

fnewsmagazine

2.3K Art 516 News 5.8K Politics

-  Jon Voyage
-  Meekling Press
-  Jodi IRL

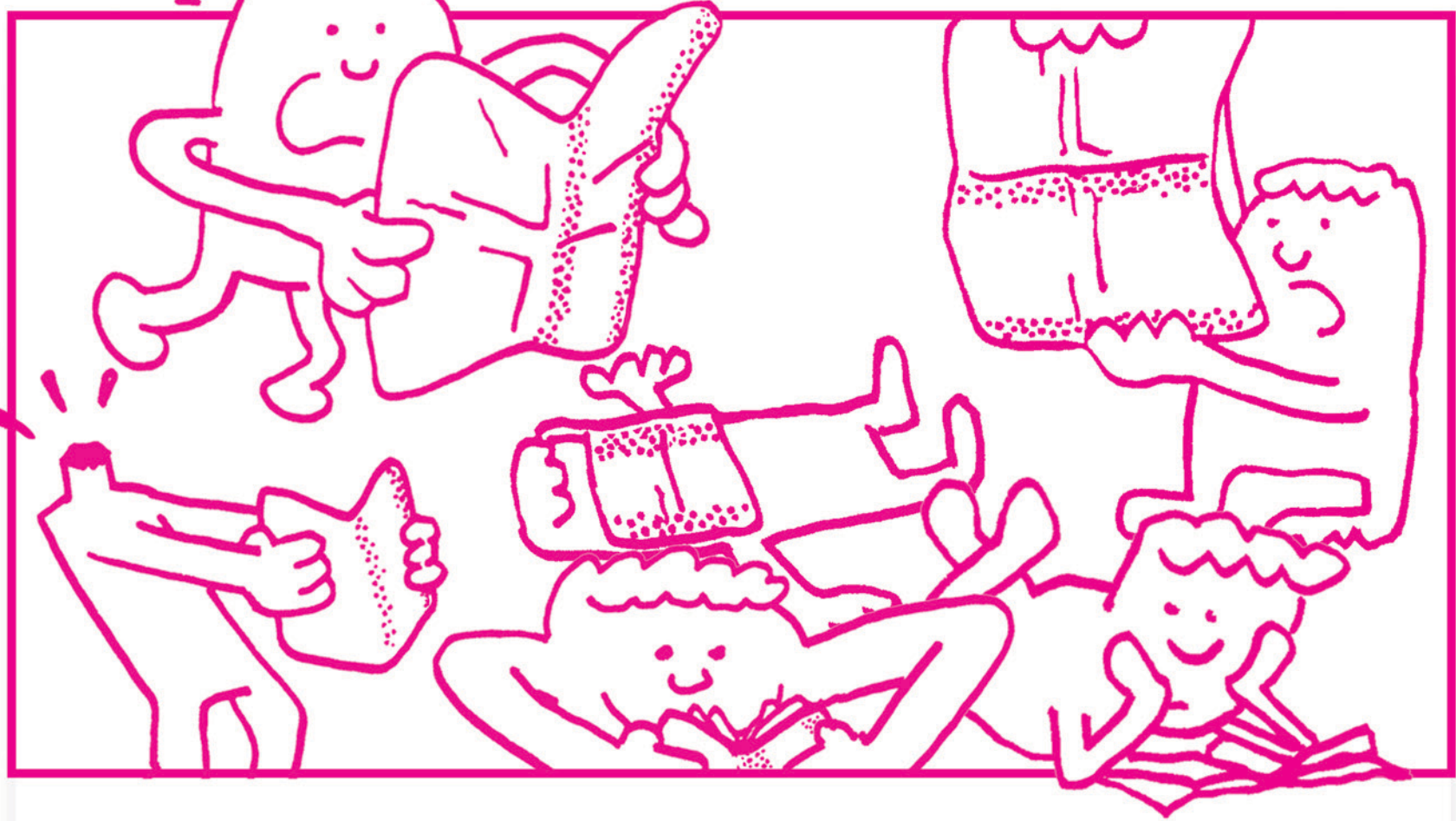


F Newsmagazine



November · School of the Art Institute of Chicago · 🐾

Aww!



Study Shows: Picking Up This Newspaper Will Make You Look Nice, More Likeable

fnewsmagazine.com

20 Articles 8 Comics

-  Moms Online
-  Big Byrd-Bennett
-  No 'Hero'



13th annual

co-op internship fair

Thursday, December 3rd
3:00–6:00 p.m.
MacLean Ballroom

FA
15

Want a
Spring or
Summer
Co-op?

1 Attend a required

Co-op Internship Orientation

(if you haven't already)

Wednesday, November 18, 12:00 p.m.
Monday, November 30, 12:00 p.m.
Lakeview Building,
116 S. Michigan Ave., RM 1429

2 Prepare for the Co-op Internship Fair

Résumé + Portfolio Walk-in Advising

Monday, November 30, 12:00–1:00 p.m.
Tuesday, December 1, 12:00–1:00 p.m.
Lakeview Building,
116 S. Michigan Ave., suite 1400

Strategic Interviewing Workshop

Tuesday, December 1, 4:00–5:30 p.m.
Lakeview Building,
116 S. Michigan Ave., suite 1400

3 13th Annual Co-op Internship Fair

Thursday, December 3rd, 2015
3:00–6:00 p.m.
MacLean Ballroom

Meet over 50 Co-op employers including
Galleries, Museums, Architects, Graphic
Designers, Marketing Agencies, Fashion
Designers, and more!

Bring copies of your résumé and portfolio.

More Upcoming Co-op Events:

17th Annual Co-op

Professional Project Exhibition

November 11 - December 11
Opening Reception,
3:00–5:00 p.m.
Lakeview Building, RM 1438

Chili + Co-op:

Student Conversations

Thursday, November 19, 4:30–5:30 p.m.
14th Fl Lounge, 112 S Michigan

To see a full list of workshops and events, please visit our website.



School of the Art Institute
of Chicago

The Career +
Co-op Center

Ox-Bow
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WINTER 2016
JANUARY 3-16

INFORMATION SESSIONS:

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SULLIVAN RM 1425
SEPTEMBER 21
OCTOBER 7

MERIT SCHOLARSHIP
APPLICATIONS DUE:
OCTOBER 19

IN PERSON & ONLINE
REGISTRATION:
NOVEMBER 16

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- ENJOY FOCUSED TIME WITH FACULTY
- EARN 3 CREDITS FOR A 2-WEEK COURSE
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“Shapeshifter” by Amber Huff
Cover: “Update Available” by Jarad Solomon

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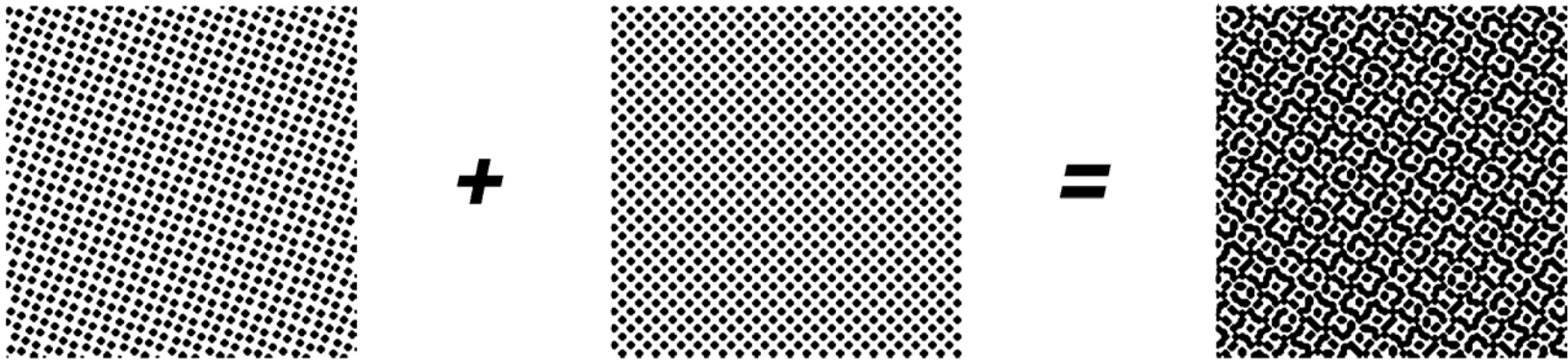
Letter From The Editor & Art Director

Facts, Concepts, and Content

■ Megan Byrne & Jarad Solomon recently wrote this.

There seems to be an unending conversation going on among publishers centered around the question: “Is print dead?” As a newly web-first publication, the staff at F have decided to comment on digital and print platforms being considered mutually exclusive. We see our digital and print editions as complementary publications, each driving readers to the other, resulting in a combined experience neither could achieve individually. Our intention with the cover, as well as the rest of the issue, was to, through print, entice the web-reader (specifically, the reader using Facebook mobile version 42.0 on the Apple iOS 9.1 update). The design team worked on this concept in a variety of ways, eventually landing on the idea of satirizing weaning readers off of a digital platform by using crossover aesthetics. By using a natural newsprint obstacle, called the moiré effect — a visual effect that occurs when viewing two patterns (such as dots or lines) superimposed on each other — designers successfully layered something considered an error in print onto a mobile web design. This pattern organically happens in the newsprint industry when photographs or images are being created by layering patterns like this:

(the moiré effect)





In this issue, our display content is set in Univers LT Std weights 65 and 55. The auxiliary typeface is Chaparral Pro, which is a modern slab-serif. The purpose for Univers partly comes from its cousin-like relation to Helvetica Neue (as humanist, Swiss sans-serifs), which is the Facebook mobile display type. The interior design acts as a loose appropriation of modern user-interface techniques. Bylines in this edition, for example, mimic Facebook stylistically when a user on Facebook “likes” something. The bottom icons on the front cover are organized to represent the sections within, and the following section headers are data signal strength symbols, showing signal strength increases as the reader moves through the magazine.

On the editorial side, our News Editor Caleb Kaiser stumbles upon the single most important thing about SAIC related-Facebook groups, the “SAIC Parents Facebook” page. He laughed, he cried — some ignorant posts angered him — and he realized that there isn’t a huge difference between “us” and “them” after all. School News Editor Violet Callis explores some recent achievements of SAIC alumni by writing about Meekling Press. Web Editor Sophie Lucido Johnson investigates and teaches the specifics of the recent Chicago Public School board’s scandal through comics and illustration. Staff writer Joanne Kim explores what it means to be a Korean American through an experience at the Museum of Contemporary Photography’s “North Korean Perspectives” exhibit.

As time moves forward, it seems that the old paradigm of print-first publication is destined for retirement. Hopefully, by harnessing the “errors” of print with the layout of web design, F can convince you that this perceived competition between print and web is not simply a product of advancing technology, but a symptom of narrow thought.





No Shirt, No Shoes, No Pope

■ **Caleb Kaiser** recently wrote this.



Warm and Cusi with Beelzebub

Pope Francis, also known as Pope2Dope, wrapped up his visit to the United States this September by seeing volunteers from the World Meeting of Families at Atlantic Aviation. One organization that did not break bread with his holiness, however, was sandwich shop and college campus staple Cusi. The company, which has not previously been linked with Satanism or anti-Papal sentiments, released a report alleging the constant interruption presented by the Popemobile and its entourage lowered sandwich sales in 30 percent of company locations. There have as of yet been no reports of retaliatory smiting.

Inmates vs. Ivies

This September, the back-to-back national champions of Harvard's debate team were dealt a defeat by a team of still-incarcerated convicts. The inmates, who are serving time in the Eastern New York Correctional Facility, are part of a program in conjunction with Bard College through which they receive college-level education while finishing their sentences. The debate team has beaten other prestigious schools, including the University of Vermont as well as West Point, with whom they've formed a rivalry. For their part, the Harvard team took the loss well, stating, "There are few teams we are prouder of having lost a debate to than the phenomenally intelligent and articulate team we faced this weekend."

Ben "Rambo" Carson

In the wake of the recent tragedy in Roseburg, Oregon, in which college students were gunned down by a lone shooter, gun policy has emerged as a divisive point among politicians. Some, like President Obama, have come out in favor of stronger gun control. Many conservatives, in contrast, have advocated for armed security in classrooms. However, Ben Carson, GOP primary candidate and possible cage fighter, has taken aim at a more specific target: The very students who were shot. The issue, as Carson sees it, is that the students didn't fight the gunman themselves. When asked about the shooting, he replied, "I would not just stand there and let him shoot me." We can only assume he would have told the gunman, "You're making Ben angry. You wouldn't like Ben when he's angry."

Putting Down the Horse

After almost 80 years in polling game, the perfectly named Gallup Inc. has surrendered the saddle, struck down the stirrups, recycled the hay bale, and done other horse analogies for quitting. Gallup will no longer predict elections. The company has long been a giant in the field of "horse race journalism," where elections are covered by constant polling and spotlighting candidates' differences, typically in an effort to dramatize the competitive aspect of elections. Many believe that this last presidential election, in which the Obama administration called out Gallup for incorrectly predicting the outcome, was a decisive factor in the company's decision. No word on if they will get back in the race at a future date.

Art Institute's New Direction

■ **Violet Callis** recently wrote this.

Change in Leadership Ahead for the Art Institute

Douglas Druick, who has served as president and director of the Art Institute of Chicago since 2011, told trustees on October 6 that he plans to leave the institution as soon as a replacement can be found, reports the Chicago Tribune. Among his reasons for leaving, Druick cited the museum's long-term goals, which include the creation of a building solely for Asian art. "Contemplation of a five-to seven-year project is really something that doesn't fit in with my personal plans," stated Druick, who said he believed the museum's leader should be present for the entirety of major developments. Trustees will begin looking for a successor immediately, said board Chairman Robert Levy, with a goal of completing the search within six months.

SAIC Prof Wins Genius Grant

School of the Art Institute of Chicago Assistant Professor of Photography LaToya Ruby Frazier is among the 24 winners of this year's John D. and Catherine T. MacArthur Foundation fellowships, commonly known as the "Genius Grants." The MacArthur Fellows Program annually awards \$625,000 to recipients over the course of five years. In her series "The Notion of Family," Frazier photographs herself alongside her mother and grandmother in their hometown of Braddock, Pennsylvania. The series explores the concepts of self and community in the setting of a town facing

environmental neglect, high unemployment, and economic decline caused by the closure of a local steel mill, examining issues of race, class, and social inequality.

SAIC Receives Two \$1 Million Gifts

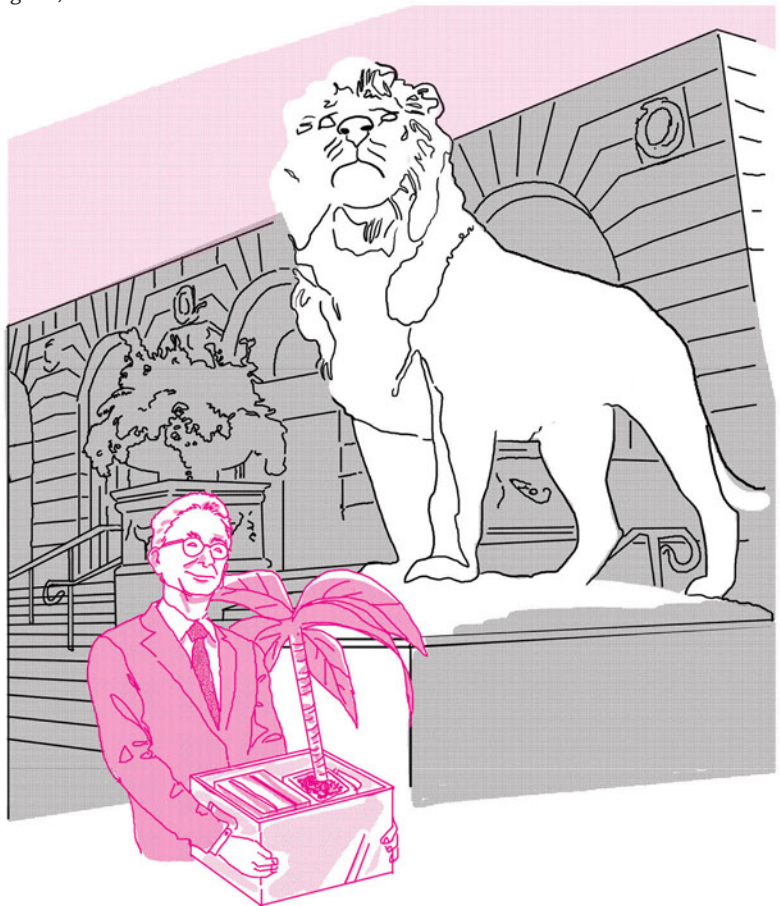
School of the Art Institute of Chicago President Walter Massey announced on September 1 that the school has received two \$1 million gifts from local donors. Chicago-based designer Holly Hunt donated \$1 million to establish the Holly Hunt Graduate Merit Fellowships. A member of SAIC's Board of Governors since 1994, Ms. Hunt is the Founder and Chief Executive Officer of Holly Hunt Enterprises, an interior design firm. Real estate and casino mogul Neil Bluhm and his family have donated \$1 million to establish the Bluhm Family Scholarship Fund, which will provide need-based scholarships to graduate and undergraduate students. Neil belongs to the museum's Committee on Modern and Contemporary Art, and his daughter-in-law, Amy Bluhm, serves on SAIC's Fashion Committee.

Art History, Theory and Criticism Announces Spring Symposium Change

The Department of Art History, Theory and Criticism has announced the reconfiguration of its spring symposium to the week of March 7, 2016, to coincide with SAIC's Spring Critique Week. The Department plans to shift both the format and date of this event to Graduate Thesis Critique Panels. Assistant Professor of Art History Daniel

Quiles wrote in an email that the change "will increase individual attention and provide in-progress feedback for thesis projects." In a change from previous years, MAAH and Dual-Degree students may present and narrate works in progress,

present a conference-style paper, or choose a combination of the two options. Teams of 3-4 faculty members will respond to each presentation, providing assessments of overall direction and progress.



