

fnewsmagazine

The School of the Art Institute of Chicago arts, culture, and politics

MAY 2017

ハリウッド
のホワイト
ウォッシング
の問題

on page 12
HOLLYWOOD'S
WHITEWASHING
PROBLEM



OX-BOW SCHOOL OF ART & ARTISTS' RESIDENCY

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CONGRATS

to all 2017 SAIC graduates!

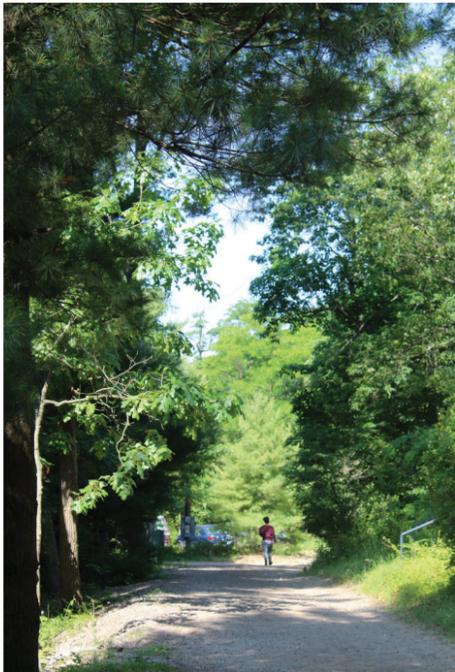
Thanks to all of you who have been to Ox-Bow and are a part of our history! Good luck on your new adventures and we hope to see you up at camp.

Spend your future summers with us in a non-credit class or apply for a residency!

Ox-Bow is proudly affiliated with SAIC



@oxbow_school_of_art



From all of the staff and faculty in
the Office of Student Affairs

Congratulations Graduates!

Commencement: May 15, 12pm, Auditorium Theatre, 50 E. Congress Parkway

Join us at these upcoming Student Programming Board Destress Week events:

May 1 - **Hand Treatment Giveaways**, 4:15-5:45pm, 2nd floor Neiman Center

May 2 - **Relaxation Day**, 4-6:00pm, 1st floor Neiman Center

May 3 - **Breakfast for Dinner**, 9:00pm, 2nd floor Neiman Center

May 4 - **Potted Plant Decorating**, 4:15-5:45pm, 2nd floor Neiman Center

May 5 - **Open Yoga with Yoga Club**, 5-6:30pm, Sharp 215

May 9 - **Animal Therapy with Canine Therapy Corps**, 11:30am-1:00pm, 2nd floor Neiman Center

Questions about anything SAIC? Get answers from studenthelp@saic.edu.

fnewsmagazine

F Newsmagazine is a journal of arts, culture, and politics edited and designed by students at the School of the Art Institute of Chicago. The print edition is published eight times a year and the web edition is published year-round.

Visit fnewsmagazine.com for more

FROM THE MANAGING EDITOR

This is my last-ever issue editing F Newsmagazine, and I'm feeling a little sentimental about it. Last month, I watched a dad sitting in the MacLean Ballroom reading F Newsmagazine and then I overheard him say, and this is a direct quote, "What the hell is this?" I wiped a proud little tear from my eye and thought to myself, "That, sir, is the newspaper I manage."

But now it's all over for me, and, all jokes aside, I couldn't be happier to be going out on this beautiful issue. It's an issue where we are taking on stories about Asian and Asian American identity, and the ways in which cultures can be (and have been) erased — not just in Hollywood, but at the School of the Art Institute of Chicago (SAIC), too. We hope these stories will spark an important conversation about representation and identity. You'll also find outsider artists of different stripes in this issue, as well as the politics of fashion and commercialism.

It's been my humble pleasure to be a part of the incredible institution that is F Newsmagazine. I can't wait to see where it'll go next.

Sophie Lucido Johnson

FROM THE ART DIRECTOR

This issue is the most experimental thing we've ever done. Inspired by crayon boxes and coloring books, each page showcases both bold color and clever typography anchored within a consistent, layered frame. We've also visually blocked each article, and the result is a rhythmic, contemporary, and conceptual design architecture and aesthetic tone.

Everything we read is presented to us in some way or another, whether we realize it or not. We're an art and design institution, after all. So we rolled the dice (literally).

Sevy Perez

ON THE COVER

"Almost Famous," Yen-Kai Huang

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- 02 → Made in China Rosebud Sled as Rosebud Sled in "Citizen Kane"
- 03 → John Cho as Jack Dawson in "Titanic"
- 04 → Kate Winslet as Rose DeWitt Bukater in "Titanic"
- 05 → Daniel Dae Kim as Blondie in "The Good, the Bad and the Ugly"
- 06 → Jackie Chan as Reveller in "A Night Out"
- 07 → Rila Fukushima as Catherine Tramell in "Basic Instinct"
- 08 → Chow Yun-Fat as Morpheus in "The Matrix"
- 09 → Oscar Trophy as Oscar Trophy in #OscarsSoAsian
- 10 → Hanbok as Maria Von Trapp's Dress in "The Sound of Music"
- 11 → Priyanka Chopra as Queen Amidala in "Star Wars: Episode I - The Phantom Menace"
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- 13 → Hiroyuki Sanada as Vincent Vega in "Pulp Fiction"
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- 15 → Asimo as R2D2 in the "Star Wars" franchise
- 16 → Lucy Liu as Lara Croft in "Tomb Raider"
- 17 → Ling Ling as Chewbacca in the "Star Wars" franchise
- 18 → Steven Yeun as Han Solo in the "Star Wars" franchise
- 19 → Gong Li as The Girl in "The Seven Year Itch"
- 20 → Ken Watanabe as Don Vito Corleone in "The Godfather"
- 21 → Donnie Yen as Forrest Gump in "Forrest Gump"
- 22 → Daniel Henney as Tony Stark in "Iron Man"
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Designed by Priyoshi Kapur

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Written by Parker Young
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Ad Manager Ana María González Sierra
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THE DEBT DEFAULT DASH

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Art Director Sevy Perez
Cartoonist Sacha Lusk
Comics Contributors Angela Azmita, Madeleine Hettich, Amber Huff, Shannon Jahrling, Ambrin Ling, Rohan McDonald, Isabel Serventz
Comics Editor Amber Huff
Staff Designers Yen-Kai Huang, Amber Huff, Priyoshi Kapur, Yash Rastogi

POST-POSTBALL

Engagement Editor Brian Fabry Dorsam
Webmaster Daniel Brookman

HOW TO GET



JOB MATERIALS

Résumé

NAME SURNAME

- Email
- Portfolio link
- City location

EXPERIENCE

- Role
- Company
- Months spent
- Responsibilities
- Projects

EDUCATION

- School name
- Major
- Graduation year
- Clubs & extracurriculars
- GPA

SKILLS

- Adobe Creative Suite
- Software
- Program languages
- Office
- Art skills
- World languages

Cover Letter

NAME SURNAME

- Email
- Portfolio link
- City location

DEAR HIRING MANAGER AT _____,
I am writing in regard to a _____ position.
I am a (list year of studying) at _____ school.
My major is _____ and my minor is _____.
P1: Your expertise, style, and kind of art.
P2: How your experience has helped your artistic performance.
P3: Mention where and how to contact you.
Thank you for your time and consideration,
Signature

Portfolio

If you don't have a website, make a pdf portfolio. A sample portfolio might include the following information:

TITLE PAGE

Name
Kind of portfolio
(e.g., painting)

CONTENTS PAGE

AUTHOR BIO OR ARTIST STATEMENT

ARTIST RÉSUMÉ

PROJECT 1, 2, 3...

