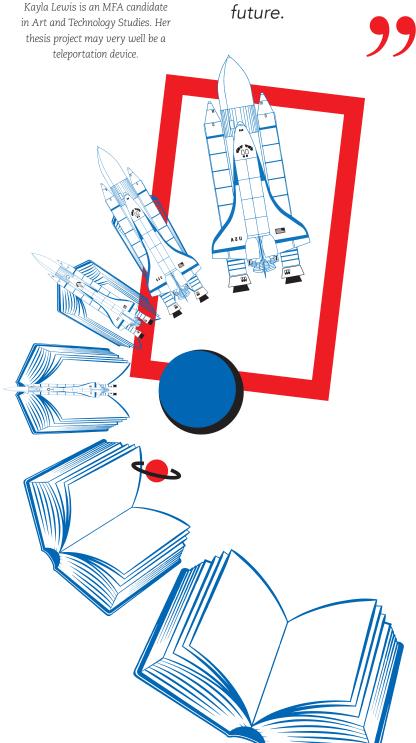


illustration by Berke Yazicioglu fnewsmagazine.com 19

# MASTER OF ARTS IN NEW ARTS JOURNALISM

The School of the Art Institute of Chicago's (SAIC) Master of Arts in New Arts Journalism program reinterprets and transforms the skills of a traditional journalist into the multitasking demands of a contemporary arts journalist where art writing, editing, and design skills are intertwined.

New Arts Journalism students can combine the in-depth study of arts and journalism, and work closely with artists, art historians, and cultural critics.

APPLY BY MARCH 1, 2015 saic.edu/gradapp saic.edu/manaj



Photo by New Arts Journalism student Lindsey Auten (MA 2013) reporting on Luftwerk's Luminous Field (February 2012) in Chicago's Millannium Dark



#### **GRADUATE ADMISSIONS** 800.232.7242 | 312.629.6100 gradmiss@saic.edu





# On the Paper Trail of Hans Ulrich Obrist

#### A Little-known Archive at SAIC

#### ▶ Lauren Fulton

In 1997 internationally renowned curator, critic, and art historian Hans Ulrich Obrist began to mail Joseph Grigely packages containing publications that reflect the former's art world activity. And he never stopped. Grigely, Chair of the Visual and Critical Studies Department at the School of the Art Institute of Chicago, has made the school the current home for this growing archival collection, which is generally unknown to the SAIC community, or anyone else.

How the archive made it to the Midwest is interesting, especially since most of the curator's work takes place in Europe and Asia. Throughout the current semester Obrist and Grigely's relationship has been at the fore of Nodes and Networks: The Publications and Publication Projects of Hans Ulrich Obrist. This project-based class designed by Grigely has had students (full disclosure: the author is currently enrolled in the class) rummaging through boxes, some possessing correspondence between Obrist and Grigely, or discovering a small brightly colored pamphlet that was Grigely's contribution to the Migrateurs, a series of artist interventions organized by Obrist at the Musée d'Art Moderne de la Ville de Paris.

Obrist and Grigely met in 1994 in New York through a mutual friend. "Right away you could tell Hans Ulrich was different. He had an electric and encyclopedic mind of a sort I never saw before or since," Grigely says. He subsequently worked with Obrist on numerous projects, both as an artist and a researcher. Obrist's exploration of the various possibilities for exhibitionism intersects with and complements Grigely's scholarship on textual criticism and bibliography. This dual interest is evident in projects such as Point d'ironie, in which Obrist presented exhibitions in publication format, something he has since become known for. "Hans Ulrich was producing publications that defied the conventions of traditional bibliographic practice. There was no simple way to categorize this work — so I asked him if we could start an archive of his publications. I was already into archiving as a practice, as I was archiving the conversations I had with people on a daily basis."

Beginning his curatorial career in 1991 in his native Switzerland, Obrist's early ventures established him as a practitioner utilizing unconventional methods, executing exhibitions in both domestic and "unspectacular spaces." His first foray was with World Soup (The Kitchen Show), presented within the confines of his kitchen in St. Gallen, Switzerland. The show included Fischli and Weiss and Christian Boltanski. He tossed another wrench in

the gears of curation after meeting Alighiero Boetti and teaming up with Austrian Airlines to exhibit the artist's work in an in-flight magazine and in the form of jigsaw puzzles distributed to customers on every flight for one year. These objects are still circulating today, changing hands and continuing a dialogue all over the world, attesting to the effectiveness of Obrist's method of infiltrating everyday spaces with art.

do it, probably Obrist's most well-known brainchild, was Obrist's 1993 conceptual project in which artists submitted DIY instructions for the execution of works by others. This democratic format muddled traditional definitions of authorship, embracing a Duchampian approach propelled further by John Cage and others (many his students), who later presented event scores, essentially parameters to be implemented by anyone on any skill level. The original iteration of do it traveled worldwide and has since been reinterpreted and realized numerous times.

Obrist's inexhaustible energy is fueled by a sincere curiosity and steadfast desire for unending dialogue. He has been called the master of the interview, having conducted thousands of conversations (sometimes during 24-hour "marathons") with visual artists but also with engineers, architects, composers, philosophers, poets, and scientists. Now Co-Director of Exhibitions and Programmes and Director of International Projects at London's Serpentine Galleries, Obrist has transformed the interview process into an art form, what Karen Marta has called a poetic artifact.

The class defined three primary goals: generate a descriptive master bibliography, design a catalogue of selected documents, and organize a traveling exhibition of portions of the archive. Grigely designed Nodes and Networks, comprised of a dozen students in visual and critical studies, art history, arts administration, art education, and design. "Working in HUO's archive is an invitation, albeit in a somewhat more intimate way, to play a welcomed though individually anonymous part in his practice. That level of trust and confidence, to open your work up to a vast world of unknown collaborators, is what attracted me to HUO's practice," says Arts Administration student Olivia Junell. The students bring unique perspectives and skill sets to the development of a discursive historical record of Obrist's career.