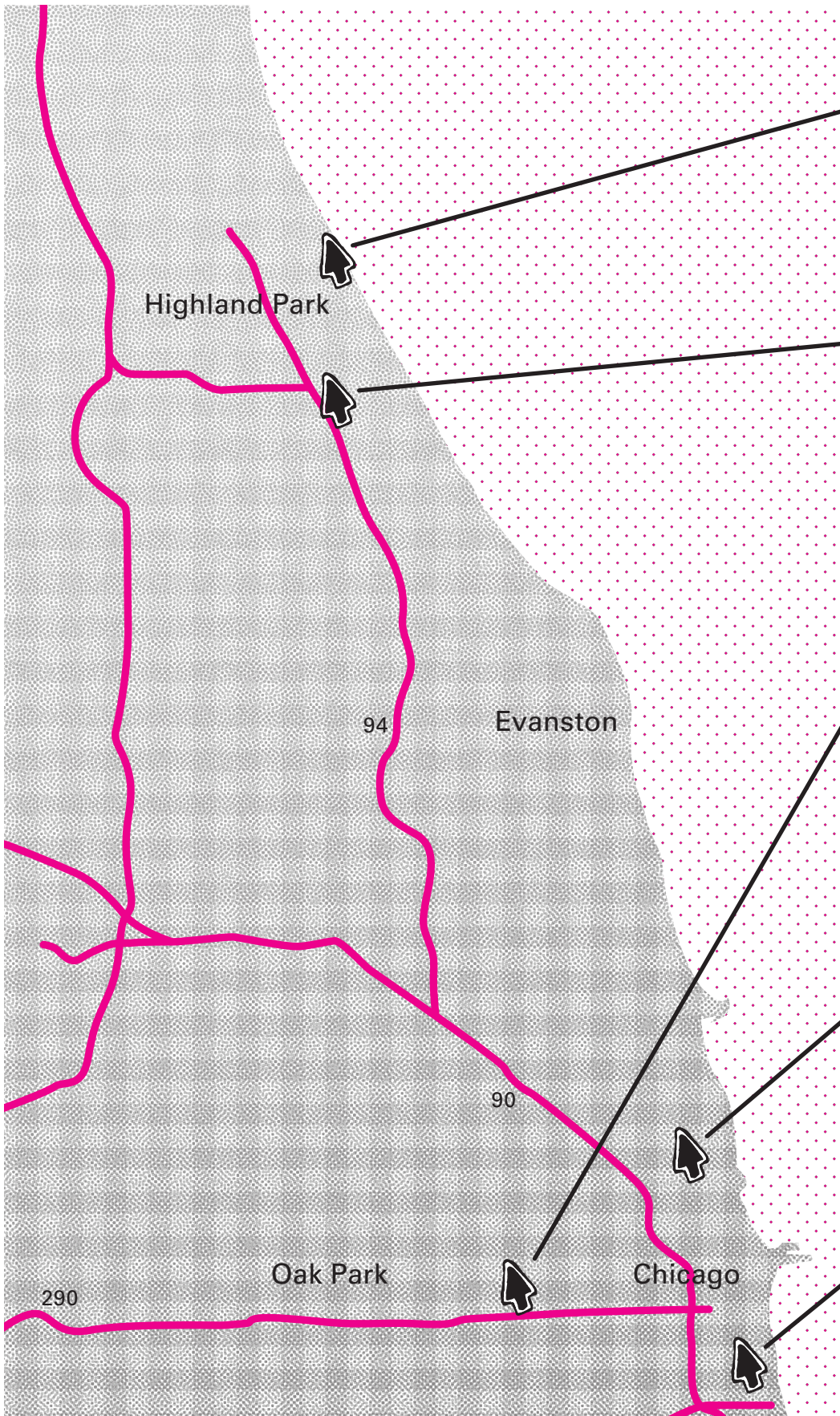


Escaping the City

7 ways to untangle from the Loop

■ **Emily Lent** recently wrote this.

There are times when the Loop is positively overwhelming. The crowds push and yell, the ambulances constantly wail, and the chimes of the CTA are weaved into the tapestry of white noise. If you're feeling stagnant and suffocated by our close quarters, consider these options for a tranquil hiatus.



Rosewood Beach in Highland Park

This beach, which is north of Chicago, was recently dolled up and now has a handful of luxurious amenities such as a five mile walking path, outdoor showers, and swimming coves. In terms of design, Rosewood Beach reflects the natural beauty of the lake. The water is sparkling and facilities are well kept. Take a day trip and sprawl out on the soft sand. The hour-long commute will be worth it.



Chicago Botanic Gardens

A plant museum? Yes please. Not only is entrance free, but the gardens are massive and the amount of dedication that goes towards horticulture and plant conservation is extraordinary. From the Rose Garden to the English Oak Meadow, you can surely wander in serenity for hours. Keep your eyes peeled for events such as the farmers market or an introductory lesson to herbal medicine.

ChicagoBotanic.org



Garfield Park Conservatory

This conservatory, created by famous landscape architect Jens Jensen, is a Palace of Plants. It's a prime place to forget your daily worries, to read a book, or just sit and watch the koi swim along. Tell the plants your worries in the fern room, or sit by the lily pool and enjoy the sunshine. Either way, Garfield Park Conservatory is a true refuge from the sirens and shrieks of the inner city. Entrance is free, but a small donation is always good karma. Plan accordingly to avoid crowds.

GarfieldConservatory.org



SpaceTime Tanks

To "float" is to experience ultimate nothingness. Step into a Sensory Deprivation Tank and hear the purest silence. Revel in your sentient, blood-pumping form while your mind is given a break from the constant noise, imagery, movement, and sound of the bustling metropolis we inhabit. With an understanding staff and a calm environment, a trip to SpaceTime is a goldmine for the rejuvenation of your mind and body. Bring your student I.D. for a discount.

ChicagoFloatationTanks.com



MegaBus

If you are 100 percent over the city, consider booking a trip with MegaBus. Tickets are shockingly cheap — one can get from here to Little Rock, Arkansas, for as little as \$30. Prepare for a long bus ride and book tickets at least a month in advance for cheapest options. Bring your pals and make an adventure of it!

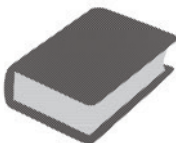
Us.MegaBus.com



AirBnB or CouchSurfing

For a weekend trip out of Chicago, search Airbnb and CouchSurfing for cheap and friendly places to stay. Both sites have a reputation for fostering a trusting community of travelers and hosts. Escape for a night or two in Highland Park (where you can visit Rosewood Beach), take a train to Milwaukee and reserve a private room, or roam as far as you please.

Airbnb.com | CouchSurfing.com



Read a Book

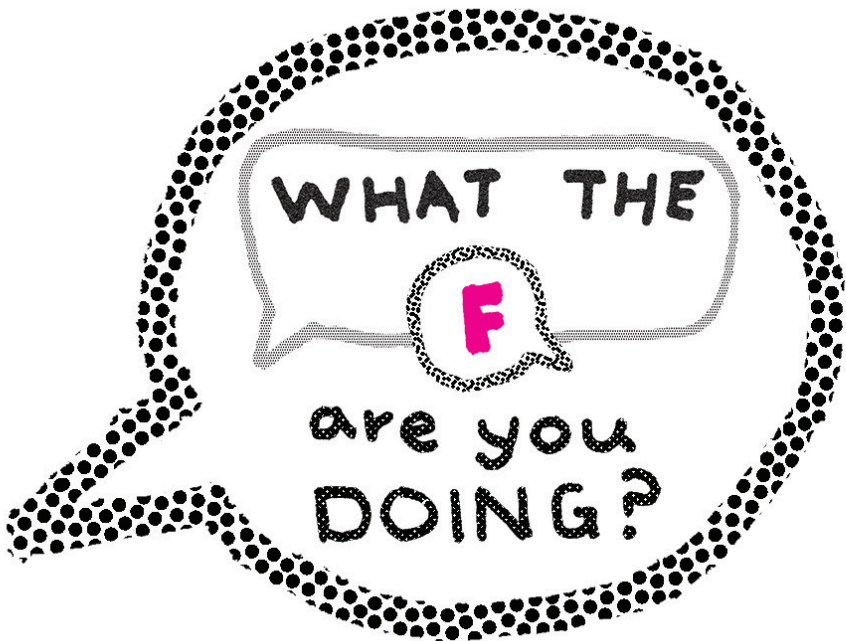
A tried and true way to escape one's environment is to open a book. Consider "The Dharma Bums" by the original beat poet Jack Kerouac for a spiritual perspective on nature. "Our Endless Numbered Days" by Claire Fuller tells the tale of a girl who grows up in the middle of an uninhabited forest, surviving on foraged roots and a vigilant imagination. And, of course, the ultimate nature novel is Thoreau's "Walden."



■ **Jarad Solomon** recently wrote this.

Hey world,
Now I know we talked about this last month,
but I really mean it this time.
Send me stuff.
E-mails. Love 'em.
I just want to receive your emails all day.
Maybe send you a couple of my own.
Someone emailed me last month — it was great.
He's here, Dave. Hey, Dave!
Now I don't really know Dave, and he doesn't know me, but let me tell ya.
We emailed.
He sent me stuff.
I replied.
It was crazy.
Now Sam and Victor are also here. Hey, Sam and Victor!
We didn't email, but I still like them a lot.
They're nice, and likeable!

■ *Jarad is a second-year graduate student in the Art and Technology Studies Dept at SAIC. His email is jsolom@saic.edu — send him something*



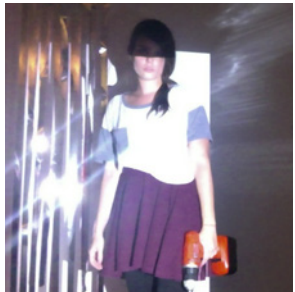
Dave Bermingham



I'm a second year grad in the MDes: Fashion; Body & Garment program. The bike seats are part of a bigger installation exploring the fetishization and creation of idols in regard to personal identity.



Sam Fickel



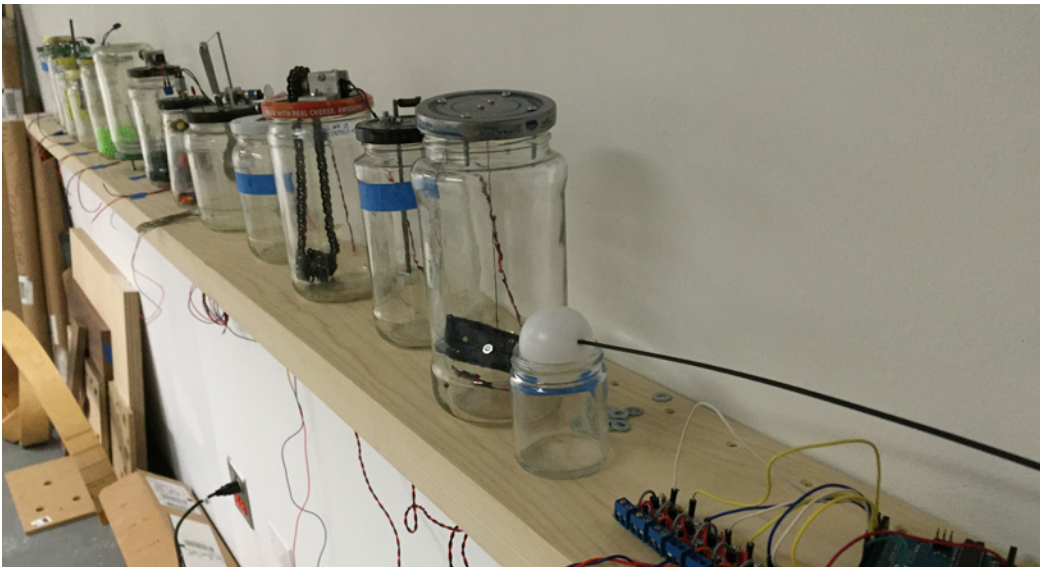
I am exploring what it means to wear a space. By covering large sections of my apartment with cloth, I hope to record in the pleats my own rhythms, movements and mental unfoldings. Afterward I will create a unique system to reinterpret the data I have collected.



Victor Wong



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“What The F” is a monthly look at whatever strange things three of SAIC’s community members are doing. Go to Fnewsmagazine.com to find the post-month follow up.

If you would like to share strange things, email me – jsolom@saic.edu

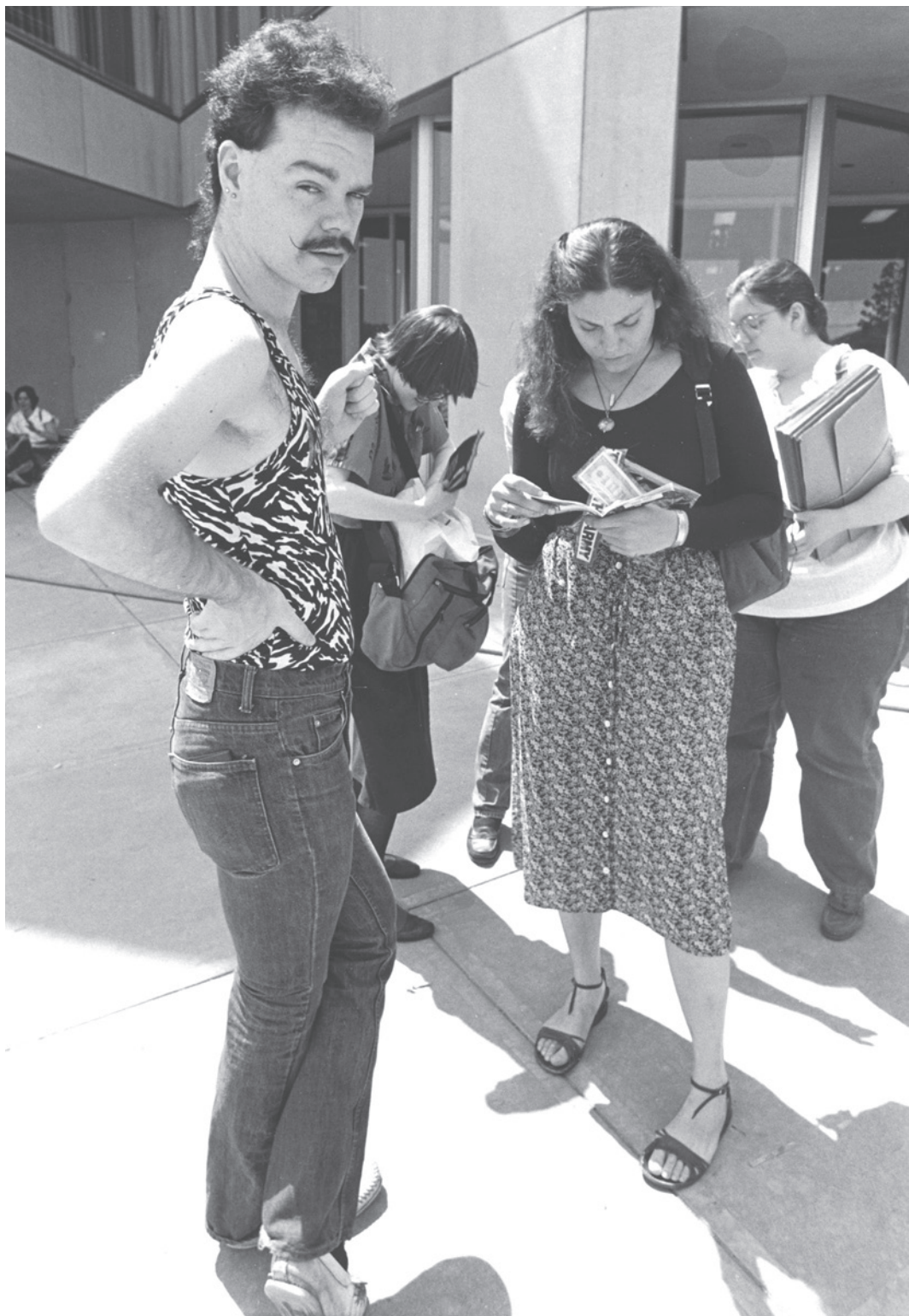


From the Archives

Celebrating SAICs 150th anniversary by sharing photos of students from the '80s

■ **Megan Byrne** recently wrote this.

The School of the Art Institute of Chicago (SAIC) is celebrating its 150th birthday all year, because you only turn 150 once, right? Here at F, we've been busy serializing some of our favorite moments at SAIC, including a letter by Louis Ferstadt provided to us by IR+FM, and the infamous Dread Scott "What is the Proper Way to Display a US Flag?" We've been holding back some photographs of students from our favorite decade — the '80s — until now. Other than being really beautifully shot, the photos F chose highlight some of the more colorful alumni from the school. Here are some everyday people like your mom smiling all nice and silly for the camera, a Freddy Mercury impersonator striking a pose in an excellent time-appropriate tank top, and Terry Richardson with hair. Happy birthday, SAIC, and thank you on behalf of all of F for bringing these photos into our lives.



Stewed, Not Stirred

Crock-Pot cocktails for a liquid diet

■ **Megan Byrne** recently wrote this.

It's almost that time of the year, where peak season in autumn has passed and the City of Chicago starts to brace itself for winter with heavy coats, hot drinks and big books. As temperatures drop, one of the most useful appliances to have in your kitchen is a Crock-Pot, seriously. Not only is it great for warm stews and meals, but is also now being utilized to make cocktails. Yes, that's right. Sites like BuzzFeed, Huffington Post, Epicurios, and even Bon Appétit have all reported on the glories of hot punch during the colder months, so here is F's definitive guide on how to make hot punch for your weekend, Wednesday night, or Thanksgiving party.



HEOROT-STYLE HOT MEAD

INGREDIENTS
1/3 cup honey
2 tbsp. light brown sugar
1 cup water
6 cloves
6 cinnamon sticks
1 vanilla bean pod
1/3 cup fresh cranberries
1-in orange rind
1/3 tsp. nutmeg
16 oz. vodka

DIRECTIONS

- 1 In a saucepan, bring the honey, brown sugar, and water to a boil. Be sure to skim foam from the surface and discard it.
- 2 Add the cloves, cinnamon sticks, vanilla bean pod, and orange rind, return to boil, and remove from the heat. Let sit for 1 or 2 minutes, add cranberries, and then bring to a boil again.
- 3 Remove from heat, cover, and set aside for at least 30 minutes to steep. Remove cranberries with a spoon, set aside.
- 4 Strain through a fine mesh strainer (or line a regular strainer with coffee filters). Add all ingredients to Crock-Pot, with cranberries, and set on warm.

APPLE CIDER BOURBON COCKTAIL

INGREDIENTS
18 oz. apple cider
6 oz. bourbon
2 tsp. nutmeg (optional)
1 stick cinnamon (optional)

DIRECTIONS

- 1 First, pick your bourbon. If you're looking for something inexpensive, go ahead and pick a bottle of Evan Williams or Wild Turkey. But if you're looking for something a bit fancier to weave some fruity undertones of the bourbon with the apple cider, I'd recommend Four Roses Yellow Label.
- 2 Pour the apple cider into the crockpot.
- 3 I find that most cider is too sweet for me, so I dilute it with 1/4 cup water per 8 oz. of cider.
- 4 Add a cinnamon stick and 2 tsp. of nutmeg.
- 5 Once the cider is warm, add the bourbon.
- 6 Let the mixture get warm before serving in mugs.



There Will Be No Heroes

David Simon's mini-series reignites integration questions

■ **Sophie Lucido Johnson** recently wrote this.

My version of “integration” was just as dehumanizing as the protests against desegregation on television.

The most difficult scenes to watch in David Simon's latest miniseries “Show Me A Hero” take place at lengthy town hall meetings, rowdy and uncensored. Set in Yonkers, N.Y., in the late '80s and early '90s, the town meeting and council vote scenes depict an angry mob mentality, and it's ugly. The residents of Yonkers are vehemently against a federally mandated ordinance that would build scattered-site public housing in their mostly-white, middle-class neighborhood. They boo loudly, screaming obscenities amidst chants. And while the protestors periodically repeat that “this is not a race issue,” they also say, “It's about these public housing people bringing drugs and crime into our neighborhoods.” And on and on. The incessant unruliness begins to resemble sickness. It becomes hard to stomach.