Title
Description of concept and project
Year made
Measurements of piece
Media used



THE HUMBLE APPLICATION

Preparation

When you begin applying for jobs, create a spreadsheet in Excel or Google Sheets. Use this to keep track of where you've applied. Create a page that has these columns:

COMPANY	POSITION	LOCATION	DATE APPLIED	RESULT	LINK
---------	----------	----------	--------------	--------	------

Research

- [Career Center](#)
- [indeed.com](#)
- [linkedin](#)
- [internships.com](#)
- [idealist.org](#)
- [experience.com](#)
- [behance.net/joblist](#)
- [authenticjobs.com](#)
- [creativehotlist.com](#)
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- [vitamintalent.com](#)
- [jobs.monster.com](#)
- [glassdoor.com](#)
- [dice.com](#)
- [careerbuilder.com](#)
- [simplyhired.com](#)
- [creativecircle.com](#)
- [artisancreative.com](#)

Applying

WHEN TO APPLY

M

In meetings

T

Apply before 4 p.m.

W

TH

F

SA

SU

Not in Office

ONLINE FORM

Most places list job requirements. Make sure the keywords in a desired job description are also in your résumé. Many online forms — especially corporate locations — use a machine that weeds out résumés based off of a specialize code. The résumés are fed into a coded program, and there is a search that contains exact words matching the description. If your résumé does not meet the word search requirements, it may be tossed out. Most online applications will send you an email right away.

EMAIL

- DEAR _____
- Say what kind of position you are looking for.
 - Attach your résumé, CV, and PDF portfolio (or link).
 - Thank them for their time and consideration.

Sincerely,
Signature

Hearing Back

Most studios with job openings respond within two weeks. Major corporations can take up to four weeks to respond after the application due date. If your locations do not respond after the aforementioned response time, send an email. Following up shows dedication and initiative. Do not be afraid to send a cold call to the company, either. When people respond, they will typically ask when you would like to interview. Be clear and keep your emails short, responding with three times that you are available.

DEAR _____

"I wanted to send a follow-up email about my application.

Please let me know if there are any questions or things I can answer in the meantime."

Sincerely,
Signature

HIRED

by Priyoshi Kapur

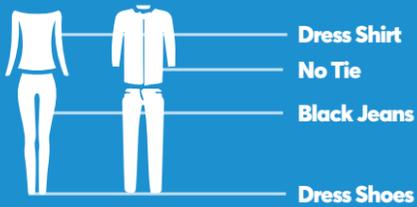
If you've ever applied for a job or an internship, you might have noticed that landing one is not as straightforward as it seems to be. There are so many unspoken steps to be taken,

measures to be gone to, and connections to be made, that it can feel like you need a road map! Luckily, we're here to help. Sit back, relax, and let us show you how to strategically plan your future.



WALK & TALK

Attire



Interview

- Write company profile & job descriptions in a notebook.
- Arrive 25 minutes early.
- Take a cab and skip the bus if you can.
- Be professional, not boastful. Bring a physical portfolio always. Also bring a digital file with your pdf/website ready.
- Shake hands confidently.
- Be brief with your introduction.

Questions

Ask them about their workplace culture and their favorite projects towards the end: People love talking about themselves.

Follow up

The best trick for following up is to send a thank you note. Prepare a handwritten thank you letter and leave it with the receptionist as you leave the interview. If this is not a possibility, send a thank you letter in the mail / email the following day.

If you do not hear back for two weeks, make sure you email their receptionist asking if there is anything you can help with in terms of reviewing your capabilities.

Taking the job

If you get a job offer, congratulations! Make sure you have formal written proof of your acceptance and your job requirements. Prepare to discuss salary, location, benefits, and responsibilities. Make sure you understand everything about your new job before accepting the position.



OTHER TIPS AND TRICKS

Dos

NETWORK

When you're looking / applying for a job, go through your friends list and utilize any connections you can. Who you know matters.

RESEARCH

Do tons of research about the company / program / place and their main competitors. Be able to say why you'd be a good fit and what you can learn and contribute.

THINK

When interviewers ask you questions, they are typically asked with a goal that they would like to achieve in mind. Knowing the intent behind these questions is the best way to give the best answer.

SHOW OUTSIDE-SCHOOL WORK

Potential bosses will likely be most interested in seeing experience working with clients or working under another designer or director. Work created for clients or for an employer inherently contains constraints, and it's your ability to design creatively within those constraints that shows your ability to work with other people in a professional setting.

BE PROFESSIONAL

Regardless of how casually your interviewers present themselves, maintain a level of formality in the way you speak and ask questions. Don't try to match their level of casualness — it might show a lack of seriousness in your pursuit.

ASK QUESTIONS

Come in with questions — questions about the work environment, job benefits, company history, anything! Bonus points for already knowing specific details about the company. It indicates your potential level of engagement once you're hired.

THANK THEM

Always say thank you. Send an email within a few days after the interview or send a card to the office. Express your appreciation for taking the time to speak with you.

Don'ts

BE HUNGRY (FOR FOOD)

Don't ask them if there's a company kitchen with a refrigerator and junk food. But be impressed, though not overly impressed, if they show it to you. They don't want you eating it all.

HAVE A LONG RÉSUMÉ

Don't make your résumé longer than one page. Submit it as a PDF.

HAVE A DECORATIVE RÉSUMÉ

Don't try to impress interviewers and over-design your résumé. It is simply meant to communicate your abilities and experience and should present this information clearly. Showing restraint in the design of your résumé shows maturity as a designer.

BE COCKY

In an interview, be yourself! The employer is mostly interested in just seeing who you are. It won't hurt to show your personality, as long as you're not being overly-casual, offensive, or cocky. Err on the side of modesty. Your disposition indicates how you'll act in the office environment and no one wants to work with someone who's cocky.

DRINK

Don't drink around your crush the night before your interview. You might think you'll only drink one or two, but crushes make that a lot harder. You'll end up super hungover and very possibly heartbroken — a terrible combo when you're on a job hunt.

OVER-COMPLIMENT

Don't compliment your employer on any of their body parts. (Example: "You have unbelievably beautiful calves; can I just say that?") This can be a "do" if you're interviewing for a job at SoulCycle.

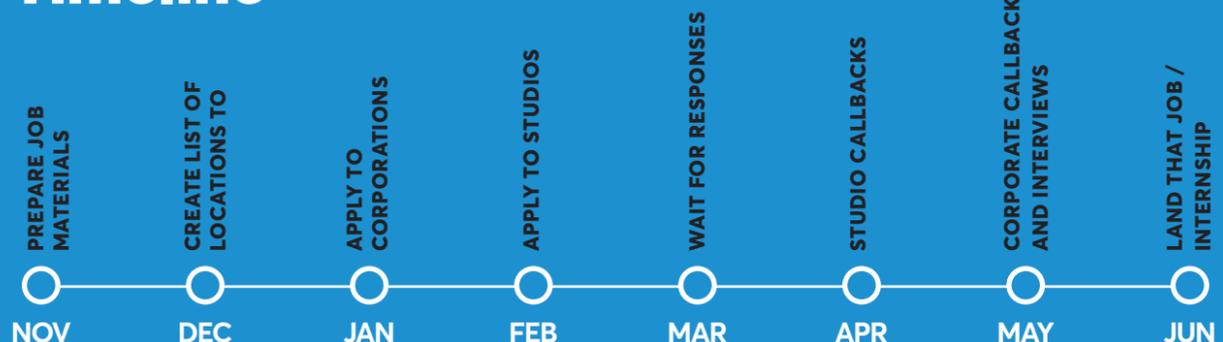
BE DUMB

Don't go to any job interview where the job description includes the words "political canvassing," "discrete modeling," or "encyclopedia salesmanship."



Priyoshi is about to graduate from SAIC. She likes to listen to Drake, but realizes that is not a job.