Housed in what Grigely has dubbed "The Magic Room," the archive is comprised of publications chronicling Obrist's work, including interviews, articles, reviews, exhibition catalogues, ephemera, and printed materials from 1991 to the



present and growing by the month. Nodes and Networks' recently launched blog includes personal accounts of members' progress and experience at HUObrist.org. Mini-exhibitions are installed every two weeks in room 705 in MacLean and at the Joan Flasch Artist Book Collection cases on the fifth floor of the Sharp building at 37 South Wabash Avenue. Other interventions are organized in hallways, or subtly situated within F Newsmagazine (keep your eyes peeled!), in keeping with Obrist's penchant for unexceptional and underutilized spaces for art.

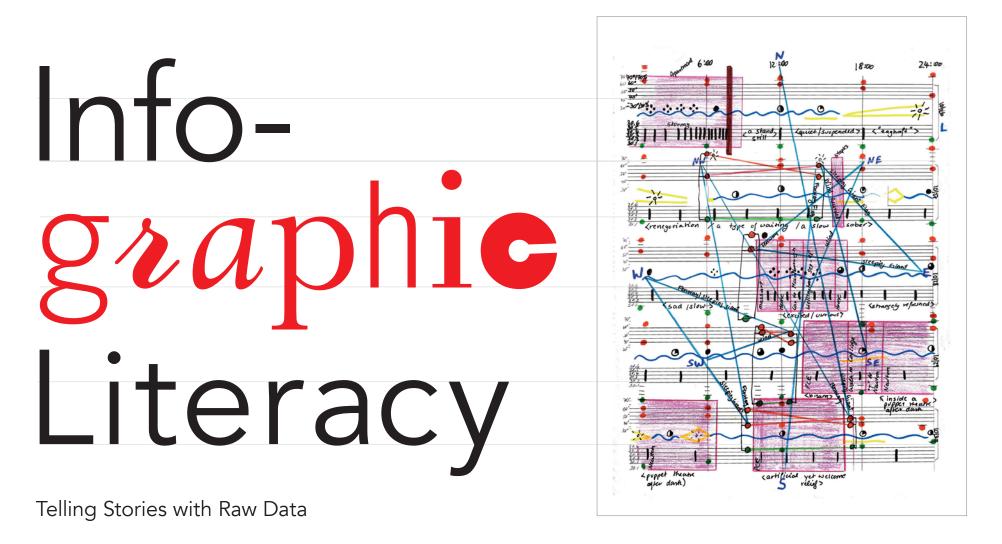
It will take years to complete the work outlined for Nodes and Networks, and the permanent home for the archive is currently unknown. For now, the archive serves as an extraordinary tool for the close study of projects, people, and relationships that are part of the broad network defined by Hans Ulrich Obrist. Making these connections allows for the perpetual dialogue Obrist urgently seeks, one that ultimately extends far beyond him or any of us into the future of contemporary art.

0

Lauren Fulton is an MA student in Art History, Theory, and Criticism currently writing her thesis on Alison Knowles, an original member of the Fluxus group. Her students have become very good at performing impromptu event scores.

Right away
you could tell
Hans Ulrich
was different.
He had an
electric and
encyclopedic
mind of a sort
I never saw
before or since.





#### ▶ Jessica Barrett Sattell

In our age of big data, the rush to keep up with the flood of information keeps readers craving visual shortcuts. To meet this, the fields of data journalism and data visualization continue to shape new methods for journalists and designers to tell compelling stories.

There has not been much discussion, however, about what constitutes a successful visual presentation of factual information. When attempts at setting frameworks for analyzing information graphics have come to light, they have become meta-considerations executed under an infographic-esque aesthetic. An example of this is graphic designer Ivan Cash's 2011 "Infographic About Infographics," which sampled 49 different examples of the medium and created a data set arranged by chart styles, typography, colors and more. Cash asserts on his website that he is "by no means a professional infographic designer" and requests that he not be contacted for infographic-related projects

Cheeky considerations of infographic facts aside, how do we find a reference point to talk about something visual that occupies a space somewhere between art and science?

One approach could be found in co-editors Steven Heller and Rick Landers' new book Infographic Designers' Sketchbooks, which shows how information visualization design is a series of creative decisions and employs the artist's tool of sketching. Much like the process of writing an article, the research and planning processes behind infographics go unnoticed when viewers only get to see the finished product. The book shows a collection of unedited sketchbook pages from some of the world's top illustrators and designers, demonstrating how art is often required to help explain all kinds of data.

Heller, a design writer, historian, former art director for The New York Times and current co-chair of the MFA Design Program at the School of Visual Arts, has long loved sketchbooks for their insights into what people are interested in without

creative directors or assignments guiding their work. "The nature of art is that an artist sketches," he says in an interview with F Newsmagazine. "If you're making something, you start with an idea, and to explain that idea, you usually sketch."

In editing the book, Heller and Landers chose a range of examples, from practicing illustrators to reporters who lean towards graphics. All capture their creators' inherent senses of exploration and wonder that emerged from a common starting point of raw data.

Information visualization is by no means a new field, but when asked about the surge of demand for the form over the past several years, Heller points to two factors. "Ultimately, it's the deluge of information, and the need to consume that information in quick bites," he explains. "We are faced with so many different platforms with so many different information conveyances that we need shortcuts. When you have an information graphic, you can digest a whole lot of material in a much shorter time than reading it and then having to read it again."

Terminology to talk about information visualization is slippery, at best; art theory may be a means to critically develop a language to discuss visual forms, but data is inherently rooted in objective, rather than subjective, approaches. Heller notes, however, that there are always new terms that emerge with new technologies, never used the term 'data visualization' until fairly recently," he says. "When Richard Saul Wurman coined the term 'information architect' [in 1976], he didn't mean it to be what it means now. He meant that almost everyone who works in graphic communications is an 'information architect' because that's what graphic design is all about: conveying information."