“Show Me A Hero,” which spans six hour-long episodes, tells the story of the housing crisis in Yonkers between 1987 and 1994. It follows Yonkers' (very young) mayor, Nick Wasicsko, as he is swept up in the theater of the court ruling: His election hinges on his promise to appeal the housing order, but he quickly realizes that any opposition will be impossible without totally bankrupting the city.

Meanwhile, the show paints a few quintessential Simon-esque portraits of housing projects archetypes. The portraits lack any depth, but we kind of get the picture: People are suffering, and it's not their fault. More telling than any of the side plots, perhaps, is the scene that shows scummy Councilman Henry Spallone cruising the housing projects in his car for pictures to bring back to his constituents. He knows what he's looking for: His photographer snaps pictures of girls who are angry that a strange, expensive, black car is cruising through their neighborhood without permission; but he lowers the camera when he sees a distressed woman struggling to carry her groceries. Spallone and his ilk want pictures that will scare

people; they don't have any interest in accidentally garnering empathy.

I worked in public schools in New Orleans for the better part of a decade, and I was overjoyed to hear this openly discussed on public radio. When I moved to New Orleans, I didn't really understand that desegregation was still an issue. But then I got a job working at a school that was described as having students who qualified “100 percent for free and reduced lunch.” This meant, I learned, that the school was made up, almost entirely, of African American children from low-income families. (The teachers, on the other hand, mostly looked like me — more on that later.)

I remember reading a book to a class of second graders in May to celebrate the 55th anniversary of Brown v. Board of Education. Ruby Bridges, the first African American student to attend an all-white school in Louisiana, lives and regularly gives speeches in New Orleans; she was visiting our school later that day. The book was about how awful it had been for African American kids in the '50s to try to go to a school where people didn't want them. At the end of the book, there was a watercolor picture of a bunch of kids from a healthy spectrum of racial backgrounds, sitting on a carpet together. The message was that children like Ruby Bridges fought for the kind of integrated classroom we see in education today. As I closed the book, one of the girls in my class raised her hand.

“But wait, I don't understand,” she said. “Black kids and white kids aren't allowed to go to school together.”

Another girl interrupted her and shot across the carpet, “That's because this book is FICTION. Duh.”

The fiction comment seemed like it should have been a joke, but the second girl was sure she'd cracked the code: We'd been learning about the difference between fiction and nonfiction, and I was reading something to the class that was obviously made up. After all, that hippie-rainbow classroom on the last

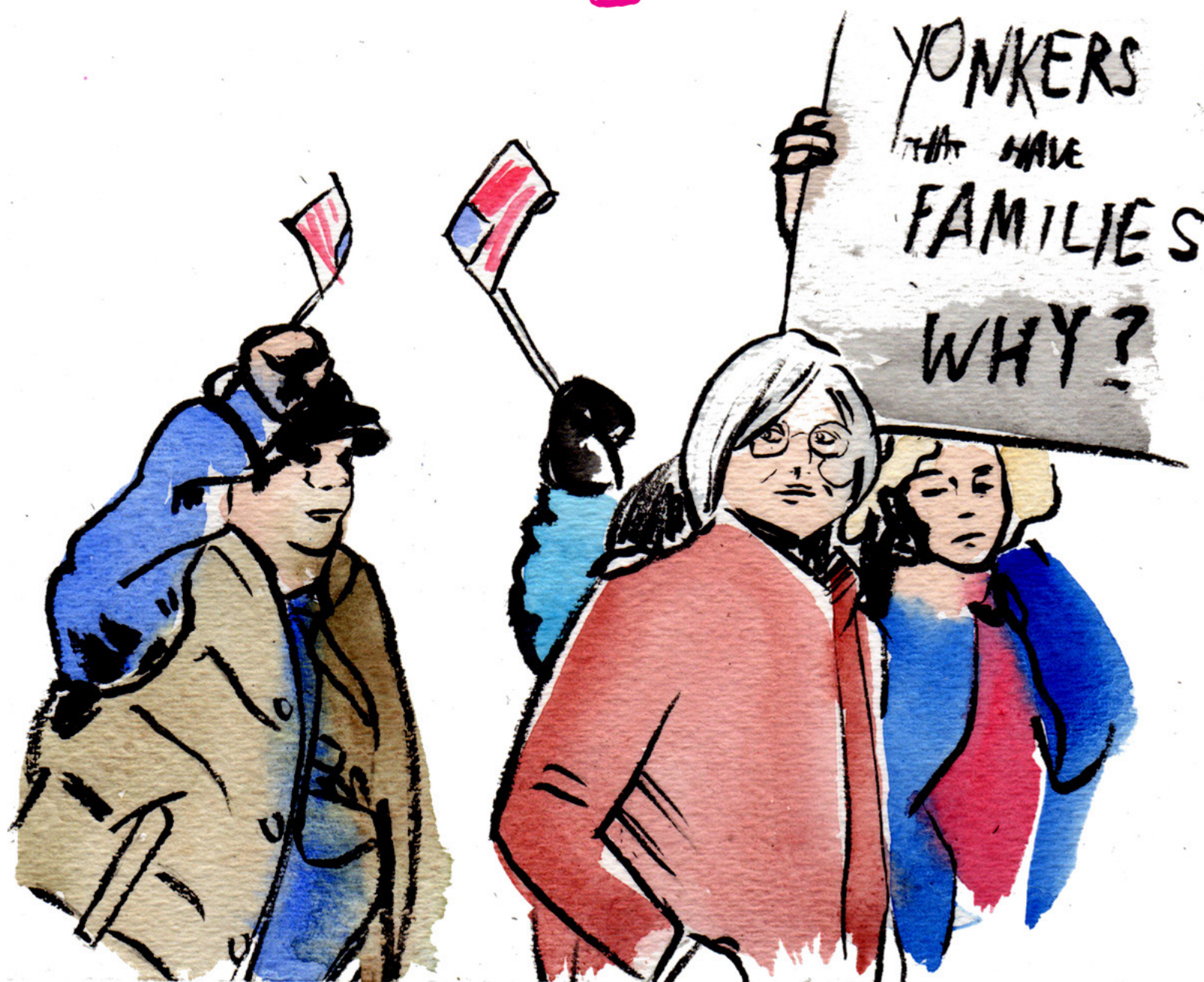
page was impossible. Everyone knew that.

My students were bright, interesting, and funny; per the cliché, I learned a lot more from them than they ever learned from me. Throughout my years in the classroom, I kept thinking how much we all had to learn from each other, and how great it would be if everyone could just “be integrated.” I was very naïve and kumbaya about all of it.

I grew up while the Yonkers desegregation case was making national news. My parents, who lived in Portland, Oregon, were disgusted with the angry mobs and protest groups. We were white, and everyone on our block was white, but my parents — like a lot of my peers' parents — were very careful to teach us that racism was a major problem in this country, and that all colors and creeds were equal. The way they talked about it, this all seemed very simple. My parents had come of age during the civil rights era. The racism they knew about was straightforward, ugly, and simple.

The trouble with that is, those of us who learned racism as a simple and obvious problem believe that there must be a simple and obvious solution. I believed, for example, that if I moved to a low-income neighborhood and integrated myself (yes, I thought of it that way) into a community of African American people, I would be doing my part to eradicate segregation in this country. And, furthermore, if I took a teaching job at a school where African American children made up most of the student body, I would be pretty much changing the world. I would end up on the right side of history.

The trouble with the story I told myself before I moved to New Orleans was that my version of “integration” was just as dehumanizing as the protests against desegregation on television. I did not ask anyone in the community I was moving into how they felt about having a middle-class white person move into their neighborhood. I didn't check with the parents at the school I worked at to see how they felt about all the fresh-faced



college grads from all over the country who had come in with little to no experience to teach their children. I just assumed that the problem was that white people hated black people, and I could show that I was not a white person who hated black people.

Here is what happened after I moved into my neighborhood in New Orleans: I watched my rent steadily increase. I watched people around me, who had lived in the neighborhood for generations, forced to leave because they couldn't keep up with their monthly payments. I watched more people who looked like me move in, often buying their houses — and with them, I watched bagel shops and coffeehouses and bookstores move in, too. This is partially what is meant when people say “gentrification” — a word that's as ubiquitous these days as the problems that come with it.

And here is what I learned after I took my first job in a New Orleans charter school: It turns out that the students in New Orleans public schools didn't have a shortage of teachers (as I had believed they must). The state used Hurricane Katrina as an opportunity to wrongfully fire all 7,000 teachers who worked in the school system. Before the storm, the vast majority of educators in New Orleans were African American people; now, that demographic has shifted to just over 50 percent. Not only that, but according to Tulane University's Education Research Alliance for New Orleans, the teachers who work in New Orleans now (like me) are not as experienced as they were 10 years ago: In 2014, only 30 percent of teachers had more than 10 years experience in the classroom, compared to more than half in 2005. The students in the New Orleans public school system, however, are 85 percent black. Very suddenly, fewer of their teachers look like they do.

Herein lies the trouble with teaching people — especially white people — that racism is simple: It isn't.

In Brooklyn, for example, city officials recently decided to desegregate two public

schools by changing the zoning lines in the city. The upper-middle-class, majority-white Public School 8 is overcrowded and over-extended; meanwhile, Public School 307, which is underperforming and majority African American, has too few students. Rezoning the area would fix the class size problem, and desegregate the schools all in one fell swoop. It is the obvious and logical solution.

But this “obvious” solution has infuriated parents at both schools. In a conversation with RawStory about the rezoning, a spokesman for Church of the Open Door (which has congregants in the community) said, “We know some white people don't want to go to PS 307 because it's predominantly black. And some of the black people don't want this influx of white people coming in.” No one is happy with the rezoning, as cut-and-dry as the issue might seem.

It is easier for us to draw conclusions around what we perceive to be patterns; we talk about entire groups of people as though they are statistics, which allows us to dehumanize them.

David Simon knows that, which is why he is famously careful to develop so many kinds of characters. The biggest triumph of “Show Me A Hero,” though, is not that Simon shines a light on traditionally untold narratives (he doesn't, really); it is that his central character, Nick Wasicsko, is not much of a hero at all. Unlike the white savior protagonists in movies like “Dangerous Minds” or “The Blind Side,” Wasicsko is shown as the conflicted, occasionally well-meaning, always self-oriented human being he is. He doesn't save anyone. He isn't terribly beloved. He is just a guy who thinks he knows what is right and what is wrong, and whose hubris lands him in a world of trouble.

There's a telling scene early on in “Show Me A Hero,” where the narrative had the opportunity to take a more expected turn. We are introduced to Michael Sussman, a civil rights attorney who represents the NAACP. Sussman is the perfect candidate

for the kind of white savior story so many of us have grown comfortable with: He is stubbornly on the side of desegregation; he gets batted around and spat on by the racist protestors in Yonkers; he believes in doing the right thing, no matter what. But he's not the hero of this story, and Simon shows us why with a conversation between Sussman and NAACP President Benjamin Hooks.

After a tense meeting about housing arrangements, Sussman comes up to Hooks, confused about why the members of the NAACP couldn't be more happy about the ruling to desegregate housing in Yonkers. He says, incredulously, “This is a big win for the movement.”

Hooks fires back: “Ten years ago, I'd have agreed. I'd have seen this case as the answer to a problem — most of us would have, but we've been at this game a long time, Mike. Longer than you. And a lot of us are at this point where, if they don't want to live with us, why should we want to live with them?” It's a deeply honest exchange that gets at the heart of the issue: Desegregation isn't simple, and people dislike change almost as much as they dislike empathizing with those outside their inner circle. Sussman is no hero, either, but it might have been easier to paint him as one, so we don't see much of him in this series. The picture we get instead is much more heartbreaking, but also more humanizing.

It would behoove us to acknowledge that perhaps there will be no heroes — at least, not in the way that we learned about them. The title for “Show Me A Hero” is the beginning of an F. Scott Fitzgerald quote. It is from one of his notebooks and altogether reads, “Show me a hero and I will write you a tragedy.” We are all in this business of being human together. It is time we started to act like it.

■ Sophie Lucido Johnson is the Web editor at F Newsmagazine. She is a cat person.

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Short Skirts + Subtext

■ Brontë Mansfield recently wrote this.

In so many ways, Gillian Anderson's portrayal of Dana Scully made possible all the crime-fighting female characters who came after her.

When I was growing up, the only person in our extended family who had air-conditioning (and cable TV) was my great-grandmother. On sweltering summer days, she would herd the grandkids into her frigid house and sit us in front of her favorite show, "Murder, She Wrote" — which follows novelist-turned-detective Jessica Fletcher as played by Angela Lansbury — and my twin obsessions with crime dramas and well-crafted female characters emerged in tandem. "Murder, She Wrote" is on Netflix now, and while it does feel dated, it stands out as an early example of women kicking ass in a sea of gun-slinging, doorway-leaning, hot-damsel-rescuing men. The Jessica Fletchers and Miss Marples of television paved the way for more recent female-lead, crime-solving dramas like the four below, many of which have been renewed for continuing seasons or have been revived after years of dormancy.

For those who preferred Velma to danger-prone Daphne, here are four fantastic feminist crime dramas to stream ASAP.

- 1 **Twin Peaks (1990 — 1991)**
At first glance, "Twin Peaks" does not have a stand-out female lead. The show begins and revolves around the now infamous question, "Who killed Laura Palmer?" But those doing the most to answer that question are not the men of Twin Peaks, Washington — Agent Dale Cooper and his rag-tag team of local police officers — but the women. Laura's classmates Donna and Audrey consistently throw themselves into solving the case, wandering in the surreal Washington woods and infiltrating brothels. David Lynch's post-modern soap opera explores a range of female experiences, from domestic abuse to unplanned pregnancy, and gives weight to the experiences of teenage girls, who are often relegated to the shallow end of the emotional swimming pool. Additionally, David Duchovny (see #2) made guest appearances on the show as a DEA agent named Denise, a transgender woman whom Agent Cooper knew formerly as "Dennis." Without hesitation or prying, Denise is enthusiastically embraced by Coop — something television 20 years later still struggles with. Aside from its cringe-worthy beauty pageant episodes, "Twin Peaks" was ahead of its time in its portrayal of a wide array of unique women.

A new season of "Twin Peaks" will supposedly air in 2017, making good on a

prophecy foretold in the series finale 25 years ago — but famed director Lynch has already joined, left, and rejoined the project since its initial announcement. Fans are cautiously optimistic about the show's return.

- 2 **The X-Files (1993-2002)**
Few shows have so permanently shaped television and influenced pop culture quite like "The X-Files" has. The show pioneered the monster-of-the-week episode structure, built an enviable internal mythology spanning nine seasons and two movies, and created one of television's first truly feminist characters: Dana Scully. "The X-Files" flipped the traditional male detective, female side-kick script, depicting Scully's male counterpart Fox Mulder as intuitive and overly-emotional to Scully's cool, scientific realism. Shoulder pads and slow-burning sexual tension aside, Scully is an actual person — she can kick secret-government-cover-up ass and break down in fearful tears in the same episode. She also has a (sometimes frustratingly) platonic but deep relationship with her partner at the FBI. In so many ways, Gillian Anderson's portrayal of Dana Scully made possible all the crime-fighting female characters who came after her — without her and "The X-Files," the rest of the shows on this list might never have been made.

Mulder and Scully — everyone's original OTP — will return to the small screen for six episodes on January 24, 2016.

- 3 **Top of the Lake (2013)**
After binge-watching "True Detective" last spring, I was thoroughly sick of macho-man detectives and pseudo-misogyny. The streamable antidote? "Top of the Lake," a mini series written and directed by Oscar-winner Jane Campion. The show is helmed by Elizabeth Moss ("Mad Men"), playing a detective who returns to her native New Zealand to investigate the unexplained pregnancy — and subsequent disappearance — of a 12-year-old girl named Tui. Women, and the hurt men consistently cause them, are at the heart of this drama, but the show steers clear of self-pity, instead letting raw anger, vulnerability, and fear drive the motivations of its female characters. The search for Tui plays out against the backdrop of an isolated New Zealand town, tucked away amongst canyons of trees and still lakes — every slow, methodical shot of the series stuns. "Top of the Lake" is simply haunting.

It's rumored that Elizabeth Moss turned down a starring role in the second season of "True Detective" in favor of continuing "Top of the Lake." I'd say she dodged a bullet there. "Top of the Lake" does not have a definitive release date for its second season, but expect to see it in late 2016 or early 2017.

- 4 **The Fall (2013)**
Gillian Anderson returns to top off this list with her recent British drama "The Fall." Anderson plays London-based detective Stella Gibson, who is flown into Belfast to review a mishandled murder case. The show pits Gibson against a serial killer played by Jamie Dornan — their stories unfold in tandem, her stalking him, him stalking female victims to torture and kill. Though the characters rarely share the same physical space, they have a palpable tension, and while the show tempts its viewers to fall a bit in lust with its handsome Irish killer, Gibson never bites. When a male colleague suggests that Gibson is sexually attracted to her prey, she replies, "A woman, I forget who, once asked a male friend why men felt threatened by women. He replied that they were afraid that women might laugh at them. When she asked a group of women why women felt threatened by men, they said, 'We're afraid they might kill us.' He might fascinate you. I despise him with every fiber of my being."