Timeline



REALLY BIG PILE of SHOE

*DSW's new ad
campaign steps
on a familiar
excretive*

by Mary Fons

Your ex is the only person who "likes" your status update. You made your flight but your luggage didn't. A psychotic orange bigot holds the most powerful office on the planet. Life is hard. You know who gets it? Designer Shoe Warehouse (DSW) gets it. They get you, girl. You.

That's what the latest DSW ad campaign is trying hard to convince you of, anyway.

If you're a student at the School of the Art Institute of Chicago (SAIC), you have surely seen the DSW ads all over the Loop; but in case you've missed them plastered on every bus stop, trash can, and subway wall of our downtown campus, I'll describe them for you.

The campaign features brightly colored, individual portraits of attractive, 20-something models in agreeable outfits. Their faces express annoyance, confusion, bemusement, and various other emotions that fall into the "Meh" or #irony category.

It's an unusual strategy, putting unhappy people in an advertisement. Thankfully, DSW's copywriters have provided text to help us understand. Here are a few examples of the copy that attends the portraits:

"My ex is the only person who liked my selfie." #MarchOn

"I remind him of his mother." #MarchOn

"He texted me, 'I love you, Carl.' My name is Kevin."

#FML #MarchOn

And, my personal favorite, "He said women belong in the house. I said yep. And in the Senate." #FML #MarchOn

Let's set aside that DSW is all but deploying the word "fuck" in their ads, "FML" being short for the not-that-popular-anymore internet phrase "fuck my life." I actually kind of like that they went there.

No, it's the #MarchOn stuff that I take issue with.

That last example features a perky — I mean that in both senses — light-skinned girl in a t-shirt emblazoned with the slogan, "THE FUTURE IS FEMALE," just in case you were not aware that, with its "MarchOn" hashtag, DSW is trying to align itself with a certain ideology. One that would, for example, march in the Women's March, or perhaps for Black Lives Matter. Any march, really, so long as it's cool.

DSW would vote for Hillary, but not Trump. They would be against the Muslim ban. DSW is liberal, I think. (One wonders if the same campaign is running in suburban Omaha.)

I resent this advertisement as a citizen of the world who, in the face of calamity, decay, and injustice, tries to comport herself with a modicum of dignity and respect. When an ad campaign co-opts a political movement to sell anything — discounted shoes, in this case — I feel that all my greatest hopes, fears and convictions are but grist for the mill, empty fodder for "the uncaring, rented world," as poet Philip Larkin put it.

Put another way: Ad campaigns that use political movements to sell things make me feel like someone just grabbed my pussy.

DSW certainly isn't the first to get politically zeitgeist-y in an ad campaign; in 1968, Virginia Slims-maker Philip Morris pivoted from its usual women-oriented sales angle ("Smoking keeps you thin, ladies!") to adopt a more "You go girl" approach, famously crowing, "You've come a long way, baby."

The campaign, which ran for no fewer than three decades, featured foxy models sneering or looking smug while also appearing post-coital — always with cigarettes in hand. The copy that ran alongside their bodies said things like, "We make Virginia Slims especially for women because they are biologically superior to men." Or, "When he offers you a low-tar cigarette, tell him you've got one of your own."

In the late 1990s, Apple computers launched the "Think Different" campaign, much to the chagrin of English teachers everywhere. (You could just hear all of them — and my mother — wailing, "It's 'Think differently!'")

The Apple campaign paired this grammatically dubious "Think Different" slogan with black and white photographs of time-honored visionaries such as the Dalai Lama, Pablo Picasso, and Amelia Earhart. I was in high school when that campaign hit; I remember thinking, "Pablo Picasso is dead. How can he agree to be in an ad for Apple computers?" Which was my 16-year-old brain's way of working out that I didn't like people blatantly co-opting grand themes to sell me stuff.

Most of us know when this is happening; some of the time, we actually remember to resist the wiles of the relentless advertising industrial complex. And resisting those strategies is important, seeing as how not everything you're being sold is good for you. (See: cigarettes, Taco Bell). When you start to feel like you really need that new car, you can remind yourself that Honda is pandering to your emotions and walk on by — and you can get better at discerning the subtle emotional manipulations in advertising the more you practice. You really learn to coexist with an industry that wants every dollar you have (and every dollar you can charge to your credit card).

But when companies so obviously latch their tentacles onto our ideological convictions to boost sales, as in the case of DSW's "#MarchOn" campaign, I am compelled to do more than roll my eyes at the advertising industry's dark arts. Better that I speak up about it, if I'm able; better that I use the occasion to loudly object to an industry that doesn't care who I am, what I'm about, or what's good for me, as long as I'm buying what they're selling.

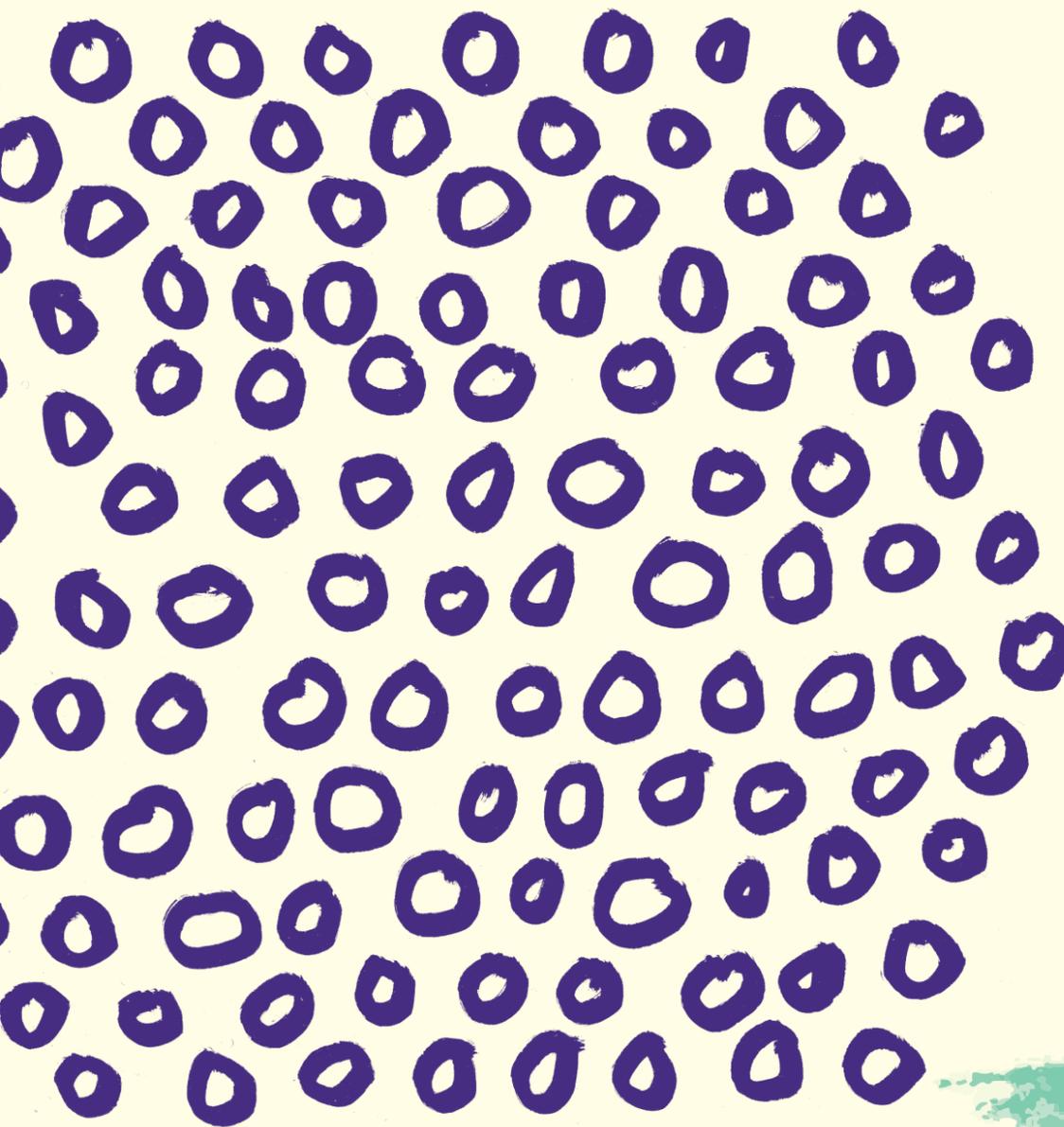
Mary is associate editor at F Newsmagazine. Read her blog, PaperGirl, at blog.maryfons.com. You will like it.