The work of the graphics department at the Chicago Tribune can speak to how infographics turn complex events and concepts into easily understandable narratives. The graphics team consists of journalists fluent in storytelling with data; their work process involves sketching out visual ideas to enhance the textual

work of reporters and editors. The result is a process of writers and artists working together, and they find that story mapping (a technique of graphic organization to shape a story), paired with getting data on deadline, is key.

"In journalism, you have to fight for your data," says Graphics Editor Jonathon Berlin. "The better the data, the better the story. You need to know your way around information, and be able to conceptualize it. You have to be able to look at a data set and see a story, or look at a reporter's story and see another story within that."

Much like the process of writing an article, the research and planning processes behind infographics go unnoticed when viewers only get to see the finished product.

Graphics Producer Kyle Bentle adds that an ability to show one's thought process behind an infographic is also key in telling stories with data, especially with online platforms. "It's important to show what you were thinking, and how you got there," he says.

One example that Bentle noted was coverage of the September 26, 2014 fire set by an employee at the Chicago Air Route Traffic Control Center in Aurora, Illinois, which affected thousands of flights. When that story first broke, the team began by posting simple Google Maps and Google Earth images that pinpointed the location of the facility in Aurora, Illinois, on the Tribune website. Then, they followed those with a more detailed, custom map

demonstrating the wider areas affected by the disruption. Finally, they added a screenshot from the flight-tracking website FlightAware to show the large gap in flights over the radar area covered by the center.

When asked about what makes a successful news infographic, Graphics Producer Kori Rumore says that narrative strength is key. "The most effective ones can stand on their own and tell the story, in addition to supporting it," she says.

"There's a trend to throw a huge amount of information at the reader all at once," Bentle says. "But a clear path through all of that data, and a clear conclusion, makes an infographic a success."

Heller agrees that infographics need to show clear paths through complex information, but feels that visual "allure" is also a key factor. "There needs to be something that gets you into the graphic itself, whether it's a headline or a visual presentation. You need some kind of hook."

Ultimately, it may come down to simple intellectual satisfaction paired with graphic appreciation. "You know you've gotten something out of an infographic when you come away feeling satisfied

that you've learned something new," Heller says.

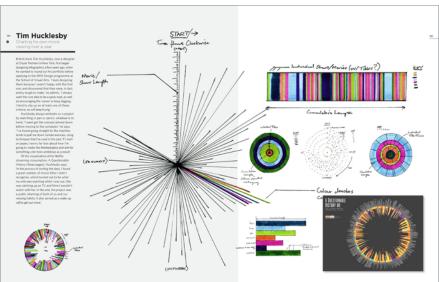
As with any presentation of factual information, be it an article about infographics or an infographic about writing an article, an engaging example may just leave curious consumers with more questions than answers.

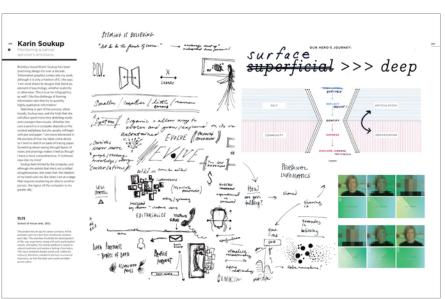
0

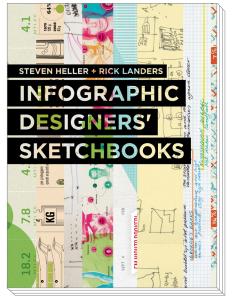
Jessica Barrett Sattell is an MA candidate in New Arts Journalism. She is trying to become a better statistician.











All images from Infographic Designers'
Sketchbooks by Steven Heller and Rick Landers
left page and top right page image: A 3D musical
score and sculpture that follows the sinking of the
Andrea Gail © Nathalie Miebach, 2011
right page images listed top to bottom and left to
right: an infographic depicting movie viewing over
a year © Tim Hucklesby; book cover; early
sketches of an app for cancer survivors, which
tracks emotional variance © Karin Soukup, 2011

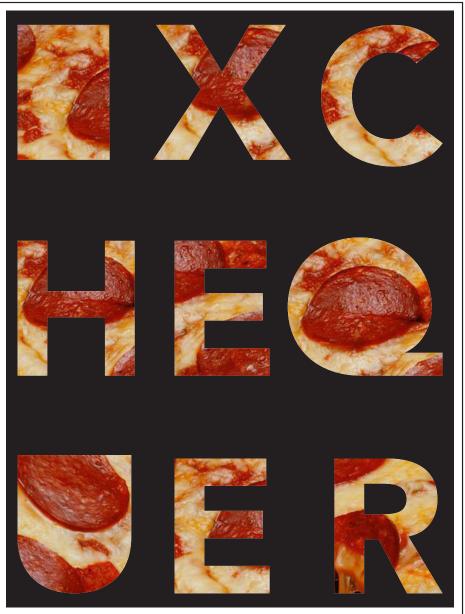
# Story Mapping The Story

Writing an article about infographics is much like designing an infographic itself; it takes research, planning and a series of creative decisions in order to translate source material into a polished presentation of information. Here was our process of writing and designing this article:

- Anna discovers a meta-infographic, the "Infographic of Infographics" by Ivan Cash
- 9/8 Anna and Jess start talking about wanting to do a story about infographics
- 9/10 Anna and Jess realize that they don't really know how to talk about infographics and start questioning if anyone has any information about "infographic literacy" or "infographics criticism"
- 9/17 Jess discovers the book *Infographic*Sketchbooks and shares it with Anna
- 9/30 Anna reads book; Jess suggests an interview with editor Steven Heller to get his opinion about infographics
- 10/1 Anna and Jess pitch article idea to editorial team, get feedback
- 10/15 Anna and Jess research and prepare interview questions for Heller
- 10/17 Anna and Jess interview Heller by phone
- 10/25 Jess transcribes Heller's interview, which gives them more questions for their next interviews
- 10/27 Anna and Jess pitch the story again, get more feedback
- Anna and Jess visit the Tribune for job shadows and interviews with the graphics editor and visual journalists there
- Anna and Jess touch base to de-brief, and start thinking more about what they want their article to look like
- 11/3 Anna and Jess pitch story again, get final round of feedback
- Anna starts working on study of cataloging infographics, while Jess writes an article on their findings, but both find that they are hitting walls
- Anna and Jess decide to explain their process of writing an article together about infographics through a timeline about their process
- 11/10 Anna and Jess talk to Managing Editor
  Troy about final check-in on content and
  direction, make sure everything is on track
- 11/11 Jess writes the article, Anna designs the infographic
- Anna finalizes the timeline design in layout