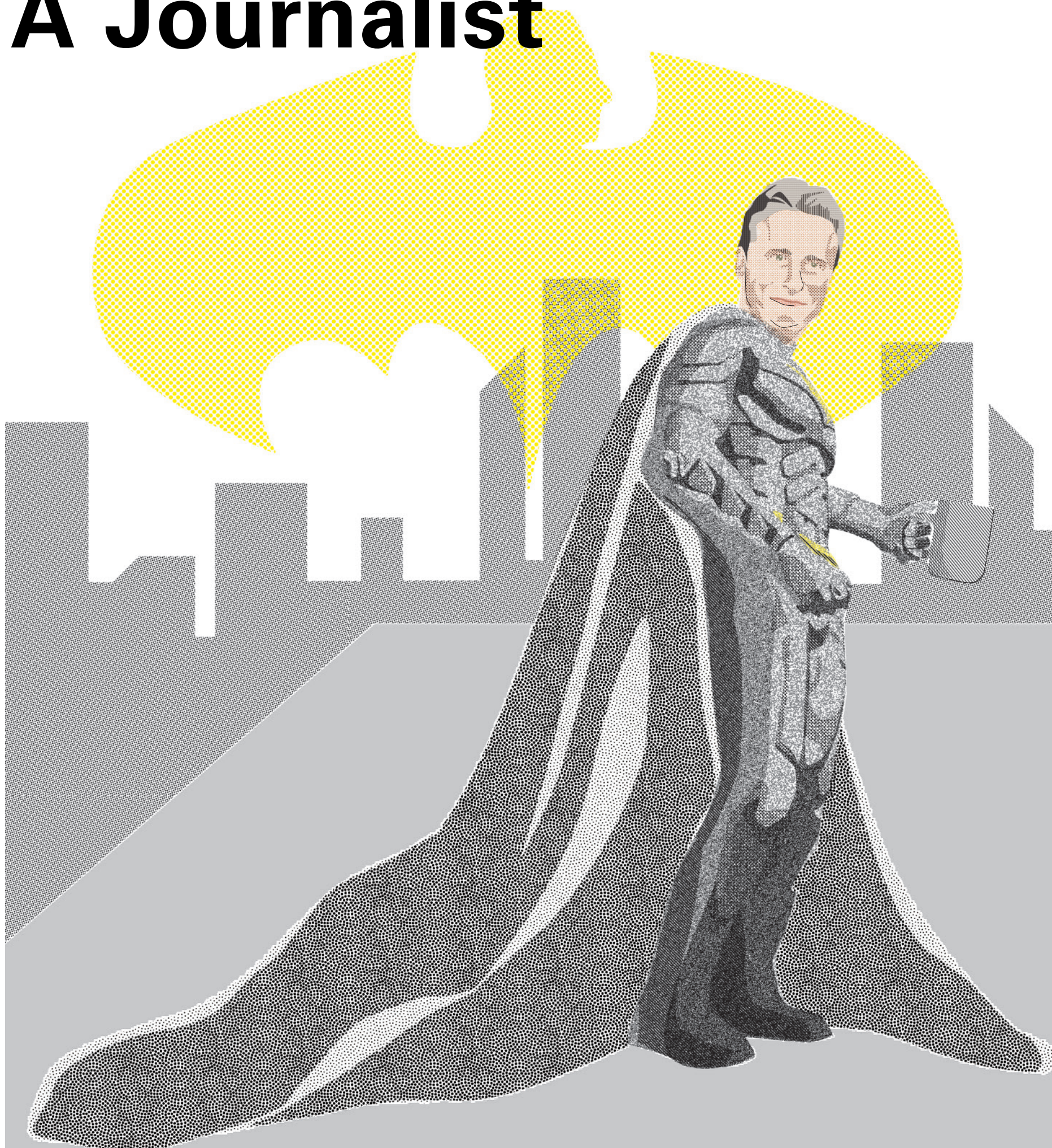
"The Fall" is scheduled to release its third season at the end of 2015 — meaning the feminist television gods have graced us with two powerhouse Gillian Anderson crime-fighting characters to kick-off the new year. Hallelujah.

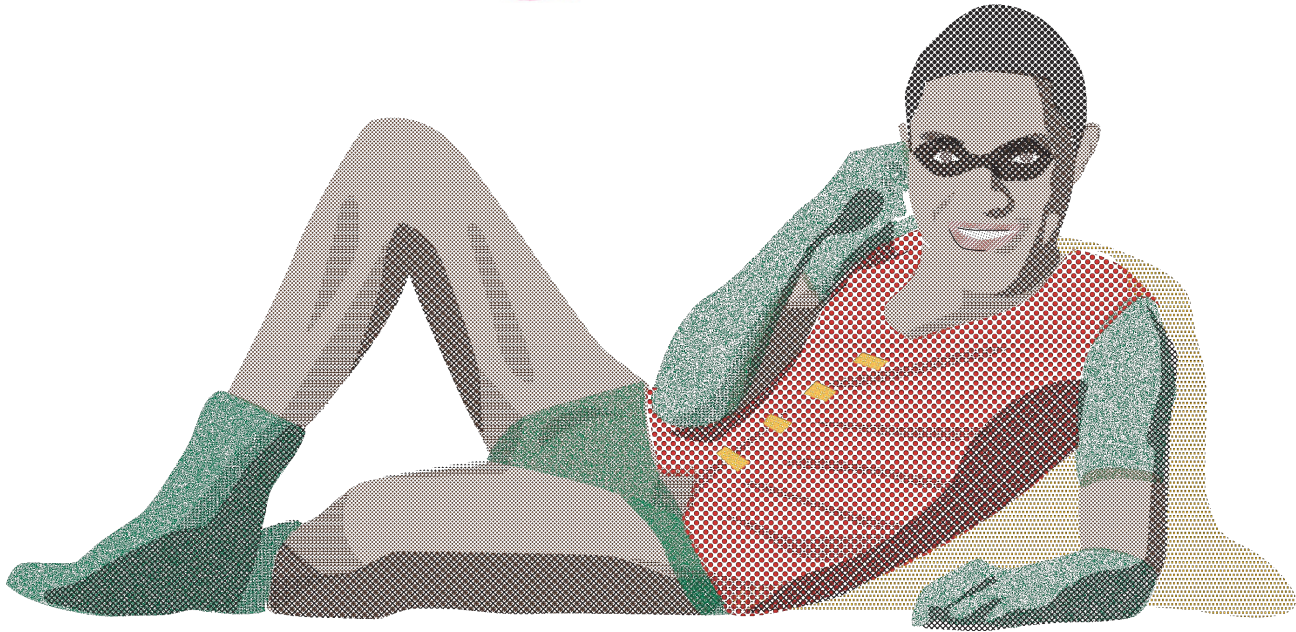
As fantastic as all five of these shows are, we still have a way to go: This list is dominated by white, middle-class cisgender women. Other shows that might offer some diversity to this list are either not on Netflix or are a bit out of the crime-solving genre, but are certainly worth watching for their female characters: "How to Get Away with Murder," starring a commanding Viola Davis; Marvel's "Agent Carter" and "Agents of S.H.I.E.L.D.," which feature a whole range of spin-kicking women; and "Hit and Miss," starring Chloë Sevigny as a transgender assassin raising four children.

■ Brontë Mansfield is a first year New Arts Journalism student.



Why I Miss Jon Stewart, and Why I'll Never Be A Journalist





How a late-night television mogul inspired a progressive generation

■ Megan Byrne recently wrote this.

Recently, I started watching “The Daily Show” again. With Trevor Noah as the new host, I realized I laughed a lot less. I even turned the show off in the middle of the program, which I’d never done before. It was then that I realized that watching Jon Stewart leave “The Daily Show” was a lot like watching Batman retire. Stewart was critically important; as “Last Week Tonight” host John Oliver put it in a conversation with Entertainment Weekly, “I don’t think there has ever been anyone better, and I don’t think there ever will be anyone better. He is the high water mark for this kind of comedy on TV. We’ve seen something pretty incredible — we’ll never see this again.”

Before Jon Stewart inherited “The Daily Show” from Craig Kilbourne in 1999, there was no “Colbert Report” or “Last Week Tonight with John Oliver.” The age of such intense news satire had no precedent (I’m not counting Bill Maher because he is a horrible human being and television host), so Stewart set one. He reframed the way his viewers thought about news, and as news coverage shifted, he was able to make important observations. His successor, Trevor Noah, a very smart comedian from South Africa, seems a lot less funny and poignant in comparison. Given that Stewart was on the show for 16 years, comparing the two is little less gracious than I’d like to be; I’d rather discuss Stewart’s effect on the audience, and not his successor’s so-far failure to engage them.

Stewart’s aim was not to humiliate conservatives in the beginning, but to point out the danger (and sheer absurdity) of news networks attempting to drive a partisan wedge between parties. Stewart often explained that the networks did this in order to increase their ratings and further divide the American people by forcing them to identify with a political party. We see this in most of his interviews, and especially during an episode of CNN’s “Crossfire” he appeared on (the show was canceled weeks later). His success educating his viewers has been widely recognized; Nation editor Katrina vanden Heuvel wrote in the Washington Post when he left the show, “Although it’s impossible to prove, Stewart is almost certainly one of the reasons that younger Americans are so progressive.”

In his 16-year run on “The Daily Show,” maybe that wasn’t talked about enough. Stewart had the ability to point out to a young audience that it was okay to believe in ideals — so long as those ideals weren’t horrible — regardless of what party they belonged to. He did this by satirizing news networks, and he did his best to take aim at both sides. At times he was successful, like in the famous “Rumble 2012” debate that he and Bill O’Reilly hosted, where Stewart mocked the current state of debates and

gave his memorable “bullshit mountain” monologue. At times he was unsuccessful, as when Wyatt Cenac highlighted Stewart’s awkward, ignorant impersonation of Herman Cain. But he remained relevant because of his humanness; never once did he claim that his show was actual “news-reporting.” Stewart always admitted that he had a leg up on news because he got to be funny.

In a recent interview with Rachel Maddow, Stewart explained his views on the news media. He quickly condemned the current hyper-amplification of news in the 24-hour style, which he attributed mainly to CNN. Stewart described the history of modern news networks in simple terms: CNN picked up on 24-hour news, Fox was created, and MSNBC was the liberal response to the conservative network’s spike in ratings. Stewart explained that the news quickly loses legitimacy when the people reporting are driven by economic success. Even Maddow agrees with Stewart here, though she disagrees with the specifics (the way that you would expect someone with a primetime spot on MSNBC to).

Someone asked a friend and me the other day, “Why are you so interested in the news in an entertaining way? It doesn’t seem that people your age ever are.” I really think that, as vanden Heuvel claimed this summer, it is at least partly because we grew up with the funniest man on television. When Stewart explained on his comedy show how the news was functioning, or highlighted the absurdity through hand-picked TV clips, people began to understand the partisan wedge between political parties through humor. Stewart used humor as a mechanism for change. He did the most important thing with this sort of humor: He changed the way so many people thought. Stewart’s younger viewers often understand that you don’t have to be “red” or “blue” the way the media presents them; there is room to be reasonable and to understand the political landscape of the United States without lashing out over some half-assed, half-fact-checked reporting. (I’m especially looking at you, CNN.)

In 2010, during Stewart’s “Rally to Restore Sanity” (and Colbert’s countermarch, “The March to Keep Fear Alive”), both hosts aimed to return to reasoned discussion (in their own way). Though the march was considered a failure, partially due to narratives perpetuated by the various news sources that Stewart and Colbert usually mocked, roughly 215,000 people showed up. A march organized by two men who satirize the news drew almost a quarter of a million people from their homes and to Washington, D.C., simply because Stewart said something like, “Hey, you don’t have to be extreme. Come have your voice heard in Washington, DC.” And honestly, it was refreshing. People held signs that said, “I respect my fellow

Americans,” which is a much different message than the endless toil of hatred presented on networks today.

Which brings me to why I will really, really miss Jon Stewart on late-night television. Never in my lifetime have I seen an American who believes in America the way that Jon Stewart does. While John Oliver secured his own show on HBO (dear God, let him make Bill Maher inconsequential), and Trevor Noah moved to replace Stewart (and I really believe Noah will improve with time), late-night news television lost its most patriotic (and American) host. John Stewart inspired me and many of my friends to love America at a time when it was really hard to do that. We grew up (in all those opinion-forming ways), during a disaster of a war, a great recession, and the growing extremism of parties the United States. Stewart’s patriotism is hard to define, but maybe it’s like the anecdote he gave during his broadcast after 9/11. He says:

Never in my lifetime have I seen an American who believes in America the way that Jon Stewart does.

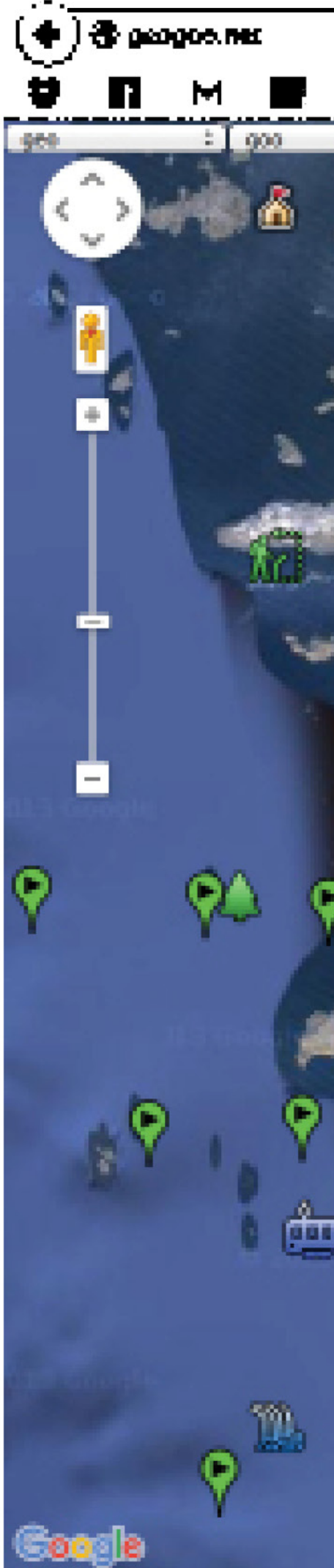
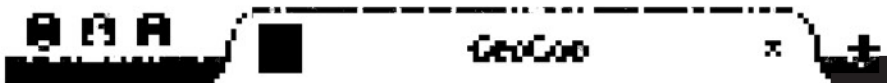
“The view from my apartment was the World Trade Center. And now it’s gone, and they attacked it this symbol of American ingenuity and strength and labor and imagination and commerce and it is gone. But you know what the view is now? The Statue of Liberty. The view from the south of Manhattan is the Statue of Liberty. You can’t beat that.”



■ Megan Byrne is the Managing Editor for F Newsmagazine, former writer for The Daily Meal, lover of bread. You can find her fiction work on Necessary Fiction.

CODE MONSIEUR

NET. ART LOGOS JODI COME TO BE



■ Violet Callis recently wrote this.

On October 16, Jodi, the Netherlands-based art collective comprised of Dutch artist Joan Heemskerk and Belgian artist Dirk Paesmans, spoke and screened their work at the School of the Art Institute of Chicago (SAIC). Introduced by SAIC Film, Video, New Media and Animation Chair and glitch artist Jon Cates, Jodi exhibited a selection of their trailblazing explorations in net.art, artware, net games, and glitch from the 1990s to their recent explorations.

Guided by a mix between an anarchic and pioneer spirit, Jodi constantly transgress the lines of user-friendly graphics, introducing a very human scrawl into what aims to be the orderly realm of machines.

When Cates introduced the pair by noting that their work had been shown “on the Internet, which is everywhere,” as well as the Tate Modern in London, Transmediale in Berlin, the v2 Institute for the Unstable Media in Rotterdam, the Guggenheim, the Whitney, Centre Pompidou in Paris, and at Videotage in Hong Kong, Paesmans broke in, saying, “It’s not true! We show in bedrooms all over the world!”

The lecture began with the screening of Jodi’s modification of the 1996 video game “Quake.” Against a backdrop of crunching hisses and thuds, black and white lines blur and flutter, the patterns forming a dense, abstract image field.

Another modification, “Arena,” displays a white screen on which programmed phrases like “YOU FOUND A SECRET AREA!” and “YOU GOT THE NAILS!” flash at random while a life count rapidly drops at the screen’s bottom. The piece ends with the disclosure that the character “WAS EVISCERATED BY A FIEND.”

Jodi then presented an app they created, “ZYZ APP,” in which “the user is the player,” said Paesmans. In a video demonstrating its use, a young man holding his phone spins in the midst of perplexed onlookers in a museum gallery.

Next, he bobs back and forth in the street, the game clicking each time he hits a censor’s mark. A green box flashes when the player successfully completes challenges like turning to the right sixty times, or searching for North and standing still for sixty seconds.

Paesmans said of their app, “The player’s reaction is outside of the screen and the screen is like the command — the score, almost.”

Jodi then presented a video of themselves drilling into the screen of an iPad, the screen cracking and flaring with leaking green light. Asked whether this was an aesthetic experiment or an attack on technology in the tradition of Nam June Paik, Paesmans explained, “I’m a student of Nam June Paik’s, I was in class with him. Of course, yeah, I like destruction in art. I was inspired by groups that were doing that. At some point I found these groups of kids destroying their Game Boys, smashing their laptops. We collect work of this creative destroying of technology.”

Heemskerk and Paesman then presented a work in which they wreak havoc on a computer desktop. Paesman said that the duo were interested in “improvising on the desktop, the desktop as the main space to play with.” As error notifications bleep and folders multiply, the piece becomes a comical symphony of error, choreographed to provoke maximum irritation.

Next, Jodi exhibited “GEO GOO” (2008), in which the icons of Google Earth spiral swiftly across Google’s maps to form abstract, symmetrical designs. Euro signs, house symbols, and a walking man’s form light up over the vague representation of earth, the forms’ rapid motion perhaps implying our metaphysical engagement with the Internet. The piece builds a sense of unbounded movement as a swarm of signifiers voyage across oceans and planes.

Jodi plays with language in much of their work, often finding significance in the browser bar. Their elastic view of language corresponds to the transformation of text throughout the digital era. In one work, the two posted banners around Beijing emblazoned with nonsensical URLs (bizbizbizbizbiz.biz; IlikethisIdislikethis.com.) Paesmans referred to the project as “URL graffiti.”

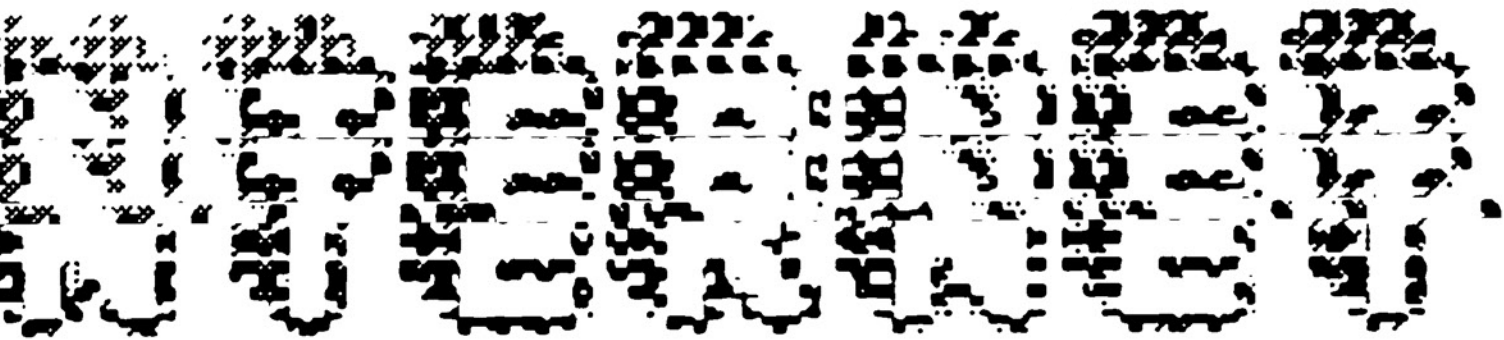
The two also poke fun at technical language in a piece in which the voice of video game character Duke Nukem reads the options of text edit, booming, “TEXT EDIT. ABOUT TEXT EDIT. PREFERENCES. SERVICES. CHINESE TEXT CONVERTER. DISC UTILITY.” In another work, several websites link to each other in a constant loop: you-talking-to-me.com; well-i-am-the-only-one-here.com; you-talking-me-you-talking-to-me-you-talking-to-me.com; and so on.

The web collective is also engaged in a project for which they’ve registered one letter domains in foreign languages, including minimal signs like a triangle, or a wave.