Illustration by Sacha Lush

#AESTHETICGOALS

Curating a signature look can be as important as curating your first DIY exhibition



by Grace Ann Wells

Fashion at the School of the Art Institute of Chicago (SAIC) is intense. The creative clothing choices students make have led to the rise of a unique art school aesthetic. Getting dressed for class is the kind of event that warrants sending outfit pictures to your friends for feedback. Though SAIC fashion courses aren't as plentiful as other subjects of interest, the level of commitment to fashion and style throughout the school is impressive.

"This is my dad's old t-shirt...all the holes are real," said Kira Ryter, a first year in the BFA program at SAIC, to *F* Newsmagazine. She likes to wear "authentic" clothing and thinks SAIC student fashion reflects the school's creatively-charged environment.

"I really like to work on my image and my aesthetic," said Marina Cortes Calle, another BFA student. "[Style] is a performance, and a performance you have to work on."

As an extremely unique learning environment that relies on risk and experimentation, SAIC is a breeding ground for exemplary style. The open-mindedness of the art school environment gives students a place to develop highly curated wardrobes, and to take risks with their personal brand. In combination with the limited budget of a college student and the mindset of an artist, SAIC students produce incredible fashion statements.

"When you're on the train to school, everyone gives you the up and down; people are looking at you like, 'What the hell are you wearing?'" said SAIC student Savanna Goble. "Then you get to school and everyone is like, 'What the hell are you wearing, that looks awesome!'"

The larger creative community SAIC students look up to exemplifies the powerful relationship between artist and personal style.

"Clothes are always this thing that I used to tell stories about myself," transgender activist and model Hari Nef said to *i-D* Magazine in a 2016 interview. Nef was the first transgender model the talent company IMG Worldwide signed. She thinks fashion tells "stories that other people weren't going to intuit about me, just purely on the basis of my body, or work, or cultural background."

SAIC fashion culture is saturated with the manipulation of perception. The drive to communicate experiences and stories sometimes transcends art and shares a space with style.

"[Fashion] allows me to represent myself without using any type of verbal communication, thus creating a reputation for myself from the other side of the room," said BFA student Noah Miller. "SAIC is an art school, so everything has to be intentional. As a result, my outfits have to be well thought out for any public appearance."

Clothing choices "invoke tactile and kinesthetic cues that differentially affect behavior," according to a study from the University of North Carolina at Chapel Hill. Style choices place people in a trial and error scenario, in which they determine what responses certain clothing choices evoke and learn from reinforcement or rejection.

SAIC is usually supportive of experimentation (whether it works out or not) in style, said student Lena Geoffrey: "In general I think there's a lot of excitement and enthusiasm for any kind of

experimentation. So, if you show up looking however you want to look, people are going to be excited for you."

The most well-dressed student isn't necessarily the most talented in the class; however, the ability to compensate for talent through dress is a skill on its own. From a psychological standpoint, being well-dressed and confident in what we wear increases job performance as well as our chances of being hired. Theoretically, an artist can be less compelling than their classmate but make up for it with a well-curated personal aesthetic. Frustrating as this may seem, it speaks to the power of clothing.

Grace is an undergraduate at SAIC. She enjoys coffee, pasta, politics, and talking about being from Texas.

"[Fashion] allows me to represent myself without using any type of verbal communication, thus creating a reputation for myself from the other side of the room."

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INFO SESSION

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In person: May 9th, CAPX office
116 S. Michigan Ave., 14th floor
12 noon to 1 p.m.

SEARCH

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ADD/DROP deadline is June 30

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MAY 2017

Activists are taking the War on Science to the streets

by Daniel Gómez Dugand

It has been over a month since Counselor to the President Kellyanne Conway coined the phrase, “alternative facts” during a “Meet the Press” interview on January 22, and a less than a month until the March for Science, occurring on Earth Day — April 22, 2017.

Within this short time, the Science, Technology, Engineering and Mathematics (STEM) community of the United States has been quick to respond to the recently-termed, “War on Science” — a phrase that has been gathering steam across the web along these events.

Most influential on social media are the “rogue” and “alt” Twitter accounts, specifically Rogue NASA, AltUSNatParkService, and altEPA — all of whom joined Twitter in January.

Since the surge in the popularity of the “War on Science,” several similar accounts have been set up. Accounts include clones of the originals, fanhandles (BadlandsNPSFans), and new handles entirely outside of STEM fields. Of these, Rogue POTUS Staff is the most popular, with 863,000 followers. The majority of these handles are allegedly run by workers in government agencies.

Publicly, several scientists have expressed interest in political careers themselves. Most prominent are Michael Eisen, an evolutionary biologist from the

University of California, Berkeley; and Tracy Van Houten, a self-described “Rocket scientist, mom & ignited citizen.” Eisen’s running for the United States Senate; Von Houten’s running for Congress in the 34th district.

Dianne Feinstein, California’s current senator, has served since 1992; before that, she was the mayor of San Francisco from 1978 to 1988. It is still not certain whether Feinstein will run again, but the idea of Eisen competing against or in place of her has been considered questionable, idealistic, and, as described in an article in Gizmodo, quixotic.

In the same article, Eisen explained that, although he lacks experience and knowledge in politics and might lose the election as a result, “the best thing I can hope for is that other scientists see what I’m doing and also decide to run.” It still remains open whether following through will affect the Democratic vote in California — by either dividing it or simply not inspiring enough of it.

The nonprofit group 314 Action takes this to the next level by actually offering a service for members of the STEM community who wish to participate in politics and, in general, “aggressively advocate for real solutions to Climate Change and elect more STEM-trained candidates to public office,” as explained on their website. The 314 blog also releases articles related to science and politics, provides links to their different social media outlets, and presents options to join and donate to the organization.

Here in Chicago, the Facebook page for the March for Science has been sharing articles like those in 314 Action’s blog. Additionally, they have been running a series of posts hashtagged “#wearescientists #wearehuman” and, for this year’s International Women’s Day, “#CHIScienceCity #wearescientists #bebolderforchange.” The posts, similar to the style of Humans of New York, are stories told by different members of the STEM community here in Chicago. Coming from different backgrounds, each person explains why science is important to them and, in their opinion, to society.

In the few months since Donald Trump started his presidency, the STEM community of the country has cultivated a powerful cyberculture that has allowed for a powerful connection among those who identify with it. Although very little time has passed, these different efforts have surprised the masses with their ability to gather people and communicate their ideas.

Daniel is a painting student at the School of the Art Institute of Chicago. He loves penguins.

PEACEABLY TO ASSEMBLE

An estimated 40,000 people gathered on Chicago’s Columbus Drive on April 23 to show support for scientific research and environmentalism. Photography by Shannon Jahrling.

White

as
a

by Brian Fabry Dorsam

"WE CLING TO MEMORIES AS IF THEY DEFINE US," DR. OUELET TELLS MAJOR MIRA KILLIAN, "BUT THEY DON'T."