  Article is filed and goes to printer
- /21 Issue hits newsstands
  - Jess and Anna are still left with more questions than answers about infographics (not necessarily a bad thing)





Exchequer Restaurant & Pub (312) 939-5633 exchequerpub.com 226 South Wabash Avenue

chicago pizza - ribs - classic american dining



# m S i folgo folgo

#### ► Troy Douglas Pieper

There are a handful of times when codes and code-breaking have shaped history. Below are three instances — the advent of writing, the salvation of the Peloponnese, and the origins of the Enigma machine.

#### First Words

Already the sun had begun to lower, and Didi raced to reach the conductor before the sun could disappear, its last rays giving their familiar glimmer on the ripples of the Tigris. Eshnunna was farthest north on the river, which would, Didi hoped, soon take her to the sea to travel far to the east. More than 1,000 years ago, her ancestors had carved the first symbols into a small stone, but those progenitors of writing had been forgotten by all of Sumer. Didi's great grandfather could barely utter the words anymore of the story of Atbash, a trader familiar with the counting marks of the time, who first scratched into a stone a mark with another meaning. "The first was the sign for 'money," her grandfather used to tell. "Then the sign for 'word."

But no one else remembered Atbash or a time before writing, and it may have been that neither had ever existed, and Didi's family had too little money to be descended from so successful an inventor. She passed the fruit stand where she used to hide when her mother needed a helper to wash robes at the river, then she ran between two men arguing. She could still make it to the conductor in Eshnunna's northern corner. Didi's sister Kala had been keeping her secret about the conductor. Kala said almost every day, "Your leaving will rend our Anki (universe)." Something was always rending their Anki, Didi thought.

When she reached the conductor, he took her coins, seven wooden disks with the name of the city and its temple carved into them, the fee for her passage to the east. Then she lay in the last rays of the sun, still hot, on the floor to sleep and wait for the trip. The conductor stayed in Eshnunna. His job was to bring the money to the boatman. Didi's journey with the boatman lasted weeks. They lost a jar of food when their little ship struck a floating tree at the mouth of the river. They spent six hungry days before reaching the first port. At the end, in the east, she found a place, learned to speak the language, and came to love a new people. One of her first friends, Ao, was starving and showed her his last coin. He had been saving it for one month for such an emergency. Didi took the square piece of black stone and carved a symbol into one side with a bird's claw. "This means "word,"" she told him.

#### Still Persian

"I want the favor of the Greeks, Mithradata. You have seen what our king does. If I were closer, if I were not across the court, if I could be near to him and to the fine skin of his throat. And what do you think it will mean for the Greeks if he takes their land? How would Lysander reward me if I were to warn them?"

"Do not take a risk, please. I love you as I do the life that I have. You are my commander. Allow me to make this journey. And think, the weather is fair so late in the summer, and Lysander will welcome me, because it is me he expects."

"But what reward would he give? If our king knew of this talk it would be enough for him to murder us both. I must profit if we are to do what we say now."

"Lysander has promised passage to Sparta and a home with servants. You will live peacefully there. We will become Greek."

"But I am still Persian."

"And you hate your king. You could bathe in the beauty of Greece's lands and be satisfied by Spartan wealth. Take this, Lysander has made a new cipher. Use it to make a message that only he can read. My belt can carry the message, on the side that lies against my waist, so that no one can see that there is a message at all."

"Are you certain no other courtier in Persia knows of this?

"No other person in Persia or Greece knows."

Mithradata carried the message of the Persian king's plan to attack on the inside of his belt west over the Aegean sea. When he reached Greece, Lysander wrapped the belt around the branch of a tree to see the characters of the coded message line up. It told him the time of the king's attack and the coastline where the king would land. The Greek general was able to prepare and fight off Persia's armies. His informant and his informant's lover, who had fled to Greece before the attack, came to Lysander when peace had been restored. He told them of his gratitude and of the honor they would receive in death and with a conservator's decorum, had them both dispatched.

#### Blockage

His face squeezed tight. Arthur could feel, as they left the ducts leading from their glands, tiny drops of sweat running where his sideburns were before he left home. The U of Hanover was the last time he had sideburns. Or maybe it was in Munich.

"Arthur! Are you in here?"

"No. I mean yes, I'm fine. Uuuggh," and a small turd finally fell into the toilet.

"Arthur?"

Heinrich sounded worried. Since finishing school, Arthur's bowels had been troubled. The engineer was relieved when, after graduating, he was hired by a Swiss electrical firm and was allowed to make his electric pillow, so long as he also found better ways to manufacture ceramic insulators. He was relieved when he and Heinrich were able to leave the company and establish Scherbius and Ritter, a firm of their own. When he had a truly original idea, after years of terror that he never would, Arthur felt great relief. But never did he feel so delivered as those times when he was able at last to shit.

"I found a way to improve my cipher machine," he told Heinrich. "You need only to attach the wires to the rotors, here and not here, and I added seven new slots to increase the codes' complexity."

"Bravo Arthur! We must get a patent without delaying!"

"No, please, no more delaying."

Still, Arthur was troubled. "You know, it's fundamentally difficult to accurately know how vulnerable one's system actually is," he told Heinrich when they made their first sales of the machine, which were slow, in the commercial market.

One of the commercial models was later adopted by the German Navy. The army adopted a version of that model a few years later. The first crytographers who broke German military texts were Polish. Arthur saw none of this as he was killed in a horse carriage accident years earlier.