Asked about the way in which they employ multiple languages in their work, Paesmans said, “Code is a language, and Joan has been learning languages over and over to make all of these projects possible. It started with developing simple HTML, but then came Javascript, and then ZX Spectrum projects with all of the low-bit games.” Heemskerk said, “It’s easier for me to use code language than a foreign language.” Paesmans said, “Yeah, code is language and the web is bigger than the English speaking language. Especially with the special domain names. We are fascinated by language.”

The pair then showed a piece centering on YouTube, using the now-defunct video response button. Jodi commented on hundreds of YouTube videos at random with a video of Paesman’s finger poking his webcam, each

TEXT EDIT.
ABOUT TEXT EDIT.
PREFERENCES.
SERVICES. CHINESE
TEXT CONVERTER.



lasting about two seconds. The simple gesture of the finger poke seems to insert them into the net's stream, minimally asserting their presence in the proliferant text, web, world. Also, like much of Jodi's work, it's funny, as response titles like "Re: DO NOT WATCH" appear.

Jodi also presented their iconic website, <http://www.jodi.org/>. Paesmans said of the webpage, "We made it in 1995. The whole page was blinking at the time, because the blink tag still existed. The blink tag was just to highlight a little item as new or to catch attention to a small word. Blink tag has disappeared, it's not part of HTML anymore."

Jodi then demonstrated an older piece, infamous for crashing viewers' systems, on Cates' laptop. Paesmans said in introduction, "This one's a website made with OSS where we wanted to break the browser totally, because the browser is so close in your personal environment. But it's still that soft screen or soft layer on top of your desktop. Just to break that layer and then jump from the browser into the personal space was something that we did with this work. It is automatically downloading little software embellishments that show up as black circles. This is also very difficult to stop. I have the first one actually arriving on Jon's desktop, a ZIP file."

As the piece begins, desktop icons start to shake and shift to bright primary colors. A mechanical screech commences, and the desktop becomes overexposed as English words morph into alarming non-alphabetical symbols. The whole screen shudders and spins, and one gets the feeling that some line of user compliance has been crossed, and we have entered a new, forbidden domain.

Paesmans said, "Yeah, now we're going to change computers, because now it gets really too dangerous."

Jodi took time to answer student questions about their inception. Paesmans explained, "When we started there was no art on the web or net.art, those things did not exist. We were in the States, we were in an art school, and we started to use computers the second year and wanted to continue. Well what else can we do: San Francisco! Silicon Valley, yeah! We got a place at San Jose State University in 1994 or 1995, and the web showed up there in the classroom."

"So we gave up our CD-ROM experiments and worked in that medium. I was working with video, and video just comes off television. That was always interesting to me, access to a media, a given media, magazine printing, or radio making, or live beats making art. Media outside of the art space or gallery space, if you want. I also hated that video was always a gallery medium and had the whole access disappear, to me."

"We started to play with the format of a website. We didn't know what a website was. Accidental mistakes were part of our learning process, and sometimes we just decided that the mistake was much better or at least questioned something that we found interesting. We kept mistakes and kept things that were wrong and did not punish them. That became just part of the game."

Jodi taught themselves to use the web, with Heemskerk undertaking the task of learning code with no outside direction. Paesmans said, "Because we don't have any technical background really, we learned from the open source of the browser. Then we modified, made variations on it. HTML is a real friendly, simple language that you can do all these things with."

Asked about their relationship to Piet Mondrian, and whether they consider their work formalist, Paesmans said, "A little bit of dirty

formalism, maybe. Or it's surrealism. Something that is a bit sub of the domain description. Pre-post-internet." Cates said, "You heard it here, from Jodi. #PrePostInternet."

Paesmans explained of their explorations with the browser bar, "For me it's quite a strong emotion that after twenty years of web, a lot of the inventors of the HTML language together with the servers are actually calling to save the web. Because you all know what's going on on the web, on the Internet. You're not safe anymore. As I see it, the whole series comes together as a tribute to the language of the web, which is, of course, always changing; you could say disappearing, in a way."

Paesmans continued, "That's why we are so interested in the address bar. The address bar is under threat. In Safari, they try to win extra visual space in iPads and iPhones. Their address bar doesn't show the full URL anymore. It just stops by saying you are on CNN.com, and that's it for the URL you can read. If that continues it could be that the whole address bar is going to disappear. So in that way, the browser could need some help from artists."

Despite this call for action, Jodi were not totally despairing about the outlook of the Internet and new media. Asked about predictions for the web's future, Paesmans responded, "I think the Internet will go for a long time, just as television is going and radio has still been going for a long time. But the appearances will totally, have already totally changed, and commercial interests kind of direct the way that the iPads, iPhones, mobiles are slowly replacing a bigger desktop." Heemskerk said, "There will be more inhuman-built apps." Paesmans added, "Doesn't mean that that's a bad thing."

Paesmans also explained the history of the net.art movement, saying, "The first group of European artists were more or less five artists

after a year or two years, '95, '96, '97. Then there was a physical group of artists that was part of Nettime. Nettime is mostly by a group in Berlin and it's theoretical, a lot of discussions about the new medium of Internet. A lot of East Europe was very active at that time."

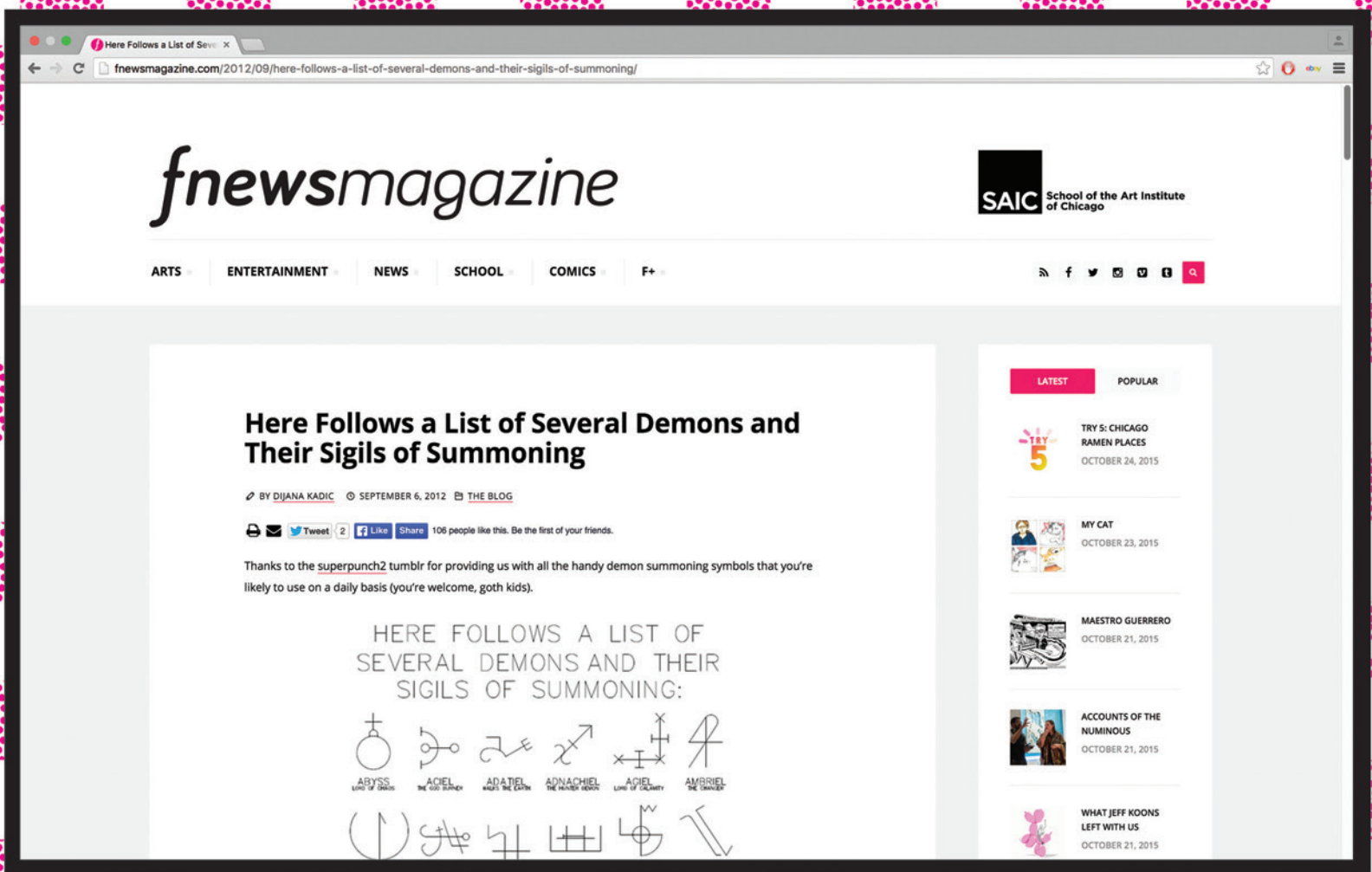
"On the web, artists were really late to join and to see it, but there was also a lot of design and a lot of coding and a lot of this alternative media. It was a group of artists doing something weird on the Internet. Then, of course, from Nettime up came Rhizome and the center kind of changed into New York, into the States. In the beginning, Europe was more active. But no one in Europe was so intentional that this was a new medium art form."

Asked what allowed Jodi to do such unconventional things with the net from the beginning, Paesmans said, "I think our excuse, our real chance, is that we were at the right moment at the right place. We were there in San Jose, Silicon Valley, and then with the state university we were connected to that academic circle. So we just recognized it with our previous kind of frustration with video and television as a medium."

"As an artist, I really like the things we made with Nam June Paik, and even though we call most of his work video art, a lot of it was television programs. He experimented with satellites in the work "Good Morning Mr. Orwell," a worldwide satellite TV broadcast," Paesmans said. "That was all possible for Mr. Nam June Paik, of course. The Internet as a technical medium allowed just about anyone to have that worldwide broadcast."

■ Violet Callis is a senior in the BFAW program.





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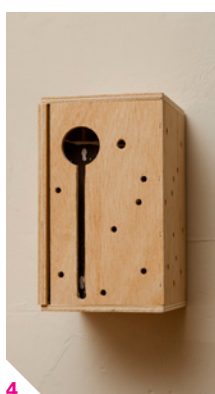
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6

'Not Unlike Any Land'

Exhibition at the Gunder Mansion explores urban transience

■ Anna Foran recently wrote this.

When I was young, my sister and I climbed into the attic closet of our childhood home and scratched our names alongside those of the kids who had lived there before us. Though the collection of wall markings was the most discernible sign of who had come before, the ghosts of families past no doubt hovered in the walls, in the floorboards, in the wood of the tree house that sat out back.

This conversation between the ghosts and the markings lies at the heart of "Not Unlike Any Land," a City of Chicago-sponsored group exhibition on display at the Gunder Mansion in Chicago's Berger Park at 6205 North Sheridan Road. The mansion was designed in 1910 for pharmaceutical executive Samuel Gunder and later housed the Viatorian religious order. It has been uninhabited since its purchase by the Chicago Park District in 1981. Today, thanks to the curatorial vision of Bianca Bova, and the site-specific installations of five artists, the shadows of the home's multiple pasts are rendered palpable.

The first room of the exhibition was once Mr. Gunder's private study, a history contained by the heat of a corner radiator. In Robert Sebanc's "54 Bricks" and "Common Bricks" (2013), installations occupying two corners of the room, this sense of interiority is turned inside out and back again. Found bricks — many of which bear their maker's mark — protrude from the walls and huddle around a hidden light source, evoking the labor of home-making and the individual experiences embedded in the most common material.

A shadowed pathway (a privilege of my night-time viewing) connects the bricks

to an equally present but far less concrete material — the sharkstooth scrim fabric of Sevy Perez's "Covers (K. 2)" (2015), which hang suspended in front of the room's windows, echoing their dimensions and dual role as protector and portal to the outside world. When seen in daytime, "Covers(K. 2)" calls attention to light patterns — or the unchanging way that light falls in that particular room — as a sole element of permanence in both the home's history and the work itself.

Everyone and everything seem to be in conversation: the bricks with the fabric, with the light, with the windows, with Klaus Pinter's miniature ode to American teenagehood "Steps" (2015), which hangs solitary but not insubstantially on a neighboring wall.

The second and final room of the show — once Mr. Gunder's solarium, now under a fresh layer of paint — extends this conversational interplay between what is seen and unseen in the space of the home.

In David Perales Albert's "Studs" (2014), what we see is what usually lurks behind — the guts of a structure's skeleton, here made visible by four identical wall studs whose plaster exteriors deny clarity but evoke refuge. Mimicking dimensions typical of a 1940s suburban home, Albert's "Studs" — in the spirit of an artist like Rachel Whiteread — materializes the immaterial in an ode to the histories that hover in any space.

The plaster of Albert's "Studs" is undone and reassembled on the opposite wall by Polly Yates, whose "Lines Around Bodies" (2015) lends a sense of movement to the otherwise still space. The piece features a table spread of found black and white family

photographs punctuated by two masses of tangled medical bandages, as if the contents of Mr. Gunder's desk had been laid out for quiet inspection. But Yates ensures the privacy of her chosen subjects, meticulously removing their faces and replacing them in a way that produces uninterrupted but uncanny photographic surfaces. The tangled bandages echo the circular lines of the hills and skies of her "Landscape Series" photographs (2013-2014), a number of which among the table's collection.

On my way out, the curator pointed at two storage rooms down the hall. Though concealed, the content of these rooms seem to reverberate in the pieces that make up "Not Unlike Any Land," new markings on the home's geography. It also seems to reverberate in the friends and family who slowly flowed in and out of the spaces, not unlike the bodies of generations before them.

And therein lies the true accomplishment of "Not Unlike Any Land." It is an exceedingly poignant meditation on the dynamic nature and great privilege of dwelling. It has given form to absence, but also foregrounded art making as home-making, as trace-leaving, as a kind of plaster cast.

The exhibition will run through the end of November, with viewing by appointment only. Appointments can be made by contacting gunderexhibitions@gmail.com.

■ Anna Foran is a first year masters student in the Visual and Critical studies department. She enjoys making and thinking about collage and what it means to cut and paste, among other things.

Everyone and everything seem to be in conversation: the bricks with the fabric, with the light, with the windows.

1 Center: "Covers (K. 2)" (2015), Sevy Perez
Right: "54 Bricks" (2013), Robert Sebanc

2 "Common Bricks" (2013), Robert Sebanc

3 "Studs" (2014), David Perales Albert

4 "Steps" (2014), Klaus Pinter

5 "Lines Around Bodies" (2015), Polly Yates

6 "Landscape Series" (2013-2014), Polly Yates
as collected in "Lines Around Bodies"

Lauren Deutsch: Sonic Evolution

Photographs from 1979-2015

■ **Kioto Aoki** recently wrote this.

It is also important to note here that Lauren is one of the few photographers who regularly recognizes the role of Asian and Asian American musicians within the jazz scene.

If you know jazz in Chicago, you know Lauren Deutsch. Lauren is the Executive Director of the Jazz Institute of Chicago and an important figure in the current jazz scene. Since starting her tenure at the Jazz Institute in 1996, Lauren has developed the JazzCity program, the Jazz Links teacher partnership, and programmed the “Made in Chicago: World Class Jazz” series at Millennium Park. All of these programs work to provide opportunities to learn from and be a part of contemporary jazz.

Aside from her administrative contributions, Lauren has been photographing musicians within the Chicago jazz scene for the last three decades. Her solo exhibition on the second floor walls of the Logan Center in Hyde Park titled “Lauren Deutsch: A Metamorphosis – Photographs from 1979–2015” chronicles her evolving style and approach to photography, jazz and music. The first wall consists of a large centerpiece photograph of bassist Tatsu Aoki, shot in Lauren’s recognizable style, making use of single or composites images of blurs of light and form. It is important to note here that Lauren is one of the few photographers who regularly recognizes the role of Asian and Asian American musicians within the jazz scene. Many interpretations of the history of jazz omit these key figures and it seems fitting that Lauren, who is also a great friend of Tatsu, decided to open her show with his image.

Down the hall, there is a glass case full of posters from the Made in Chicago festival in Poznan, Poland, in which Lauren’s photos are used. This section is particularly meaningful because it acts as a visual record of the collaboration between Lauren and Wojciech Juszcak, to whom this exhibition is dedicated. Starting in 2006 Lauren brought

her Made in Chicago series to Poznan with the help of Wojciech, who shared her love for jazz and dreamed of sharing the spirit of jazz with the public. She also credits him with providing the opportunity to exhibit her photos for the first time in Poland. Unfortunately, Wojciech passed away in 2013. Thus Lauren has dedicated this show to him.

A little farther down we reach what Lauren tells me is her “chronology wall.” The beautifully curated wall acts as a visual narrative of her photographic journey. The first image is a powerful black and white portrait of legendary bassist Malachi Favors. The photograph is in the style of a classic portrait marking the beginning of Lauren’s documentation of jazz musicians. Next come a set of three collages made from silver gelatin prints. The imagery moves from classic portrait to blurred forms to total abstraction; a telling evolution of her photographic style. Lauren explains that these collages are important because they opened up new possibilities of vision. The darkroom drastically limits image size, but but by connecting multiple sheets, she creates a larger canvas, allowing her to play with textures through depth and distance.

The last grouping is of Lauren’s current work, where the blurred forms and dancing lights capture the essence of the music. The beauty of Lauren’s photographs lies in the fluidity of music. She captures the improvisational nature of jazz through the textures of photography. Layered forms of bodies and light create a visual landscape that imitates the soundscape of sound. The visual rhythms are the portrait. The “metamorphosis” is a transition from portraits of musicians as a person to portraits of musician via the music they make. Lauren’s aesthetic consistency also

distinguishes her from the gimmicks of long exposure because she has transgressed the standards of musical portraiture by capturing the musicians with their sound.

There are two other images in the show that speak to Lauren’s aesthetic approach. On the farthest wall at the end of the hall, amongst her earlier black and white portraits, are two darkroom montage prints. The first, titled “Dream” from 1979, represents an apocalyptic dream Lauren had. Behind skyscrapers, sits a frightening image of a globe looming over a panicked, hand-drawn crowd (drawn directly on the negative). The other, titled “Looking Back,” is also from 1979 and is a found negative exposed onto one of Lauren’s own photos. The resulting image is a classic portrait of a woman projected onto the back of a man in a long coat and beret. There is a quaint romanticism about these images that is still present in Lauren’s more recent works. Lauren is investigating the sublime beauty of music as a visual experience.

When I tell her that these two photographs are my favorite, Lauren reveals that it was not her original intention to include these. It was her daughter, Zoe Netter, credited as co-curator, who suggested Lauren include some of these earlier works along with the darkroom collages. Lauren says she loves working with her daughter who “has strong opinions but is not necessarily married to them.”

The exhibit at the Logan Center closed on October 18, but Lauren’s photography is also featured in “The Freedom Principle: Experiments in Art and Music, 1965 to Now” at the Museum of Contemporary Art, closing on November 22.