Twenty-seven years after the legendary anime masterpiece "Ghost in the Shell" transformed science fiction, its long-anticipated live-action adaptation was scheduled for release. The anime, based on the manga of the same name, tells the story of Major Motoko Kusanagi, a cybernetic supercop with a human brain, as she tries to unmask a terrorist hacker who is offing government officials in Japan's "New Port City." The live-action adaptation stars Scarlett Johansson as "Major" and Michael Pitt as the elusive cyber-terrorist, with Rupert Sanders ("Snow White and The Huntsman") directing a script by Jamie Moss, William Wheeler, and Ehren Kruger.

What do Johansson, Pitt, Sanders, Moss, Wheeler, and Kruger all have in common? They're all whiter than Tilda Swinton's bald head.

When asked about how her role in "Ghost in the Shell" might be the latest example of Hollywood whitewashing Asian characters, Johansson responded:

"I certainly would never presume to play another race of a person. Diversity is important in Hollywood, and I would never want to feel like I was playing a character that was offensive."

The trouble, of course, is that she already has "presumed to play another race of a person" and that it is "offensive," regardless of what she would or would not "want to feel."

Sanders unsurprisingly claims that the white Hollywood megastar just happened to be "the actress [he] felt was best in the role." Given that Johansson was his "first choice" and that he was "honored" that she took the part, it is unclear whether any auditions happened at all.

Did Sanders really think he could he really get away with referring to Johansson as "Major Motoko Kusanagi"? Well, apparently the Major's race wasn't the only thing Sanders felt needed adjusting. To dodge any inevitable awkwardness, our ghost-white robot uber-woman would now be named "Major Mira Killian."

I truly wish it ended there.

Despite wanting to boycott the most racist product of pop-media whitewashing in weeks (here's looking at you, Danny Bland), I felt that if I was going to write a critique of "Ghost in the Shell" I should probably go see the thing. I have to say, I'm glad I did, because it truly changed my perspective on the film.

It was even more racist than I could have possibly imagined.

[Spoiler alert for anyone who still wants to waste \$15 and two hours of their ever-shortening life.]

In the original, Major contemplates her life before her cybernetic augmentation. Are her memories truly her own? Or, could artificial intelligence create its own memories? Its own identity? Its own "ghost"?

In the adaptation, Major actually does some detective work. After discovering that her memories have been implanted by her creator, she works to uncover the true details of her former life. Let me skip some bad storytelling and save you a few bucks. You might want to take a seat.

Major's human brain was stolen from a Japanese runaway named Motoko Kusanagi. Yes: Scarlett Johansson used to be Asian.

While "Doctor Strange" and "Iron Fist" infamously missed opportunities to rewrite Orientalist source material, "Ghost in the Shell" not only erases an Asian character and replaces her with a white one; by weaving that erasure into the narrative, it wears its racism on the sleeve of its transparent thermoptic jumpsuit.

Asian American and Pacific Islander (AAPI) actors certainly do appear in the film, but are killed by our newly-white heroes. Chin Han plays Togusa, whose role has been drastically reduced in the remake. Takeshi Kitano has an important role as Aramaki, but he speaks exclusively in Japanese. (As Keiko Agena asked, if everyone in the film understands Japanese, why is he the only one speaking it?) Fans of "Wolverine" and "Arrow" were excited by the annou

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'Ghost'

...would be joining the live-action cast, ...could be hard-pressed to find her in the ...was the face model for an army of geisha ...which were added for the remake.

The argument goes that white leads do better at the box office, but this is untrue. And, as Traci Kato-Kiriyama has said, if all of this was really about making money, the studios would cast an Asian actress and sell the film to China. As it turns out, "Ghost in the Shell" did worse than "Boss Baby" in its opening weekend and Paramount was forced to admit that their casting was to blame.

Hollywood whitewashing is not new, but that's the problem. AAPI have been boxed out of roles since Mickey Rooney was just a white twinkle in the whites of his white eye. Without the box office myth to fall back on, what is left to explain the lack of AAPI representation in Hollywood?

The answer is what it always has been: colonialist racism.

Whitewashing is a pop-media extension of the project, which aims to erase people of color and steal their culture. "Ghost in the Shell" writes the colonialist narrative into Kusanaga's body is colonized (by invasive cyborgs), appropriated (for the purposes of genetic experiment), and repackaged (in a way that fits the white ideal).

The traces of the colonialist project are visible in the film. While the original anime set its landscape as "New Port City," the film sees Japan as a nameless metropolis with Japanese signifiers: robot geisha, a western fantasy of foreign culture (the man's humanity), holographic koi, and a gritty, cyberbelly more reminiscent of "Blade

Runner" Los Angeles than real-world Tokyo. "Ghost in the Shell" allows its white tourists to play Robocop in a Disneyland Japan without ever having to confront the actual people from which it is stealing. (Except, of course, to put a bullet through them.)

Comparing this effort to white supremacy and Nazism might not be as extreme as it sounds. Erasing Major Kusanaga's Japanese body to make way for a white one is a clear case of cyber-eugenics, which posits even artificially-created white bodies as superior to nonwhite ones. White bodies aren't just the ideal, they are the norm from which all other bodies deviate. The impact of this erasure extends far beyond the screen.

The United States has a long history of AAPI oppression. The American government relocated and interned 120,000 Japanese and Japanese-American people between 1942 and 1946, but it doesn't end there. Today, anti-AAPI hate crimes are on the rise at exponential rates (including one on March 30 in Cleveland, and another on April 6 in Atlanta). These crimes are often underreported, and

when they are reported, they're frequently logged as generic offenses and consequently "don't show up in national data about hate crimes." In these cases, not only are AAPI being erased, the erasure itself is being erased.

Film and television can go a long way toward combating these statistics. Recent studies have indicated that onscreen representation actually influences the self-esteem of POC viewers.

Nicole Martins of Indiana University wrote about "the idea that if you don't see people like you in the media you consume, you must somehow be unimportant."

The frightening thing is, we've known this. In 1976, George Gerbner and Larry Gross wrote a paper called "Living with Television," in which they explained, "Representation in the fictional world signifies social existence; absence means symbolic annihilation." It is vital to remember that this annihilation happens not only in the minds of POC viewers, but in the minds of white viewers, as well.

Last year, AAPI actors occupied 4 percent of the speaking roles in American film, television, and digital media. Why has it taken so long to get the message across? Part of it might have to do with the fact that of the 1,000 highest grossing films of the last year, only 3 percent were directed by AAPI — a number that has not increased at all in the past decade.

Paired with the stark rise in anti-AAPI hate crimes, "symbolic annihilation" ceases to be symbolic. Maybe "Ghost in the Shell" did not set out to annihilate AAPI, but a film doesn't need to have white supremacist intentions to advance white supremacy. And perhaps it is this accidental white supremacy that is the most insidious: not only does it affirm racism, it contributes additionally to it.

When Major Killian's creator tells her, "We cling to memories as if they define us, but they don't," she is echoing the mantra of white colonialism, a project that strives to forget not only its own bloody history, but the history of the people it erases. In its place, it posits false cultural approximations to decorate its victory and relishes the beauty of the dead.

To be honest, Brian is probably on a couch somewhere eating cheese right now. If not, he's drawing at brianfabrydorsam.tumblr.com.

Hollywood's latest whitewashing turns culture into an erasure.