0

Troy Pieper is a Master of Arts in New Arts Journalism. This piece is in spite of that.

daf gatiaa abath Tabaja.



▶ Alexia Casanova

One of my fondest childhood memories is the annual sailing across the Mediterranean Sea that we use to do aboard my father's small sailboat every summer. In order to stay awake during the 16-hour nighttime journey that separated us in Nice from the shores of Corsica, we used to tell each other stories, most of which were completely made up, and more often than not improvised. Instead of taking turns for the dogwatch every four hours, we would all stay awake to hear each other's tales until the break of dawn.

Most people will have a similar happy memory, of a moment when as child or a teenager they heard or shared stories. The benefits of storytelling for the intellectual, emotional and social development of children have been discussed and agreed on a while ago. However, much like nap and play time, we assume that what is best for childhood development doesn't apply to us.

#### Why Do We Tell Stories?

Storytelling initiatives seem to be multiplying lately in the arts sphere and beyond. Now a fully accepted marketing tool, storytelling is taught in business programs and praised on entrepreneur blogs. We hear about personal stories and follow narratives on a daily basis through TV shows, in the newspapers, in conferences and sales meetings, in school and at the workplace. Specific and personal at the same time, they make our understanding of the world more digestible.

TED Talks have been viewed over a billion times throughout the world. Have you ever wondered why they are so successful? Because most of them are based on a person telling a story, in some cases their own personal story. The enthusiasm for weekly radio shows like This American Life also depends on experiential and book-like elements. They are made of fictional and nonfictional stories, extracted from lived experience and broken down in different chapters, or acts.

Creating narratives helps us grasp

and retain information more effectively. When watching a performance or a dance piece, most people will try to find a meaning, a storyline in what they are seeing. Recognizing patterns in situations or character types, identifying a beginning and an end; these are intellectual processes we naturally go through in order to make sense of the information surrounding us.

Telling stories also acts as a way to share knowledge. Before humanity started writing, oral transmission was the only channel for knowledge to spread and endure through time. Telling stories was and remains the action of selecting, shaping and presenting history. The multiplicity of voices and channels for them to be expressed in our society today confirms storytelling as an invaluable mode of communication.

#### **Politics and Identity**

Tocarra Mallard and Stephanie Lentz, two recent School of the Art Institute of Chicago (SAIC) alumni, caught the storytelling wave as it was starting to form and have been working on a series of inspiring projects since summer 2013. They discovered their mutual interest for storytelling and podcast culture when studying for their MA in Arts Administration and Arts Policy at SAIC. This common passion led them to work jointly on a project-based thesis entitled Rethinking Radio: Storytelling as Civic Activism, which earned them a fellowship.

They built on a management assignment from their first year to develop Stories from Gary, for which they recorded interviews and informal conversations with residents of Gary, Indiana, between July 13 and April 14. Their aim was, in their own words, "to investigate the role that storytelling plays in the political and community identity of a place." Their work, and that of other cultural workers using storytelling, is based on asset-based community development: it concentrates on strategies for development that emphasize communities' strengths rather than weaknesses or lacks.

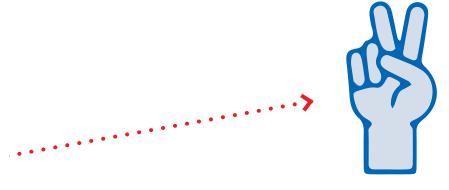
Politics and identity are two concepts that often surface in storytelling. Several post-industrial cities have experienced a storytelling momentum, more organic in some places than in others, yet with a common rejection of single narratives. Rather, they chose to emphasize that there are as many stories about a place as there are of people living in it. "This empowers both individuals and communities who are accustomed to their stories being told by outside political or media entities," say Mallard and Lentz.

Storytelling allows for new perspectives, that of the people who live these cities and neighborhoods every day, to emerge and oppose the stories of violence and crime that too often define these spaces in sensational headlines and news reports. "This alternative narrative was the one we encountered in over a year of time spent and stories collected in Gary," explain Mallard and Lentz, "and it is the one that inspired a closer look at the meaning of storytelling as a means of public art and civic activism."

In 2013, Kristin Dean, the president of the Homan Square Foundation, offered SAIC an opportunity to be part of the repurposing of Homan Square (the original Sears headquarters) located in North Lawndale. Homan Square is being redeveloped as a mixed-income housing complex with community services, commercial units and spaces for artistic and social non-for-profit initiatives. SAIC has been invited to become a tenant in the Homan Square Tower and to partner in cultural programs. Mallard and Lentz have been called in as project directors to lead three students from the current Arts Administration cohort in the Homan Square Stories Project. "Our aim this







time is to craft and execute a storytelling or oral history initiative that serves as cultural programming, and a framework for figuring out what future art-based programming should be implemented by Continuing Studies and the Shapiro Center For Research and Collaboration at

#### **Dynamic Evaluation**

Storytelling, when it is recorded on audio or video, also turns into an invaluable source of evaluation, an element arts organizations are always hoping to develop. Personal stories can be the best testimonies of the evolution and impact of an institution. Several museums such as the Delaware Art Museum and the Metropolitan Museum of Art have implemented storytelling programs on a regular or ongoing basis. In the past two years, the NEA has increasingly supported similar initiatives. They have financed projects such as the Cultural Crossroads program at the Holter Museum of Art and the Storytelling Arts Center of the Southeast in Laurinburg, North Carolina, and also dedicated their first Social Impact Design webinar to storytelling.

As part of their research, Mallard and Lentz created several prototype experiences of a Story Share Booth, which proved useful in the evaluation of arts events. One of their most successful experiments took place at the Hyde Park Jazz Festival in 2013. "The Booth's first appearance at the Jazz Festival was another prototype to prepare for our continuing work in Gary for our thesis project," they explained to F Newsmagazine. "Kate Dumbleton [Director of the Hyde Park Jazz Festival and SAIC Faculty member] was generous enough to give us the capacity and the space to let us experiment with and develop our practice within the context of the festival."