■ **Kioto Aoki** is a photographer and an experimental filmmaker in Chicago. Tatsu Aoki, mentioned in this article, is Kioto’s father.



Matt Siber Examines Capitalist Iconography

■ Steven Ford recently wrote this.

School of the Art Institute (SAIC) photography instructor Matt Siber has been working on his most recent exhibition “Idol Structures” since 2010. In this project, Siber explores the symbols of late capitalism stripping its masks, revealing its skeletal remains. In this show, he combines large-scale photographic prints with imposing metal and wooden sculptures. By turning, flattening, and collapsing the recognizable symbols of commercialism, he transforms them into signs without signification. He invites audiences to consider how we consume shoddy workmanship, or products that put our lives and health at risk. It asks us to consider who we’re paying alms to.

Siber says, “We’ve been spoon-fed this for a long time, that this is the way things are, and that this is American. We connect democracy and capitalism. That was very carefully orchestrated by a guy named Edward Bernays.”

Bernays was an early 20th century American propagandist whose books “Crystallizing Public Opinion” and “Propaganda” laid the foundations for the advertising industry. Bernays also coined the term “public relations” after World War I, once the word “propaganda” had become a negatively associated with German propaganda.

Bernays promoted the belief that democracy and capitalism must exist together, but Siber disagrees.

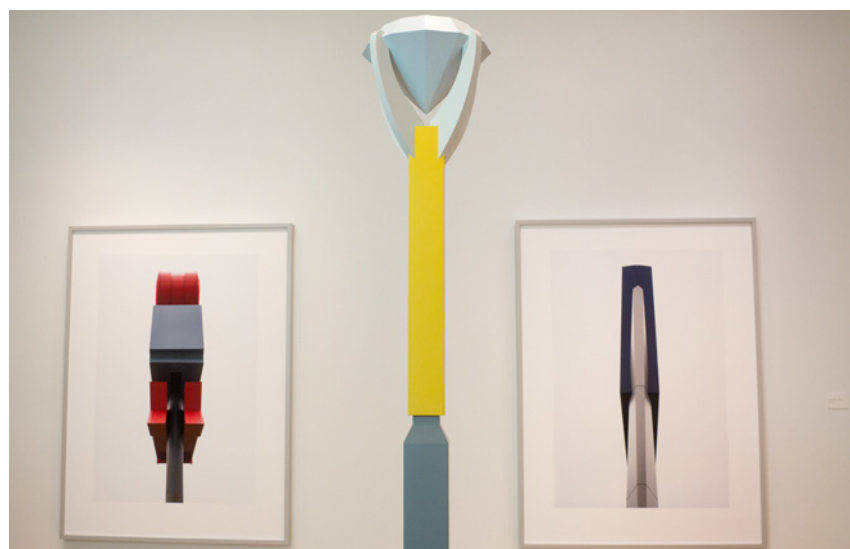
“I’m not sure that’s entirely true. I think that’s just what they wanted people to think at the time. There’s got to be a more compassionate way to use capitalism within the system and balance it with other things,” Siber says.

Perhaps not surprisingly, Siber says he’s not opposed to capitalism generally, only to what writer Robert Reich calls extreme capitalism. “Capitalism really doesn’t take into account humanity very well. It has to be tempered, I think, with other isms. The isms tend to cloud our judgement. We end up having an emotional connection with that ism, and more importantly the opposite of that ism.” He says that we are left with very few choices, and extreme ones at that. The result is systems that don’t work very well and treat people poorly.

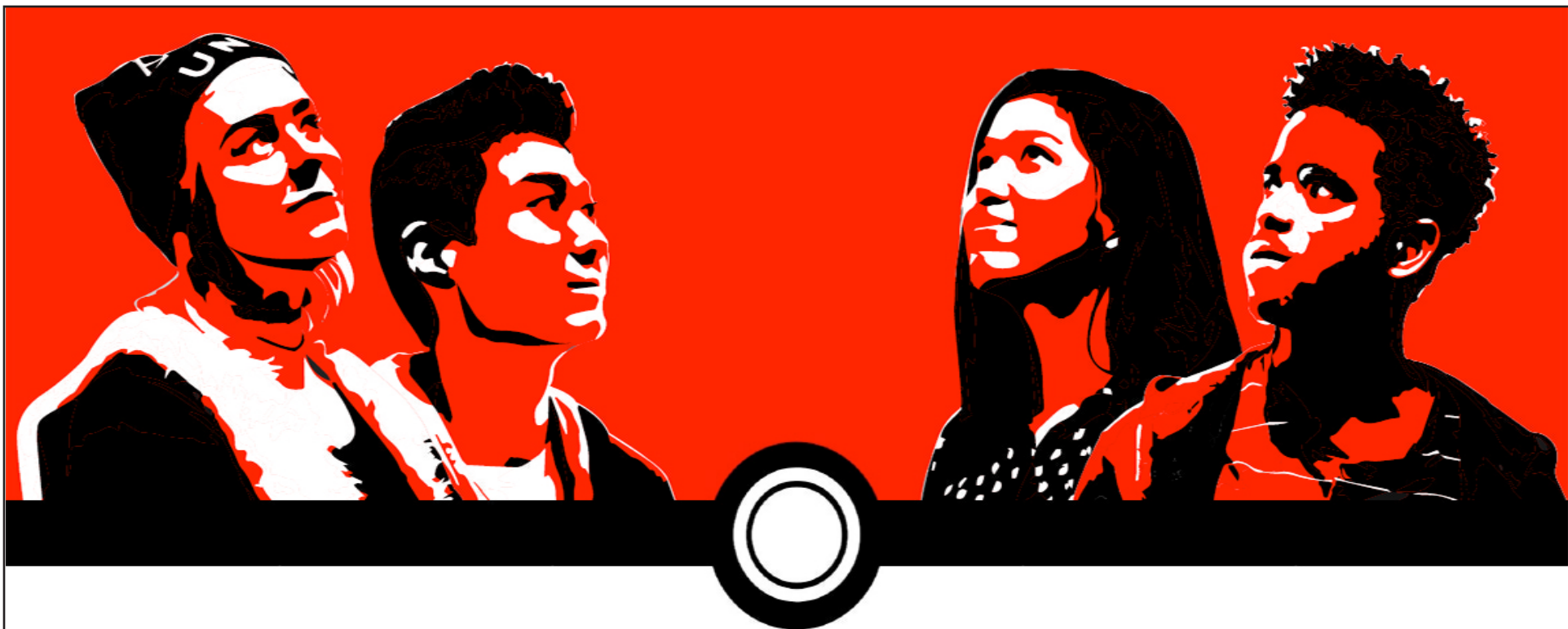
Siber says, “Capitalism is not the solution to every problem, but we like to treat it that way. I think the sooner we get past that, the better. We should stop being afraid of socialism, too, while we’re at it. We’ve already got it. There are plenty of socialist programs in this country, so get over it, people.”

Matt Siber’s “Idol Structures” is at the DePaul Art Museum, located next to the Fullerton Red Line station, until December 20, 2015.

■ Steven Ford, a former middle school English and ESL teacher, is a prior-degree student currently studying photography.



From top, clockwise: A crowd moves through “Lighted Shelter” (2015), made from aluminum, Plexiglas and fluorescent lights. Pedestrians pass the exterior of the DePaul Art Museum, where one of Siber’s trapezoids hangs on display. An attendee examines inkjet prints of abstracted commercial structures. These same abstractions are repeated in frames and sculptural forms. Siber, seated, discusses “Idol Structures” at EXPO Chicago.



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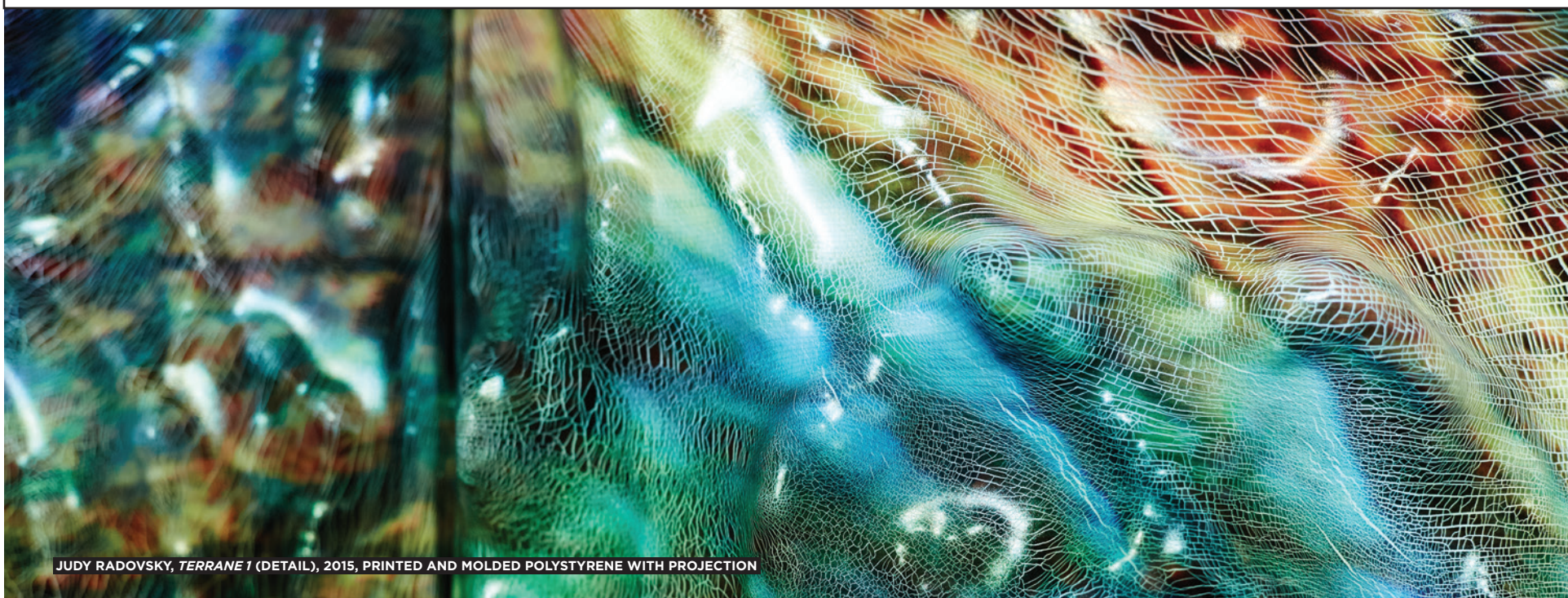


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A Korean American Reacts to ‘North Korean Perspectives’

Biculturalism exposed through photos of the far-away nation

■ Joanne Yj Kim recently wrote this.

Grace Hong, age 22, is overtaken by her conflicting emotions as she walks into the “North Korean Perspectives” exhibit in Chicago’s Museum of Contemporary Photography (MoCP). “Many South Koreans view the North hesitantly and perhaps with a degree of ambivalence and apathy. I believe that my background as a Korean American allows me to perceive and respond differently,” she says. Hong is a recent graduate from Wheaton College in Illinois and is now a resident of the North Lawndale community in Chicago.

Flipping through “Kim Jung Il Looking at Things” by João Rocha, the audience glimpses the mix of subtle humor and seriousness embedded in Kim. Surrounded by diverse images, subjectivities, and perspectives of North Korea, Grace Hong quickly searches for the last names of the photographers on the wall labels. Some are Korean surnames while others are European and even, interestingly, Japanese (the violent Japanese occupation of Korea still affects Koreans’ attitudes). Some Korean American viewers notice then that Kim’s name is the only name seen throughout the exhibition that is written appropriate to the Korean cultural context by stating his surname first. All the names of the photographers, even the South Korean ones, are written according to the Western tradition of placing the surnames last.

Did names ever matter? Kim Il Sung, Kim Jung Il, and Kim Jung Un. These three Korean names are difficult for many Americans to remember correctly, along with other Korean names and words. In the recent satire “The Interview” (2014), James Franco proudly shouts out, “POONG YANG!”

instead of Pyongyang, mocking the entire North Korean city. This is just one example of many mispronounced Korean names and words in the movie. The film was banned from South Korean theaters while Korean Americans watched it with their hands stained with yellow, salty popcorn grease. Grace Hong’s Korean name is Hong Hae Su.

Today, the somewhat ignorant yet carefully asked question, “So are you North or South Korean?” irritates many Korean Americans, reminding them that they are challenged to face yet another layer of cultural identity while embodying biculturalism in their everyday lives. The war never ended back in Korea. The tension persists on the 38th parallel, between North and South Korean soldiers, who have been embattled since 1953.

The number of South Korean immigrants in Chicago rapidly grew from the 1960s through the early 2000s. The record shows that there were 45,000 people of South Korean-origin in the metro area of Chicago in 2000. Today, the majority of Korean American people in the area of Chicagoland live in the northern and northwestern suburbs of the city. The once famous Koreatown along Lawrence Avenue is left with tattered signs in Korean lettering that trace back to the Korean businesses that used to be vibrant in the area.

Seung Woo Back’s series of architectural photographs of North Korea’s infrastructure in a monochromatic background somewhat resembles the current state of old Koreatown in Chicago. The images emit a sense of quietude and emptiness. The title “Utopia” questions what are, after all, a good life and a healthy society.

The exhibition continues to intrigue Hong with the narratives of the nameless North Koreans. She stops and looks at the portraits by Ari Hatsuzawa. A North Korean woman is smiling inside the frame. “I was profoundly caught off guard by the humanness of the exhibit. The intimacy of the photos bridges the gap that is otherwise present geographically and culturally,” says Hong.

Other works featured in the exhibition showcase stoic North Koreans. Matjaž Tančič’s 3D portraits invite the audience to take a pair of red and blue shaded glasses like the ones at IMAX theaters. The North Koreans look popped out of the frames through the colored lenses. They stand still within their workplace. They move as the viewers move left and right.

Hong Hae Su says, “The exhibition further enhanced my growing perception that North Koreans are not an alien entity to be categorized in the labels created by society, but rather brothers and sisters who adamantly and courageously demand the normalcies of life and its various experiences.”

The war never ended back in Korea. The tension persists on the 38th parallel, between North and South Korean soldiers, who have been embattled since 1950.

- 1 “Pyongyang City Marathon” (2012), Ari Hatsuzawa
- 2 “Utopia #011” (2008), Seung Woo Back
- 3 “North Korean Perspectives” at the Museum of Contemporary Photography
- 4 “Pyongyang” (2000), Pierre Bessard

■ Joanne Yj Kim is a MA candidate in New Arts Journalism at SAIC. She strives to become a genuine storyteller and a terrific writer. Her favorite color is not orange.

When Parents Use Computers

That time I explored SAIC’s Facebook parent group

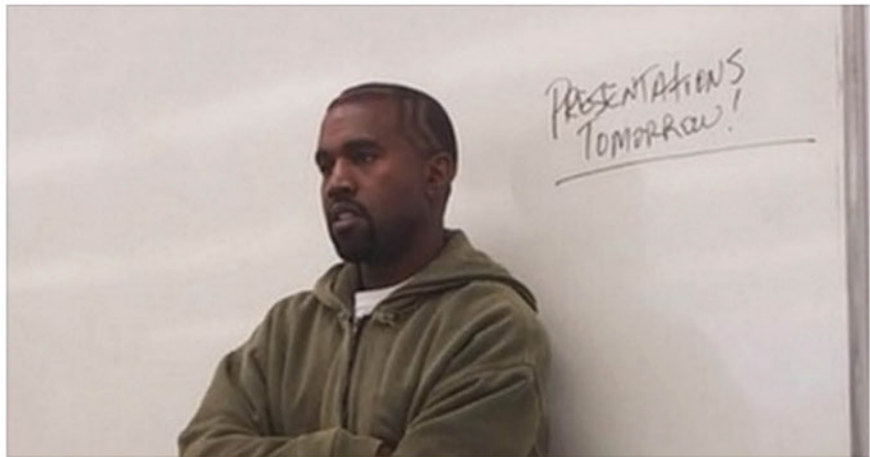
■ Caleb Kaiser recently wrote this.

Weeks ago, I was made aware of the most important thing in the history of SAIC: the parent Facebook group. Initially, I joined the group using my mother’s Facebook account (love you mom) out of curiosity, hoping to see a couple cute posts and maybe a meltdown. Hours later, I had scrolled through four years of posts, cried at least twice, and emerged as an overall better person. My newfound education regarding the previous generation contained these fun facts:



March 16

Is he going to be the speaker at graduation?!



Kanye West is receiving an honorary doctorate from Art Institute of Chicago

The College Dropout finally gets his degree.

CONSEQUENCEOFSOUND.NET

Like Comment Share

12 people like this.

My son shared that rumor with me. For the cash I have invested in his BFA I wish he were getting an honorary doctorate too!
March 16 at 1:06pm · Edited · Like · 1

Are you kidding me?
March 16 at 1:11pm · Like · 2

Wow...seriously?
March 16 at 1:30pm · Like · 1

shit got just as real over Kanye as you’d expect

Very happy that my daughter is not graduating this year, I would not want to attend the ceremony. Very disappointed in SAIC.
March 16 at 2:12pm · Like · 1

which lead to the first time this sentence has been said by an SAIC parent

I never said an artist being a narcissistic exhibitionist is shocking, I just don't consider him a fine artist, but it's okay, troll away. It is all part of the "dumbing-down" of society that is going on in every facet of our civilization. Let's not adhere to any standards, we just can call everything anyone does "art."
March 17 at 2:31pm · Like · 2



November 19, 2013 ·

Financial Aide Dept., get your shit together!!!!



In an ideal world we would all be doing exactly what we wanted. So, how do you propose that the school pay for these scholarships? Increase tuition for the rest of us, do you think that would be fair? Kind of like saying, you want a Mercedes instead of a Ford and it's the Mercedes dealer that should cover your shortage. There are lower cost options that are available for families that can't afford SAIC, just like there are lower cost options for those that can't afford a Mercedes. As far as the school losing out on your daughters talent, there are thousands of talented kids out there that would love to be at the school. If she's as good as you say, she'll be successful no matter where she goes, and she'll appreciate that success so much more knowing how hard she had to work for it.

October 26, 2014 at 6:16pm · Like · 4

but by far the proudest moment for us should be when our parents say what we all think



...why do you have such a limited mindset? I never said to raise the already exorbitant tuition for anyone! What I said is to do what many other well established and high caliber schools do, raise money specifically for need based scholarships...why is that such a foreign idea? It doesn't mean to take away from anything else.

October 26, 2014 at 6:44pm · Like · 2



Perhaps you need to read from the very beginning to obtain a clearer picture of the concerns I have before commenting?

October 26, 2014 at 6:46pm · Like

but somehow remain classy in their response



Lol! I am not the ONLY one "ranting" - but thank you for paying attention to me.

Like · Reply · September 20 at 10:00pm



Wow! I didn't realize that you were either my parent or in charge of this forum. I have not commented for about an hour but now you are calling me out and telling ME what I should do because YOU say so? I'll send you my daughters tuition bill so you can pay it and tell me how to behave. Furthermore, you cannot assume what was stating.