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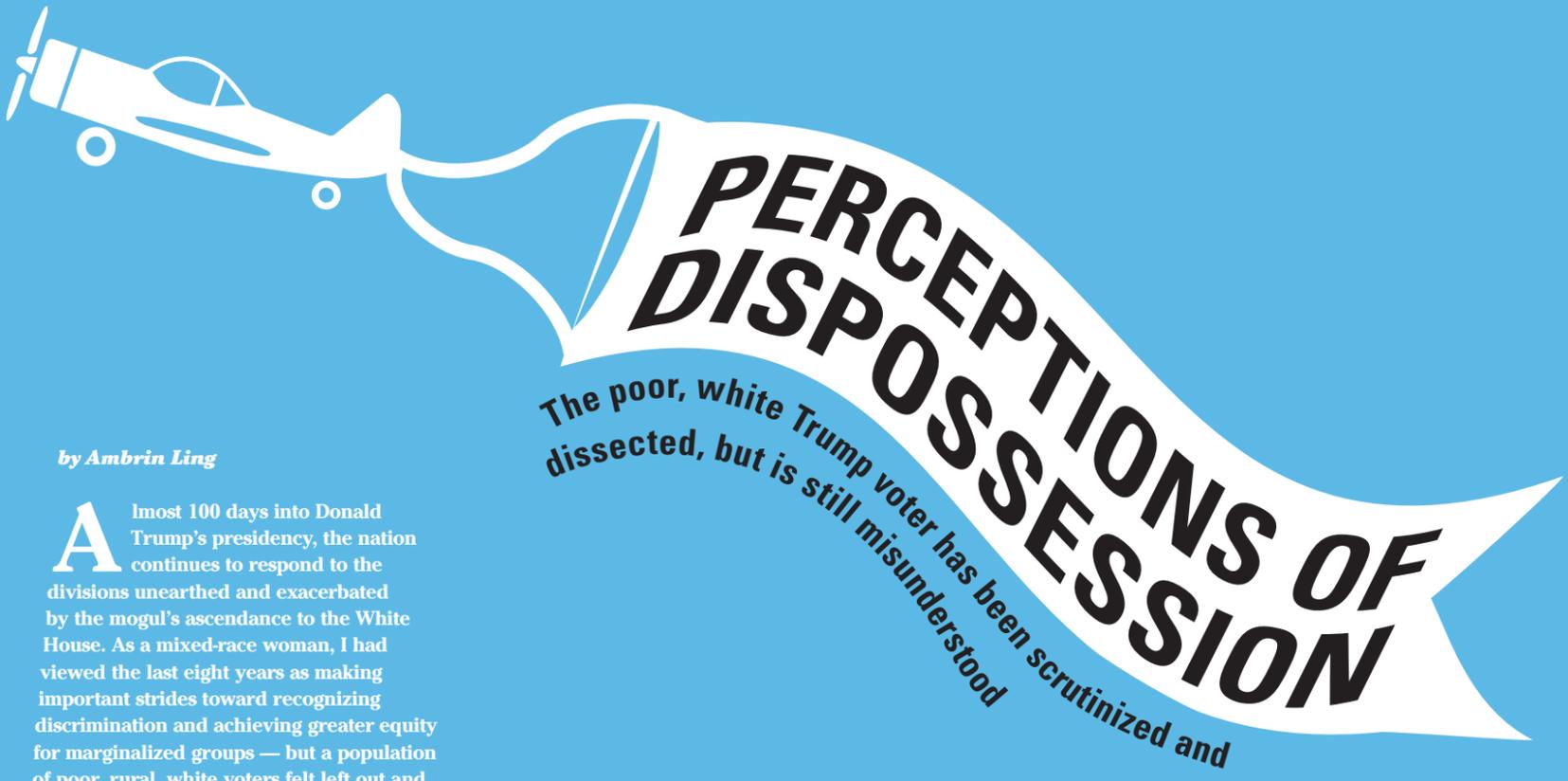
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by Ambrin Ling

Almost 100 days into Donald Trump's presidency, the nation continues to respond to the divisions unearthed and exacerbated by the mogul's ascendance to the White House. As a mixed-race woman, I had viewed the last eight years as making important strides toward recognizing discrimination and achieving greater equity for marginalized groups — but a population of poor, rural, white voters felt left out and even denied this progress. By examining these perceptions of dispossession, is it possible to establish a common ground with members of the rural white working class?

Kathy Cramer's 2012 "The Politics of Resentment" centers on countryside Wisconsinites, a demographic that would in part back Trump in 2016. Here, the provincial support for conservative politicians arose from a deeper distrust of metropolitan citizens and a federal government that seemingly deprived rural folks of their fair share. Retired school teachers spoke of non-existent language classes and lack of advanced curricula for students' college success; farmers discussed high gas prices, utility bills, and deteriorating infrastructure.

Although rural households in 2015 spent more on utilities, fuels, and public services, poverty rates are higher in urban areas. Whether or not the economic conditions of rural whites are indeed worse, they fear their children will not have opportunities for advancement — in 2016, almost 70 percent of rural whites reported difficulty in finding jobs in their areas, at least 10 percent more than suburban or urban whites. Neither feelings nor data alone fully capture the story, but together they create a volatile mix of discontent and political behaviors.

"Strangers in Their Own Land" author Arlie Russel Hochschild used this analogy to symbolize the discontent of blue-collar Louisiana citizens: Rural whites feel that they have been patiently waiting in a great line towards obtaining the American dream but imagine they are constantly line-cut by immigrants, women, and black Americans and a government that represents them.

"We're a pessimistic bunch," writes "Hillbilly Elegy" author J.D. Vance, who details his own family's struggles to attain a middle-class lifestyle in Ohio.

After moving between his parents and grandparents against a backdrop of substance abuse and violence, Vance achieved upward mobility and became a Yale Law School graduate. While Vance shares the drug abuse, addiction, and increased mortality in rural white areas, he also highlights the need to recognize the struggles and resilience of immigrants and people of color as a way of combatting learned helplessness and despair.

Ruth Needleman, who currently teaches Social Movements from a Global Perspectives at The School of the Art Institute of Chicago (SAIC) (she used to teach

Labor Studies at Indiana University Northwest), discussed the paradox of some unionized Trump voters who may be more financially secure than the poorest excluded workers, but feel they are losing their privilege.

"There has to be a kind of education based on experience, belief systems and assumptions of the people in the room in order for people to rethink their experiences with the objective of turning victims into subjects and agents of change," Needleman said.

In addition to fighting an immigrant detention center run by GEO in Gary, Indiana, Needleman also supports local labor rights.

"We need to challenge and do education in order to understand it is in our best interests to stand together with those we have been led to oppose," Needleman said on empowering workers through expansive, community-based coalitions.

Contrary to the American myth of equal opportunity and social mobility, "White Trash" author Nancy Isenberg argues that the country has been deeply divided by class since its settling. This social stratification keeps down working-class whites, but also blacks, Latinx people, and immigrants.

The great paradox is that working-class whites in need of redistribution and federal assistance often oppose such measures. Hochschild found that Louisiana Tea Party backers supported politicians who wanted to dismantle the EPA even when they suffered the ill effects of pollution. People struggling to make ends meet advocated for the free market even as monopolies killed their small businesses and limited their employment opportunities.

The great paradox is that working-class whites in need of redistribution and federal assistance often oppose such measures

"Help," said Cramer, "is about providing jobs, not welfare." At the same time, these jobs have been lost to globalization, environmental policies and automation, showing the need for a new kind of education for small-town workers addressing broad social justice issues, including increasing diversity in the working-class.

Trump voters certainly included those who were upper-middle class, white, and college-educated. But what about those who felt the improvements in the economy, diversity, and social justice were not enough?

As artists, we are conscious and attuned to those affected by marginality, exclusion, and erasure. This election reminds us to critically examine and fight the institutions perpetuating racism, sexism, and inequality — but it also sheds light on a group of American outlanders whose feelings of estrangement have very real effects on the lives of us all.

Ambrin is an observer in the Chicago-land area.

HERE'S TO HE

Celebrating 125 years of Chicago's favorite Outsider Artist

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by J. Howard Rosier

Henry Darger, a prominent Chicago artist and indisputably the city's most prominent outsider artist, was also a prolific biographer and fiction writer.