For its 2014 edition, the Hyde Park Jazz Festival was awarded a grant from the Joyce Foundation to bring back the Story Share Booth and expand on the success of the previous year. Mallard and Lentz were invited once again to capture people's stories with sound recording and film. Rhonda, one of the volunteers, confessed her unexpected appreciation of storytelling. "I learned that storytelling was a thing!" she laughed. "I love it, people think they have nothing to say but in the end they have loads of stories, and it's almost hard to stop them."

Mallard remembers her encounter with Lorenzo Young, a local storyteller in his seventies while at the Hyde Park Jazz Festival last September. "He has the most amazing voice — like James Bond and Mufasa all rolled into one. He only came into our booth to ask to borrow a chair, but we told him we would give it to him only if he recorded a story. He was so hypnotic and gifted. He actually made other people near the booth stop talking and come closer to hear him speak. He related the Hyde Park Jazz Festival to a time when community engagement, music in the streets was an everyday occurrence. He sang a couple of verses of Billie Holiday's 'God Bless the

Child' and it was just magic."

The audio storytelling experience of the Story Share Booth was completed with a video component this year with the aim to capture the festival in a more dynamic way. "People are really excited to be featured in a video," said Mallard as she finished her interview with Jeffreen Hayes, director of the Rebuild Foundation (the nonprofit Theaster Gates founded to manage the Dorchester Projects).

Most of the audio that Mallard and Lentz have recorded in the various iterations of their Story Share Booth tend to be for organizations' internal use. This year they were also invited by Kate Lorenz, executive director of the Hyde Park Art Center (HPAC), to bring the Story Share Booth back to the South Side on the occasion of the center's 75th anniversary, so that visitors of all ages — 5 to 78, to be exact — could share their own personal experience of HPAC.

#### **Storytelling Now**

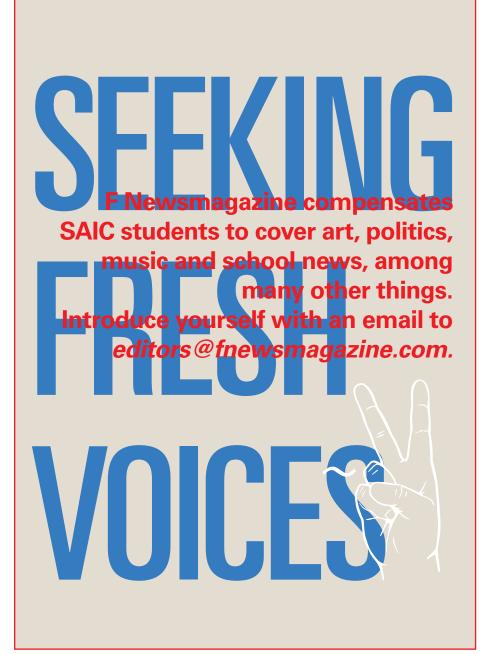
The podcast culture has evolved too in an attempt to capture and broadcast stories in the digital age. In addition to programs such as This American Life, initiatives which focus exclusively on storytelling have seemed to sprout everywhere on the web. One of the most visited, The Moth, is a New York based not-forprofit committed to "the arts and craft of storytelling" that has been sharing tales since 1997. The Moth is a great example of successfully adapting an ancestral mode of communication to new technologies. The Moth not only holds storytelling shows and tours American cities, they have an education program, train professionals through their Corporate Program, but most importantly, are broadcast on over 200 different radio stations across the country, have online podcasts and their own mobile app.

Archiving audio and video materials, and making these materials accessible is a challenge that Mallard and Lentz are now addressing. Some of the interviews and conversations from their project in Gary will be available soon on Soundcloud. As their Story Share Booth becomes more and more solicited, the two SAIC graduates have moved on to creating their own collective, the Bespoke Projects, with the aim to make it their main professional

Storytelling has been around for thousands of years and it is here to stay. Brought back and revisited, adapted to new technologies and ever changing social contexts, it is an art that is accessible to all as receivers and producers. It is hard to see how it could disappear, for as long as we live and experience this world, we will have stories to tell.



Alexia Casanova is the arts editor at F Newsmagazine. Her favourite story is Prokofiev's musical tale Pierre et le Loup.







# Why We Should Hate Bill Maher



#### Racial Biases Continue to Derail Public Discourse

Somehow, a question of whether or not it was bigoted to refer to Islam, and Muslims, as inherently violent became a conversation about whether or not the First Amendment pertained to Bill Maher.

#### ▶ Megan Byrne

Seemingly anyone with Internet access in the last month has come across at least one piece of media discussing Bill Maher and his relationship to Islam. Maher offended a celebrity (Ben Affleck) by saying, "It's the only religion that acts like the mafia that will fucking kill you if you say the wrong thing, draw the wrong picture, or write the wrong book." who called him a racist, spurring a gaggle of students (and people who aren't students, as Maher clarifies) at Berkeley to petition the faculty to rescind Bill's invitation to speak at their winter graduation. The university refused to disinvite Bill Maher to speak, and now Maher is making a point of stressing how brave it is for him to address a group of college students, because he is a defender of free speech. As we know, college students have a history of opposing such free-speech-fanaticism.

The issue with this is that this question of free speech isn't a question that needed to be addressed. At no point did a person of political prominence come out and strip Maher of his right to say what he said. On the contrary, many figures came out and exercised their right to free speech in opposing his statements as discriminatory and bigoted. Nowhere in this petition, however misguided it may be, does the writer (Khwaja Ahmed) say that Maher isn't constitutionally allowed to say what he likes. The petition states that what the writer perceives as Maher's bigoted sentiments are toxic and shouldn't be supported by the faculty of Berkeley. Bill's freedom of speech is hardly under attack, though he would like you to believe it is, as it's easier to get away with saying "People who oppose free speech are wrong" than it is to say "Talk to women who've ever dated an Arab man. The results are not good. They have a sense of entitlement." Only one of those is an authentic Bill Maher quote, and it's the one you hoped no human being would

Real Time with Bill Maher allows the host to dictate to how the debate is framed. Maher is able to engage in a debate with an opponent and then spend subsequent episodes rehashing and reframing the debate until what was being debated is no longer even discussed. Similarly, when asked to respond to Khwaja Ahmed's petition, Bill Maher took to Facebook, saying, "Every news

outlet asking me for a comment on this # Berkeley thing but then I remembered: I'VE got a show! And that's where I'll address it, Friday nite." Bill would then go on to speak, unopposed, on his own show about how the petition was an attack on his First Amendment right to free speech, stating "We're liberals! We're supposed to like free speech!" Somehow, a question of whether or not it was bigoted to refer to Islam, and Muslims, as inherently violent became a conversation about whether or not the Bill Maher's First Amendment rights were being violated.