Like · Reply · September 20 at 9:49pm

and sounded a lot like an after-crit vent session



May 20

Just read an interview with Sir Paul McCartney, where he said he's always wanted to show his photography. He would make an EXCELLENT graduation speaker, next year, don't you think? If it happens, I should probably get a private meet & greet. 😊

Like Comment

also, shout out to all the parents with the right priorities



September 12, 2012

Is there a place in 162 where kids can jam? where the noise wouldn't be a problem?


Like Comment

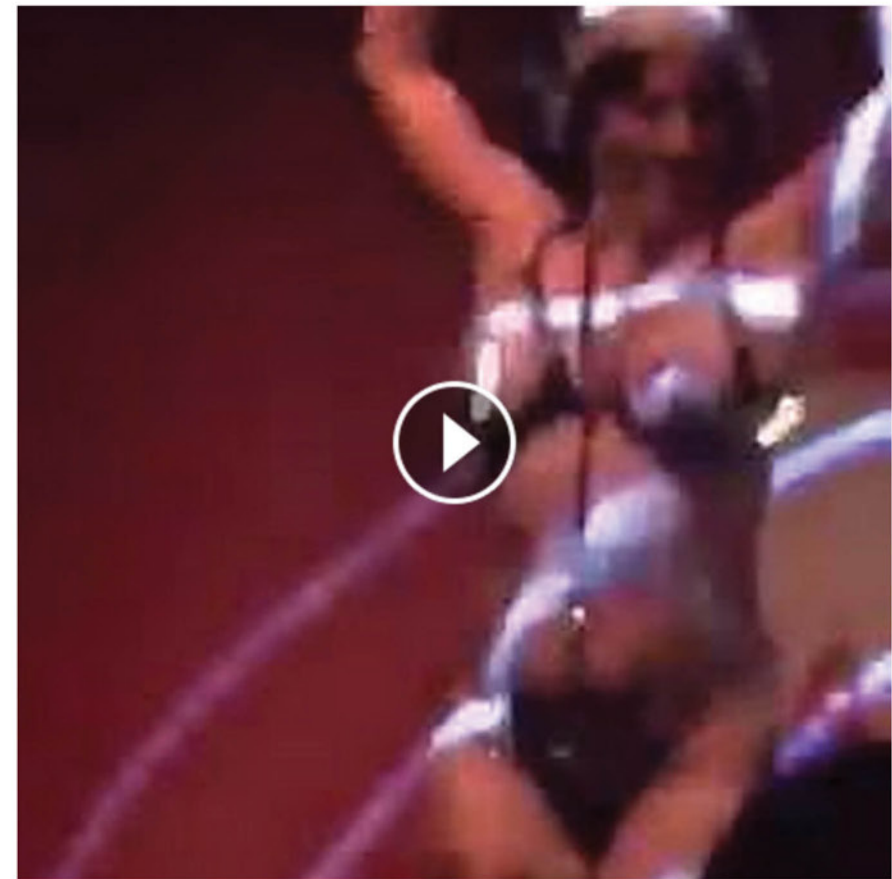
September 14 ·  
Today is my daughter's 18th birthday!!! Can I send cup cakes to class like when she was 5?
 Like  Comment









some parents are literally too awesome for the school to handle

 : We'd be happy to accept a delivery at building office for you daughter!
Like · Reply ·  1 · September 14 at 4:08pm



that's not the same as cupcakes in class and you know it

September 19 at 9:50am ·  · Edited
Are any other parent disgusted and disappointed by the "entertainment"choice of SAIC at their milestone anniversary party?!!! Is this the best they could come up with?





















 Like  Comment
10 people like this.
 Bizarre choice!
Like · Reply ·  3 · September 19 at 10:04am
 OMG!! Seriously??
Like · Reply ·  2 · September 19 at 10:10am
 Is that ART????
Like · Reply ·  3 · September 19 at 10:10am

our parents have the exact same conversations we have — remember Research and Core?

 This is definitely not art IMO and maybe it wasn't intended as art, maybe it was meant to entertain. XXX burlesque which to me is degrading to all humans. If this is what it takes to get out students thinking and talking then we are in a world of hurt.
Like · Reply · September 20 at 3:47pm
 At the cost of being immodest, I can authoritatively say that this is not art. This doesn't provoke creative juices and this definitely won't serve any purpose other than embarrassing most stakeholders.
Like · Reply · September 20 at 8:28pm

which went exactly as well as you remember

 This whole thread is such a stereotype of the provincial parents concern for molly coddled overly nurtured progeny
Like · Reply ·  3 · September 20 at 10:02pm

 They've got to be who they are. Especially those in the arts, as they truly are open and expansive in their pursuits. They'd never work in a cookie cutter job, but that's what makes them so creative.
Like · Reply ·  5 · September 19 at 1:41pm
 it really bothers me to see parents censoring what their college-age kids are seeing or doing. These same kids could be going off to war, or getting married & getting pregnant (or just getting pregnant). Time to let go (of course, always be there when/if they need you). Time for them to experience their own life. This is something I feel VERY strongly about.
Like · Reply ·  9 · September 19 at 1:44pm · Edited
 I agree with you,  But when I'm paying the bill, I think I should have a say. When my daughter is paying her own way, I'll keep my opinions to myself.
Like · Reply ·  5 · September 19 at 1:54pm
 honestly, I don't agree with that point of view at ALL. This has NOTHING whatsoever to do with academics.
Like · Reply ·  1 · September 19 at 1:59pm
 and, my son went to ASU, and it's a LOT wilder there.
Like · Reply ·  1 · September 19 at 2:00pm
 So,  keep control of your kid as long as you can manipulate it via finances? Are you sending your kid to college and reminding him/her who pays the bills and who makes the decisions? Or are you lovingly supporting his/her decisions and have faith you raised a good human being?
Like · Reply ·  2 · September 20 at 12:50pm
 I personally "let go" when the cord was cut at birth and have been there for her as support all her life. I have no interest in censoring anything for her, she can handle whatever comes her way. I have no problem with SAIC allowing this "show" to happen, but it's not edgy, not art, not expressing anything except how far someone will go for attention and I feel sad for the performer
Like · Reply · September 20 at 4:10pm
 - As a parent of an SAIC senior... and we've certainly had our challenges... It's best to try and understand and accept your child for who they are and what motivates their creative being. I understand it's hard, but we must guide our children and allow them to blossom and empower them to live their lives in the way they choose. My thoughts come from a place in my heart! :)
Like · Reply ·  1 · September 20 at 7:08pm

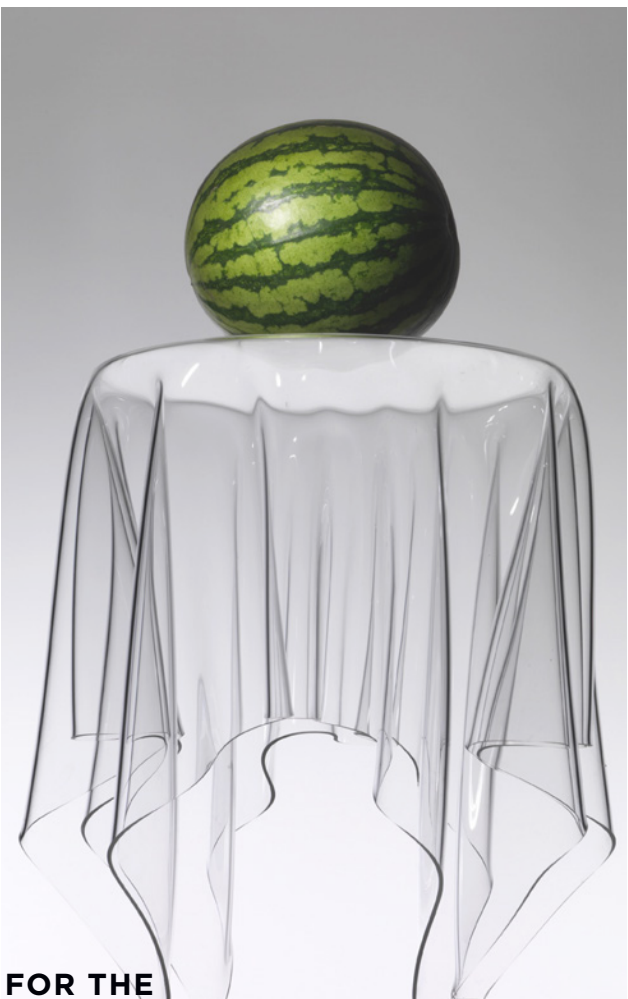
sometimes you have to work through things as a group

If I could add a thought to the pearls of wisdom dropped by our parents, I would submit this: our parents deserve better children. While I'm sure this amazing resource was set up by SAIC strictly to facilitate conversation between our parents in the school, it has evolved to become the greatest force for guilt in my life. If you take nothing else away from this, take this: call your mother/father/non-gendered-parent more.
Sorry Mom.

— Todd Kasper, 19th grad

Image courtesy of Jane + Francois Robert

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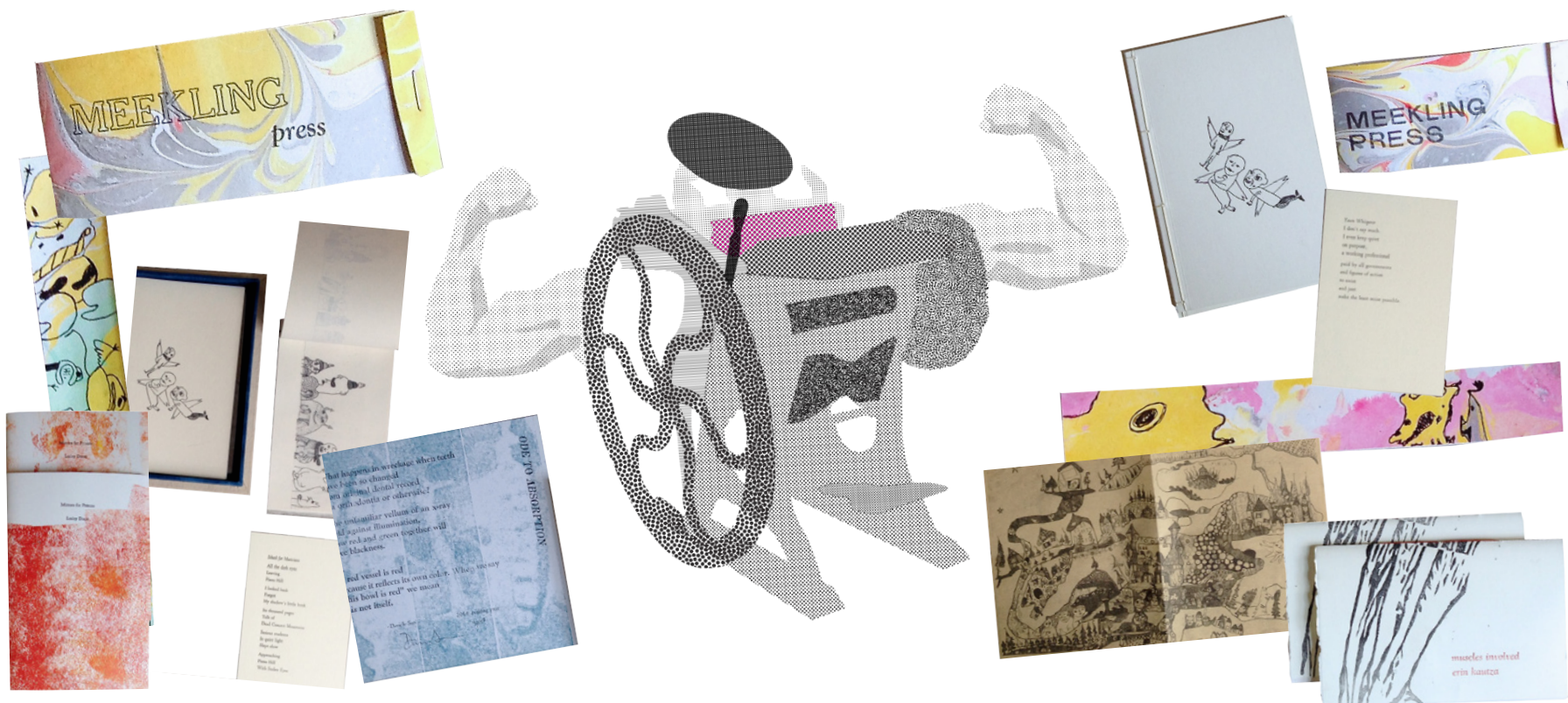
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A Tiny, Mighty Press

Meekling pushes the limits of literature

■ Violet May Callis recently wrote this.

Meekling Press, a self-described “very small press” in Chicago, goes out of its way to print experimental works in exactly the right form. Founded by alumni of School of the Art Institute of Chicago’s Master of Fine Arts in Writing program, Meekling publishes works that they care about on a printing press over a hundred and thirty years old. The first installment of their new seven-part chapbook series, “Chill Horizons,” arrives on November 1.

I met with Meekling editors Rebecca Elliot, John Wilmes, and Anne Yoder at their headquarters (Rebecca’s apartment) to discuss their printing press, upcoming projects, and “pataphysics.”

Founded in 2012, Meekling began when co-founders Elliot and Wilmes decided to take control of the publication of their own writing. Wilmes said, “When Rebecca and I graduated, we had anxiety about what to do next. Rebecca was starting to get really good at book designs and had a lot of energy on that front. I had this manuscript, and I wanted to do something with it. Eventually, we just decided to start publishing on our own.”

Their first piece was Patty Yumi Cottrell’s “The Jury of Sudden Hands,” a delicate book arranged of loose letterpress pages which features vivid prose shorts on each page. The book was created with a small letterpress, since replaced by the floor-standing platen press from the 1880s that they now use to print covers and postcards.

Meekling typically makes about fifty copies of each of their books. Wilmes said, “We’ll do different versions of a book, because some of them are incredibly detail-oriented and take a long time to make, like Erin Kautza’s book.” The elaborate work, “Muscles Involved,” slides out of its case to open into a long scroll. Wilmes continued, “We made thirty copies of this. Then, we also have a much easier to produce version of the book, because the poems are great, and we want them to live on without spending a million years making each copy.”

Dan Ivec’s “On the Stairs” also includes limited edition and regular prints, with the limited edition print featuring the artist’s detailed childlike drawings. Another publication, Miranda Steffens’

“Peripheral Vision,” includes a hypnotic web and sound component.

The press also released a series of six e-books on floppy disks with letterpress covers, now housed by the Joan Flasch Artists’ Book Collection. Elliot explained, “They have our floppy disk books, which are eBooks, uploaded on floppy disks.” Yoder added, “The challenge is finding a computer to read it.”

Meekling also hosts a series of writers’ talks, called “TALKS,” which parody their own format. The series satirizes panels often given on typography and language, which are popular in the small press world.

Yoder said, “The one stipulation for the lectures is that they have to be made up in some way. I think we decided we wanted to do something a bit more performative, or have a reading series that wasn’t a reading series. It wasn’t just everyone gathering for people reading from their books; I think we were influenced by the pataphysicians. Alfred Jarry is the original. Pataphysics is kind of a make-believe science. It fit the format of “TALKS” as a faux-lecture series. A lot of people have Powerpoints of some kind.”

“I was influenced by Dan Ivec’s performances,” Elliot said. “He does these great performances where he’ll show his drawings and then talk about them like they’re photographs from his trip.”

Wilmes said of the “TALKS” series, “Our last one, by Woody Leslie, was very fictional. It was about the molecular tendencies of typology. He would talk about letters like they were these naturally occurring things. His devotion to the fiction was incredible, to the point that when he sent us a pitch I had to look into it for a while before I realized it was not real. He has a book printed and everything under this pseudonym, H.F. Henderson.” Yoder said, “It basically outlines a whole theory of molecular typography and the attractions of the particles of the letter, as if they’re elements. It’s like, a comma is a dead dot particle, deteriorating.”

“My favorite was when he was talking about when the half circles of an ‘O’ fail to combine. He was like, that’s how we get parentheses.”

Asked if the new Chill Horizons series has any overarching theme, Yoder said, “I think there is a similarity, but I can’t really pin down what the aesthetic is. There’s a certain fragmentation.” Wilmes said, “If anything, I would say there’s a formal connection. There’s definitely more than one book that uses nontraditional arrangement of text on the page. But I would say that in terms of plot themes or anything, not at all.”

While Meekling has solicited work from individuals in the past, they opened up to the Chicago writing community for the Chill Horizons series, which features works by Heather McShane, Suman Chhabra, Evelyn Hampton, Holly Lee Warren, Hannah McHugh, Mairead Case, and Brad Vogler.

Wilmes said, “In this series we had the most pointed plan about what we wanted, and we had a call out for entries. So we got a lot of submissions from people we’d never met. That was the hardest thing, deciding who to publish. Where in the past we just had a lot of friends where we said, you’re brilliant, let’s make a book together.”

The first fifty of the series will come with a limited edition print to accompany each chapbook, and Meekling is still seeking artists for the later ones. Yoder said that the press looks forward to expanding their boundaries with the set.

“We have so many interesting submissions from people we don’t know. That’s really exciting,” she said. “And plus, it’s really great stuff,” Elliot added. Wilmes said, “We were like, oh, maybe we’ll get four books we can publish. We ended up getting seven. So, it was more than we were ready for, frankly. But it’s awesome.”

I had this manuscript, and I wanted to do something with it. Eventually, we just decided to start publishing on our own.



■ Violet Callis is F Newsmagazine’s School News Editor



An Illustrated Guide to the Barbara Byrd-Bennett Scandal

■ Sophie Lucido Johnson recently wrote this.

When Rahm Emanuel was elected in 2011, he hand-picked a school board team he assured the public would save public education.

Emanuel's Original Sixteen

JEAN-CLAUDE BRIZARD, CHIEF EXECUTIVE OFFICER. (From Rochester, NY, where he received a "NO CONFIDENCE" vote from the Rochester Teachers' Union. He stepped down in 2012 after the teachers' strike.)

NOEMI DONOSO, CHIEF EDUCATION OFFICER

TIM CAWLEY, CHIEF OPERATING OFFICER. Former Motorola executive. He lives in Winnetka; CPS had to change its residency rules to allow him to stay on the board.

ELIZABETH SWANSON, DEPUTY CHIEF OF STAFF FOR EDUCATION

DIANA FERGUSON, CHIEF FINANCIAL OFFICER

ANDREA SAENZ, CHIEF OF STAFF

ALICIA WINCKLER, CHIEF HUMAN CAPITAL OFFICER. Background in corporate management

BECKY CARROLL, CHIEF COMMUNICATIONS OFFICER

DAVID VITAE, BOARD OF EDUCATION PRESIDENT. Banker.

HENRY BIENEN, BOARD MEMBER

PATRICK ROCKS, GENERAL COUNSEL

JESSE RUIZ, BOARD OF EDUCATION VICE-PRESIDENT. Last remaining team member.