That statement seems initially questionable; Darger, after all, only wrote three books. Yet, the page count of his oeuvre is staggering: a quasi-autobiography spanning 4,878 pages and two novels — one that's 15,145 pages, and another coming in at 10,000. The achievement, and the lack of popular attention attached to it, is both understandable and inexcusable. Imagine if Stuart Davis wrote "JR" and "Gravity's Rainbow," or if Paul Cézanne wrote "In Search of Lost Time?"

Portions of the longer fictional work, "In the Realms of the Unreal," are on display at Intuit in the marquee exhibition "Henry Darger: Author / Artist" to honor Darger's 125th birthday on April 12. The celebration is simultaneously a homecoming and an entrenchment. The contents of Darger's Lincoln Park apartment and workspace are preserved as a permanent collection at Intuit, which is currently one of the only museums in

the country dedicated exclusively to folk and outsider art.

It's an impressive commitment — one colored by the fact that every Chicago museum passed on the bulk of his collection. The Art Institute of Chicago cited concerns about conservation, storage, and, curiously, relevance. The Museum of Contemporary Art was equally semantic: The academy's definition of contemporary art as formal innovation doesn't include outsider art.

After these refusals, the majority of Darger's work went to the American Folk Art Museum in New York. Left with the contents of his workspace but scant examples of the work itself, Intuit doesn't possess the tools or the space to put forth a sprawling retrospective. It's a testament to the museum's commitment to Darger scholarship that despite this discrepancy, the exhibits on display have such a strong sense of completeness and finality.

In "Author / Artist," photographic prints of the artist's texts are placed next to the illustrations they accompanied in the novel's original form. Though an art book of the material was released back in 2002, it's thrilling to see Darger's furious scrawl blown up to the size of his expansive scrolls.

Much of Darger's art depicts a peculiar violence that is integral to his imaginative scope. The environment he created operates as an allegory of his experience growing up in rigid institutions. First, there was Mission of

Our Lady of Mercy, the Catholic boys' home that Darger was sent to after his father, poor and disabled, ended up in a mission. (Darger's mother died of puerperal fever when he was four.) Then, came his institutionalization at the Lincoln Developmental Center, which, back in 1905, was called the Asylum for Feeble-Minded Children.

Situated on a farm, the asylum was a de-facto labor camp. Darger was forced into field work, both for punishment and to maintain his keep. Feelings of entrapment and physical and emotional abuse were the inspiration for "The Story of the Vivian Girls, in What is Known as the Realms of the Unreal, of the Glandeco-Angelinian War Storm Caused by the Child Slave Rebellion."

This largest portion of "In the Realms of the Unreal" centers on the daughters of Robert Vivian. Curiously, they're identified as princesses, even though their father is never mentioned as a king. Hailing from the Christian nation of Abbieannia, they lead a rebellion against the child slavery regime of John Manley of Glandelinia. The children fight against their repression; Manley and the Glandelinian overlords torture the defectors when they don't kill them outright.

Like any alternate universe, much of the joy lies in deciphering the degree in which the fantasy intersects and resembles our reality. Formally — and in almost microscopic detail historically — "Realms" offers a plethora of facets to ponder.

Darger wasn't a formally trained artist; much of his tutelage was exposure to newspaper and magazine content. Cut-and-paste jobs, tracing, overlay, copy and collage — whatever he had to do to get the idea out of his head. His methods, simultaneously organic and derivative, foster feelings both obscure and familiar. ("Henry Darger: Source Materials," which compiles the sources that the artist's images derived from, is also on display at Intuit through May 29.)

In "18 At Norma Catherine. But wild thunderstorm with cyclone like wind saves them," fresh-faced Shirley Temples get snatched by square-jawed sheriff-types. In "At 5 Norma Catherine. But Are Retaken," a pastoral landscape showcases an imaginative lore entirely alien to those featured in the American canon.

At least, until you factor in our anglophone affection towards good old-fashioned murder mysteries. A plot inspiration for "Realms" comes from the murder of Elsie Paroubek, a 5-year-old girl whose body was found a month

VIVIAN GIRLS (DARGER)

after her disappearance. The incident was covered heavily in the Chicago Daily News; Darger kept clippings of the article and news photo.

Paroubek was repurposed by Darger as Annie Aronburg, the first child slave rebel and the catalyst for the the civil war that followed. A classic martyr in the name of righteousness, a representation of defiled Christian chastity — the symbolic possibilities are nearly endless. (Darger went as far as to pen alternate endings in the text: one in which the Vivian girls are triumphant, and another where John Manley's forces win.)

Pieces that could've easily been in "Author/Artist" were instead installed in it's accompanying exhibition, "Unreal Realms." However, the feeling of spillover appeared intentional.

Conjured from stark combinations within the animal kingdom, Chimera-like creatures from "Realms" hang in taxonomic harmony on gallery's middle wall. Blengins and Gassooks; Gassonians and Juskorhorians. Essentially, they all amount to cats or butterflies with snake, dragon, or phoenix bodies — sometimes with antlers.

Why here, rather than the other exhibition? Space, maybe. But more than jamming ersatz Darger pieces in a small space, "Unreal Realms" functioned as a coterie of artists picking up Darger's mantle and running with it across the gallery.

Thematically, the other artists featured in "Unreal Realms" bounced off of Darger in spectacular ways. Achilles G. Rizzoli's old-timey images call to mind vintage magazine ads. Adolph Wolffi's stained glass-like paintings, like "Apples and Pears, 1927," or "Untitled, 1919," pick up on this theme as well — correlating to Darger both in the utilization of found objects and their emphasis on dense color saturations.

Perhaps the most Darger-feeling work belonged to Charles A.A. Dellschau. His blueprint-esque paintings of ships and aeroplanes expertly utilize watercolor's undulations between the dense and dreamy. Unlike Darger, whose scrolls were massive manufacturings of scale, "Old Iron Maylos, Undated" and "Untitled Goeit, 1914" are charmingly two-dimensional. Appearing as though they were drawn in a time in which we thought the world was flat, their appearance is sawed-through and investigatory. The viewer is invited to literally peek into the artist's creativity.

Considering the pieces being posited as Darger acolytes, Ken Grimes' stark and text-heavy work seems the outlier. "The Epsilon Eridani Radio Signal, 2003"; "This is a Warning, 2014"; and "What Art the Possibilities, 1992" all deal with space, satellites, and alien abduction. Whereas the other works present were rich in color and fantasy universes, Grimes' paintings are

Much of Darger's art depicts a peculiar violence that is integral to his imaginative scope

more black-and-white comics-inspired — their creator's head in a completely different set of clouds.

Still, somehow, it fits. Like the atmospheres created by Darger himself, it requires multitudes of enthusiasm to suss out how many extraterrestrial stories are based on reality, or the conjurings of someone else's mind. This duality seems integral to a deeper understanding of Darger, who physically manifested a personal tension between internal and external influences.

The Vivian Girls revive Christian goodness or get crushed under John Manley's heel. Black like the blank space of infinite possibilities; or, alternately, black like the void.

"Henry Darger: Author/Artist" is on view through May 29, 2017 at Intuit: The Center for Intuitive and Outsider Art.

J. Howard is the news editor at F Newmagazine. He is probably wearing a blazer and cradling a stack of papers.

ENTER THE VOID

"Unreal Realms" installation view at Intuit: The Center for Intuitive and Outsider Art. Photography by Cheri Eisenberg.

Olá, Hélio!

by Irena Frumkin

When Caetano Veloso released the psychedelically eclectic song "Tropicália" in 1968, a complex, avant-garde movement of the same name was actively mobilizing in Veloso's native Brazil.