This is not an isolated incident, nor does this dynamic only occur between Bill and college students. Don Lemon, one of the more prominent (and hilariously named) CNN anchors had Dr. Reza Aslan on his show to discuss Islam in the wake of increased media attention. The conversation was framed in the context of Bill Maher's debate with Ben Affleck, and quickly progressed to a conversation concerning whether or not Islam was a violent, oppressive religion, citing examples of violence in Muslim-majority nations such as Saudi Arabia. Dr. Aslan asserted, "This is the problem, is that these conversations we're having aren't really being had in any legitimate way. We're not talking about women in the Muslim world, we're using two or three examples to justify a generalization. That's actually the definition of bigotry." After being pushed further, Dr. Aslan again advocated for nuance and complexity in our understanding of a religion (one which includes over one billion humans around the world): "To say 'Muslim Countries' as if Pakistan and Turkey are the same, as though Indonesia and Saudi Arabia are the same, as if somehow what is happening in the most extreme forms of these repressive countries, these autocratic countries, is representative of what's happening in every other country is frankly, and I use this word seriously, stupid." Instead of carrying on with this more complex understanding of what is unquestionably a complex issue, Don Lemon simply waited until Dr. Aslan was no longer on his show to reframe the conversation.

In a later show, Lemon and his associates introduced their debate with Dr. Aslan, saying, "It got primitive." Later, in discussing how the debate played out, Don Lemon made a point of saying Dr. Aslan "realized the moment you call someone a name you lose the argument."

His associate Chris Cuomo followed up, "[Dr. Aslan's] tone was very angry, so he wound up demonstrating what people are fearful about when they think of the faith in the first place, which is the hostility of it." Thus the conversation became about why the angry Middle Eastern guy was primitive and demonstrative of Muslim rage, instead of why the professor and prominent religious scholar felt annoyed when he called for a higher form of discourse and was ignored.

"Islamaphobia," bigotry towards Muslims, general fear of the Middle East, or whatever name you have for it, does not exist simply because ISIS is scary. It exists because so many prominent anchors and hosts have proven themselves sensationalist hacks in their refusal to allow an informed, nuanced conversation to take place. Instead they continually field the same uninformed question: "Is Islam violent?"

The logic behind the assertion that all Islamic people are violent, because some of them are, could justify the statement that all television personalities are incompetent because Don Lemon and Bill Maher are. There are so many important questions to be asked going forward relating to a general understanding of Islam and how it operates in the modern world as well as the U.S. government's legislative and geopolitical futures, and none of these questions are being asked. What is the best way to address the humanitarian crisis in extremist regimes like Saudi Arabia? What is the United States' role on the global stage in regards to ISIS and the politics of the Middle East in general? How do we promote progress and oppose oppression in a country without undermining and destabilizing that country's entire culture and society? How do we protect Muslim-Americans from discrimination inside our own country?

I was just able to write over one thousand words on Islam in America without having to ask a single one of those questions, because the people we trust to report these issues would rather have us be incensed than informed. You've just read this entire article without learning anything about Islam itself, and it is Bill Maher's fault.



Megan Byrne is an undergraduate in the BFAW program. She absolutely hates talk show hosts.



# The Dearth **Diversity**

#### Design Professionals Discuss Ethnicities in the Industry

#### ▶ Paula Calvo

Norman Teague is a native Chicagoan, a successful designer and educator, and a graduate student in Designed Objects at the School of the Art Institute of Chicago (SAIC). He recently hosted a panel discussion at the Chicago Cultural Center to address the lack of racial diversity at CHGO DSGN, an exhibition at the Cultural Center of recent object and graphic design by around 100 of the city's designers, which closed November 2.

Teague found beautiful work everywhere in the gallery room. What he did not see is any work by other people of color. "If it's a Chicago show, let's make it look like Chicago," he says. During a tour led by the show's curator Rick Valicenti, Teague asked about the lack of ethnic diversity in the huge photograph on one wall of the space that showed all of the designers in the show. Valicenti had no explanation, but he offered to host a panel discussion on the matter together with Teague.

The discussion took place at the Cultural Center and included several nonwhite designers, as well as Rashayla Brown, SAIC's Director of Student Affairs for Diversity and Inclusion. Valicenti explained that his network of designers had led him to the selection for the show. One of his first suggestions in the panel discussion was to shoot portraits of designers that represented nonwhite ethnicities, like Teague, and include their work in the exhibition. Though well-intended, the new photograph highlighted the relatively small number of nonwhite designers in the show by visually separating two groups of people into two different photographs.

Valicenti explains that some designers of color contacted for inclusion in the photo declined for different reasons. One of them, David Hartt, declined to be interviewed but shared an excerpt from a letter he sent Valicenti and Dan Schulman, Director of Visual Art at the city's Department of Cultural Affairs and Special Events, after attending the exhibition. "While finally taking the time to look at the photo on the back wall of all of the participants, I became aware that there was not a single black designer among them. ... I've just gotten tired of the casual segregation that continuously happens here, like a blunt violence," Hartt wrote.

When accepting the challenge of putting together an exhibition of all of Chicago's design, Valicenti also had the responsibility to represent it accurately.