PENNY PRITZKER, BOARD MEMBER. Chairman/CEO of Pritzker Realty Group as well as chair & co-founder of Vi Hotels, The Parking Spot, & Artemis Real Estate

ANDREA ZOPP, BOARD MEMBER

MAHALIA HINES, BOARD MEMBER

ROD SIERRA, BOARD MEMBER

Barbara Byrd-Bennett

Served as CEO of the Cleveland Municipal School District, 1998-2006

Academic & Accountability Officer for Detroit Public School System, 2009-2011

Worked for all three of Gary Solomon's Corporations

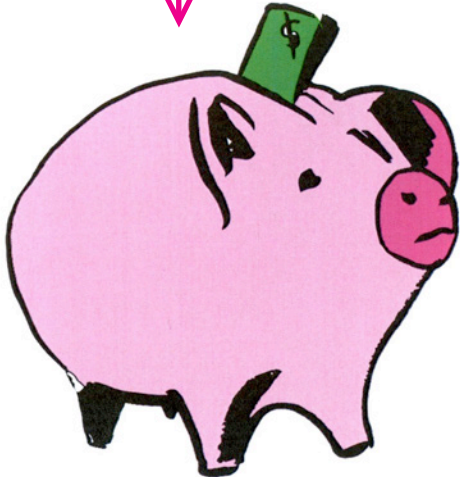
All but ONE (Jesse Ruiz) of the original team members have stepped down. After Brizard & Donoso each stepped down after just over a year (Donoso in May 2012, & Brizard in September), Barbara Byrd-Bennett was ushered in to take their collective place.

Once she was in position, Byrd implemented a \$20 million contract to provide professional development for principals through an educational called SUPES Academy. SUPES had previously employed Byrd-Bennett. A contract that large should have raised some major suspicions.

In April 2015 the FBI began an investigation. Byrd-Bennett was indicted in October on 23 counts

Some of the Kickbacks, according to Emails

Trust accounts in the names of Byrd-Bennett's relatives



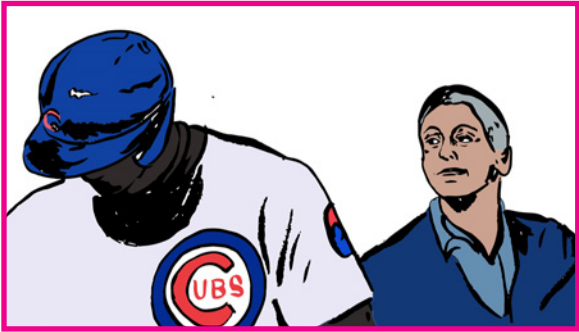
A holiday party in 2012 for school employees



Emanuel has gone to great lengths to ensure Byrd-Bennett shoulders the blame. He, however, selected Byrd-Bennett as CEO, & e-mails between Emanuel & Byrd-Bennett at the outset of her tenure suggest that Emanuel knew something sketchy was going on.

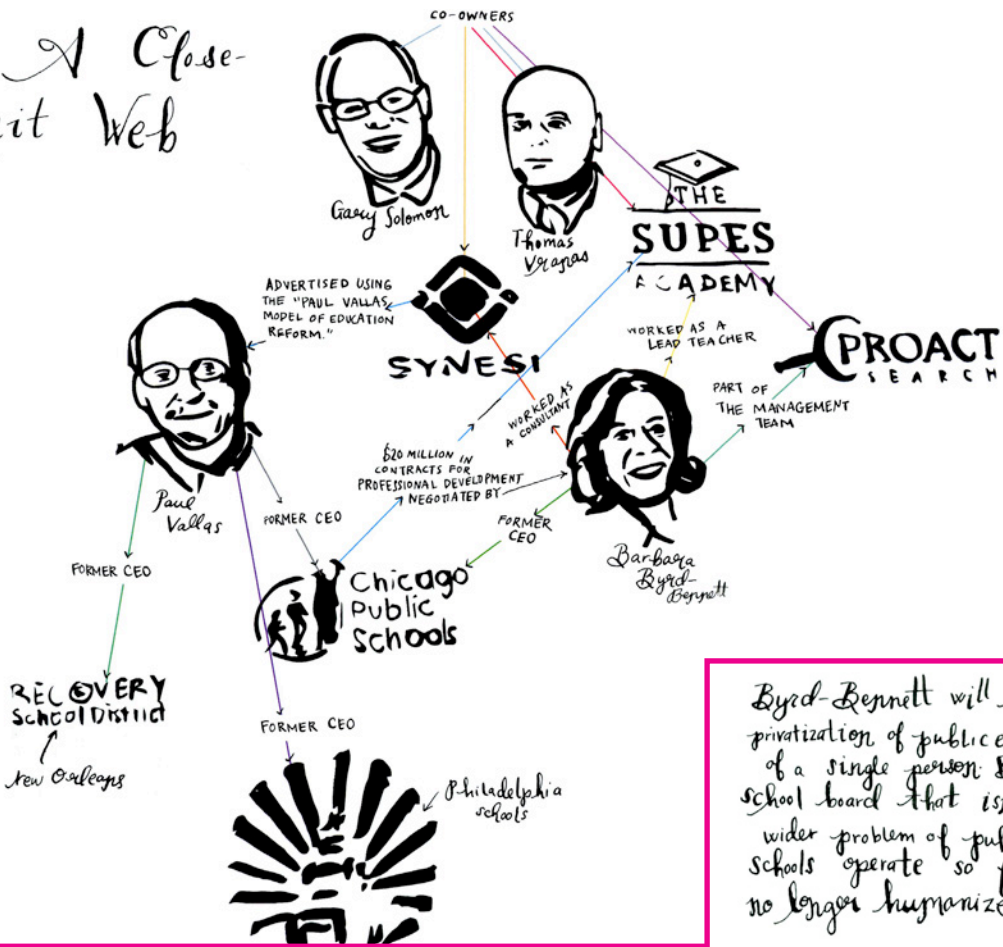


A lucrative job waiting for her at SUPES.



In the wake of the scandal, Emanuel diverted the public's attention by focusing exclusively on Cubs games.

A Close-Knit Web

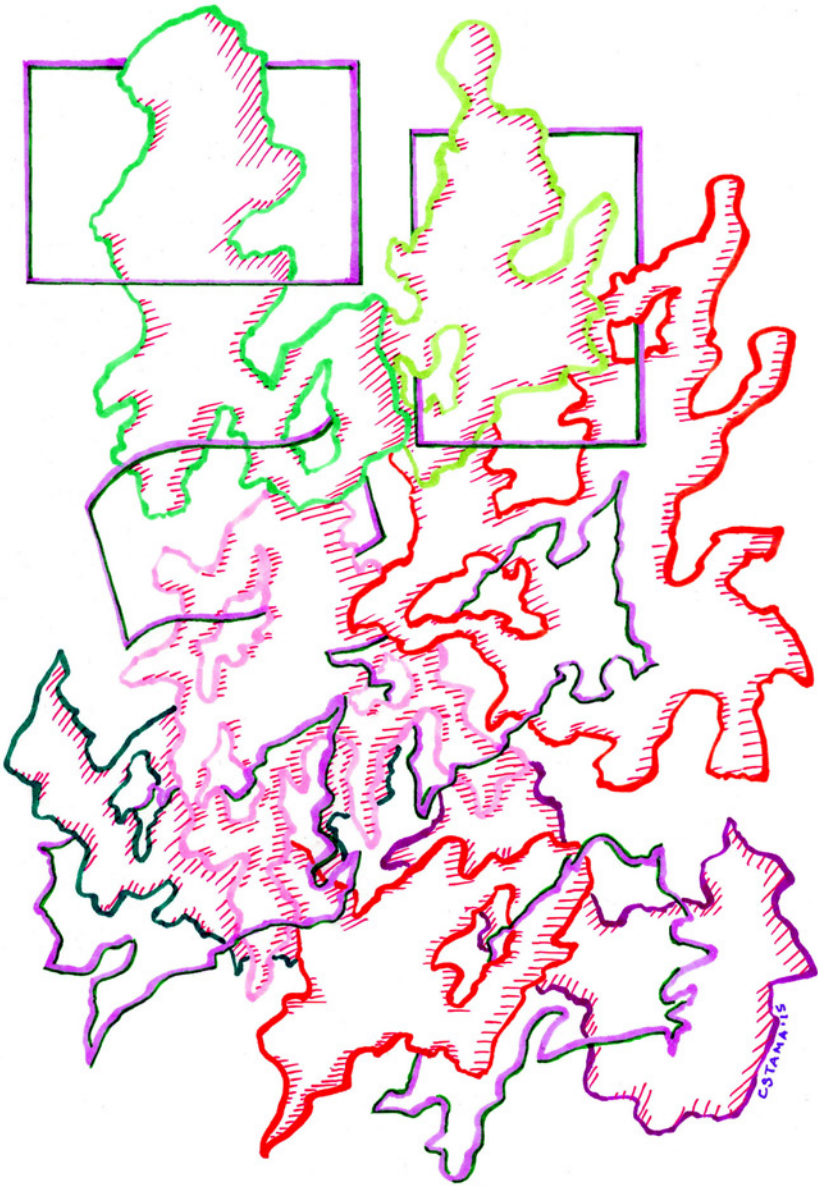


It's easy to pin the responsibility squarely on Byrd-Bennett, but the truth is that corporate education reform has ultimately made this scandal possible. Gary Solomon—the former joint owner of SUPES Academy—is the more threatening villain in this story.

Byrd-Bennett will likely serve jail time. But the larger problem—the privatization of public education—is much direr than the simple greed of a single person. Byrd-Bennett symbolizes the corruptibility of a school board that isn't publicly elected. She is a pawn in the wider problem of public education: The people who run our schools operate so far outside actual educational settings they no longer humanize the CHILDREN inside them.



■ Craig Stamatelaky recently drew this.



comics

■ Xin Xu recently drew this.



■ Phantom Chins recently drew this.



■ A.J. Horner recently drew this.



■ Alex Kostiw recently drew this.



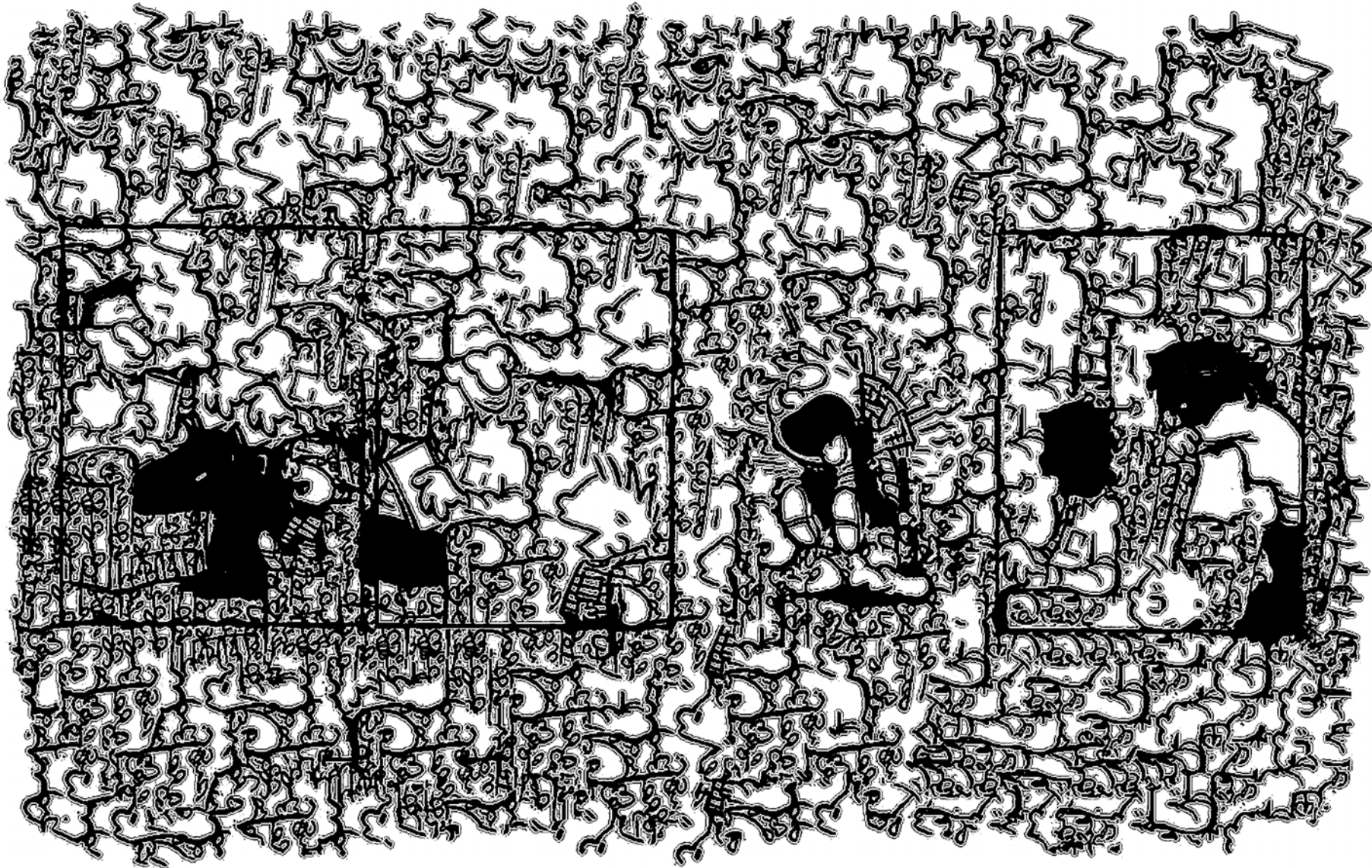
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\$40 per accepted comic, current SAIC students only. Share JPGs or PDFs at no less than 300 dpi on Google Drive with akostiw@saic.edu.

Halvin and Cobbles

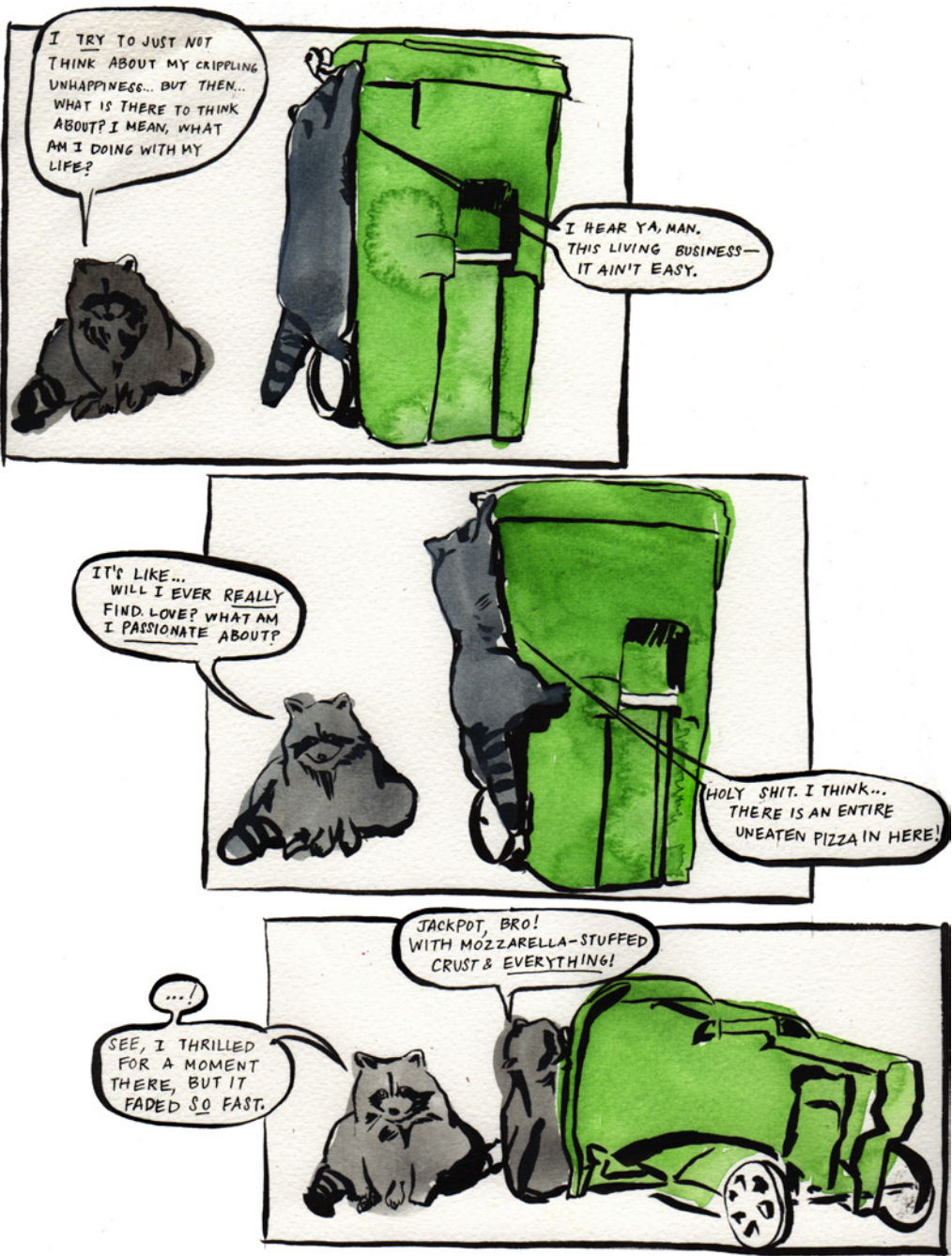
INSPIRED BY
BILL WATTERSON

A SERIES BY
JARAD SOLOMON



■ Sophie Lucido Johnson recently drew this.

■ Dena Springer recently drew this.



DONALD TRUMP'S ~~ANTI-MEXICAN~~ US-MEXICO BORDER WALL PLAN

ALRIGHT TRUMP, WE'RE GOING TO TAKE THE GREAT WALL OF CHINA, AND THEN PLANT IT BETWEEN THE UNITED STATES AND MEXICO.

IT'S CHEAP, READY-MADE, AND SINCE THE CHINESE ARE ALREADY STEALING OUR JOBS, THE LEAST THEY CAN DO IS GIVE US THEIR FREAKIN' WALL.



THE F NEWS MICRO-GRANT

October's Winner of the Trump Wall Challenge: Jenna Kang

\$50

Every month, F Newsmagazine challenges the School of the Art Institute of Chicago's community of students, faculty, staff, and security guards to submit artwork within a certain theme.

THINGS YOU CAN BUY WITH FIFTY DOLLARS

20 *Lean Cuisine meals*

1 *Shitty tribal tattoo*

19,409 *Staples*

12 *Mediocre shoe shines*

Like 66 *liters of cola*

15 *Travel-size cans of Febreze*

6 *Pints of fake blood*

4 ½ *Clearance polos at Target*



For this month's F Newsmagazine micro-grant, we are asking for all things Chewbacca.

All Chewy interpretations and art forms will be accepted.

The winning submission will not only receive the \$50 prize, but will also be featured in F Newsmagazine.

Deadeadline: November 20th - submit to jsolom@saic.edu