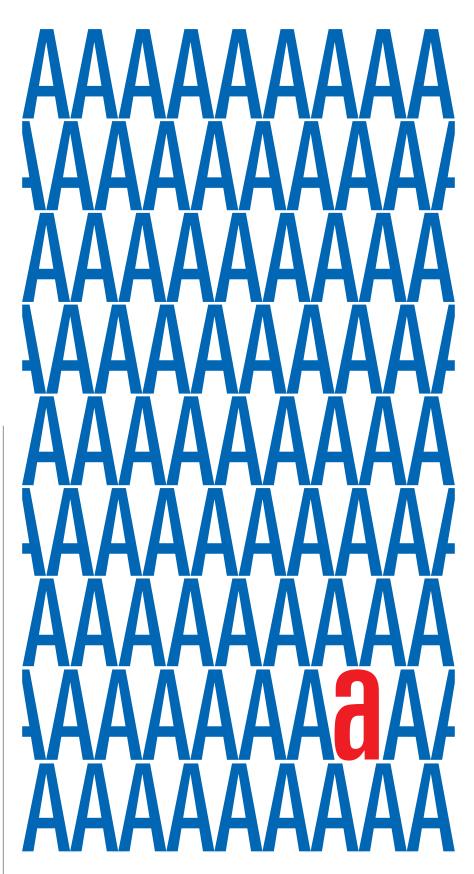
As an educator, Teague works to open the field of design to young people as an option for a career path. "To bring them to a show like this takes us a few steps backwards. It doesn't give my students the idea that this is the place where they should be."

"The omission on [Valicenti's] part was not intentional, but the fact that his networks did not suggest to him designers from a variety of racial and ethnic backgrounds points to a larger problem in the field," says Rashayla Brown. "Designers [should] make it their personal responsibility to mentor at least one promising designer of color and emphasize that social responsibility is a part of ensuring the relevance and sustainability of the profession." Valicenti, who is also a designer, promised at the panel discussion to act on this and has brought an African-American student to work as a paid intern in his studio. Brown provided a list of institutions for designers to reach out to design students of ethnicities other than white, including Project Osmosis, the Design Apprenticeship Program at the Arts Incubator in Washington Park, and the Newhouse Program.

"The curation was not done through the lens of race or gender, but rather through the filter of the work itself and the geographic range from which it came," Valicenti says. "I am aware that every project is a work in progress. CHGO DSGN is no exception. Throughout the fivemonth life span of this exhibition, new work has been added on various occasions. Much of the new work represents Chicago's African-American designers."

One of the most racially diverse works in the show is by Scott Thomas, the designer in charge of Obama's 2008 and 2012 campaign identity. His collaborative work, The Noun Project, projected a collection of more than 250,000 symbols by designers from all over the world. Each design was accompanied by the name of the designer and a title that clarified its meaning. One by Vlad Likh was a human shape with an afro, sunglasses, and a v-neck T-shirt. Its caption identified the icon as musician Lenny Kravitz.

The politics of ethnic diversity affect all professions, but perhaps more importantly, designers in Chicago thrive on the support of their community. The Chicago Design Museum, which opened earlier this year, was made possible by an enormous Kickstarter campaign and countless volunteers, most of whom are designers themselves. Brown and Teague say that



local designers and artists are responsible for the future of design in Chicago and its vitality. If ethnic diversity and inclusion can be more incorporated into the design world, it could only make it stronger.

Valicenti said earlier in his career there was a significant, ongoing conversation about gender and sexuality that is still relevant but no longer an issue for the field of design. Like any community, the one in Chicago around contemporary art and design will likely always have issues it could work on. As the CHGO DSGN panel discussion makes clear, change can only come from those who are part of that community.

If it's a Chicago show, let's make it look like Chicago.

0

Paula Calvo is an MA student in Modern Art History, Theory, and Criticism. She is from Argentina and now part of SAIC's diversity quota



#### **ARTICard**

SAIC Students, Faculty and Staff can pay with ARTICash at the following off-campus locations!

#### 7-Eleven

29 E. Madison, 33 E. Monroe, 343 S. Dearborn

**Artist & Craftsman Supply** 

828 S. Wabash

**Barnes & Noble** 

1 E. Jackson

**Bockwinkel's Food Market** 

corner of N. Stetson & E. South Water

**Blick Art Material** 

42 S. State, Lincoln Park, Evanston, and Schaumburg

Chipotle

8 E. Madison

Cosi

www.saic.edu/articard

116 S. Michigan

CVS/pharmacy

105 S. Wabash

Jimmy John's

6 E. Madison

**Potbelly Sandwich Shop** 

190 N. State, 200 S. Michigan

Protein Bar \*\*\*COMING SOON\*\*\*

33 S. Wabash

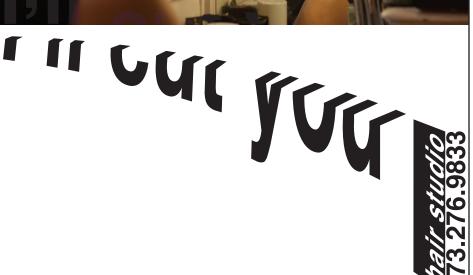
Under 55 Café

55 E. Monroe











A sequel/prequel to Arboretum: A Utopia

> by J. A. Ellis

**Edited by James R. Hugunin** 

JEF Books are distributed by SPD, Ingram, B & T, & Amazon.

Find us at Experimentalfiction.com





#### ▶ Berke Yazicioglu



▶ Megan Escoff

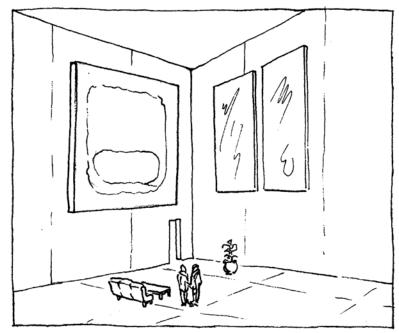




#### ▶ Jessica Barrett Sattell



#### ▶ Heather Quinn





"The richest people always have the least stuff."





# bibliodérive 2.20.2015