Tropicália was a major cultural movement that flourished in the 1960s and 1970s, Brazil's answer to a politically and socially oppressive status quo. (The country had experienced the rise of a military dictatorship four years prior.) The movement took its name from a 1967 art installation by the Brazilian artist Hélio Oiticica; Veloso himself was the first to appropriate the term in an effort to describe the radical cultural cannibalism occurring within Brazil's art and music communities.

"Tropicália," the original artwork, is an immersive environment taking the form of a sandy land mass equipped with a carefully laid gravel pathway, potted tropical plants, and two live caged parrots.

As with any artwork, "Tropicália" requires an audience willing to humor its creator and take part in a conceptual experience. Unlike other artworks, however, this work requires viewers to step into the piece; to walk through it; to perceive the environment physically.

You can experience "Tropicália" firsthand at the Art Institute of Chicago, in addition to an overwhelming number of other artworks by Oiticica in the massive retrospective "Hélio Oiticica: To Organize Delirium."

The show, which traveled from the Carnegie Museum of Art in Pittsburgh and will be heading to New York City's Whitney Museum of Art this summer, is only the second retrospective of Oiticica to be on display in the United States. (The first toured the United States and Europe in 1993).

Oiticica's work has historically flown under the radar; however, many major encyclopedic museums and institutions in the U.S. are in the midst of a "global moment" and seem to be putting more effort into displaying artists from countries that have been previously overlooked in favor of typical Western histories and aesthetics.

"To Organize Delirium" has some of the most iconic works of Oiticica's fairly short career on view. (The artist died in 1980 at the age of 42.) Most of the pieces are exhibition copies, as almost 90 percent of the originals were destroyed in a fire in 2009.

In the first galleries of "Delirium," viewers are immediately confronted with large geometric forms suspended from the ceiling — Oiticica's "Bilaterals"

are literal 3D versions of his earlier experiments in abstract, geometric painting. With the flatness of their predecessors discarded, the "Bilaterals" become paintings that physically enter a viewer's space and take on the roles of mini environments.

In the center of "Tropicália" — and also on display separately — are "Penetrables," which were inspired by the improvisational architecture of Rio de Janeiro's favelas, or slums. These pieces, as their name suggests, are literally meant to be "penetrated" by the viewer, and as with many of Oiticica's artworks, are participatory in nature.

For the entirety of his career, Oiticica was mistrusting of the institutionalization of art and was far more committed to creating art that physically moved, immersed, and reoriented the body and the senses.

The irony of having an anti-institutional artist on display in a major art institution is most obvious when experiencing Oiticica's "Parangolés," which can be found hanging on the wall near "Tropicália" and can be touched and worn. The colorful, geometric capes were one of Oiticica's most radical inventions: They were meant to be put on and "activated" by participants through movement and dance.

"Parangolés" behaved as democratic objects, meaning any kind of person and any kind of body could inhabit them.

Within the institutional restrictions of a major public art exhibition, the participatory quality of the capes feels somewhat cheapened — you can't exactly leave the museum wearing a "Parangolé" and dance the samba in the streets of Chicago. It is still an experience like no other, however. Where else are you allowed to wear the art?

This particular body of work inverts the traditional terms of a museum in an exciting way. Aside from being political and conceptual, Oiticica's artworks are fun and childlike, playing into the viewer's inner desire to participate and experience physically, as well as intellectually.

To say whether or not the institution has figured out how to truly organize the delirium is premature, but we are lucky to be experiencing this developing moment.

Irena is F Newsmagazine's arts editor and a master's student in SAIC's Modern and Contemporary Art History program. She's a Philadelphia native who only listens to Kate Bush.



STEP INSIDE

Hélio Oiticica. PN1 Penetrable (PN1 Penetrável), 1960. César and Claudio Oiticica Collection, Rio de Janeiro. © César and Claudio Oiticica, Rio de Janeiro.

A Tale Retold

by Weronika Malek

Tale as Old as Time" is the title of the signature song in Disney's "Beauty and the Beast." It was also likely the motto for the creators of the 2017 live-action movie, which seems to be a faithful copy of the 1991 animated version. The actors closely resemble the animated characters, and select shots of both movies are identical. The story is still "as old as time," but with a not-so-old twist. Not only will you relive your favorite moments from the original movie in HD, but you will also get interesting family backstories for both Belle and the Beast, along with other small surprises.

The film itself strives to be visually stunning. Iconic frames from the original version are enhanced with modern special effects and a new sense of realism. The animated castle and household objects are surprisingly alive and funny, and the casting is well done. Luke Evans is a perfectly handsome Gaston; what he lacks in muscles he makes up for in excellent acting.

Emma Watson, universally admired as Hermione in the "Harry Potter" movies, is perfectly cast as the beautiful bookworm Belle.

The character of the Beast, played by Dan Stevens, is mostly done in CGI. Unlike the original version, we see the glimpse of the prince before his transformation into a Beast in the beginning of the film.

The secondary characters also do a great job. Kevin Kline and Josh Gad allow us to feel sympathy for Belle's father (Kline) and even for Gaston's faithful minion (Gad). The creators also apparently tried to broaden the story's diversity by casting African-American actors in certain roles. In addition to Audra McDonald, Gugu Mbatha-Raw stars as the beautiful Plumette, and Ray Fearon plays a sympathetic priest who is Belle's only friend. The effort, however, is futile, since their screen time is limited.

While most of the actors are well cast, I do not buy the character of Enchantress, played by Hattie Morahan. She functions quite well in the prologue since someone has to curse the beast, but her role in the rest of the film seems superfluous. The Enchantress' appearance in the finale takes the spotlight away from Belle and the Beast.

The story also loses some of its fabled charms because it is more grounded in historical and geographic context than the original

Disney's live-action version of 'Beauty and the Beast' is both new and nostalgic

version. We get to see the true nature of eighteenth-century Paris: homeless old maids and even the victims of the plague. Because of this new, bitter context, we get the impression that Belle shields herself from the dangers of the world in a reclusive castle. That fate contrasts with the protagonist's original intentions to get out of her little town. We'd think she meant seeing the world, not settling in a tower in the middle of the forest. Maybe Belle got to travel after the grand finale, but we can only imagine her fate.

Still, this film is undeniably charming. Sure, there are some awkward plot points to navigate including Belle's foray into housewife-like antics. Plus, it's hard to tell the love-story of the Beast while avoiding associations with Stockholm Syndrome. Despite those challenges, the tale as old as time remains captivating and beautiful.

The movie will be entertaining and sentimental for college students, but it can be even more beneficial for the younger generation. Belle's plot is not perfect, but the protagonist can show us some valuable life-lessons. She is outwardly bullied by the townsfolk and deals with it gracefully. She demonstrates how to care of your parents while making your own steady decisions, and she politely turns down a handsome yet egoistic suitor. In an ironic twist, Belle takes on the role of a prince on a white horse and bravely races to rescue her love. If, after watching the movie, you are a little kinder, and little more open, Disney achieved its educational mission.

Weronika's focus at SAIC is painting and art history. She is a Resident Advisor, a fan of homemade meals, and an opera lover.

Head-scratches and shrugs toward HBO's airy spin on the pontiff

by Parker Young

There's a scene in an episode of HBO's "The Young Pope" where the young pope turns to a political rival and emphatically declares, "I am the Young Pope." It's impossible to disagree. The eponymous pope is played by Jude Law, employing a brilliantly generic American accent and a very healthy tan.

As far as popes go, he's young. Later in the same episode, he dons the papal tiara, soundtracked with LMFAO's "Sexy and I Know It." On the first day of his papacy, he informs the staff at the Vatican that he can't start his day until someone fetches him a goddamn Cherry Coke Zero. An ordinary Diet Coke will not suffice. He really does smoke cigarettes, and he really is Jude Law, and he really is both young and the pope; the show does nothing if not find new and creative ways each episode to drive home these very important points.

In some ways, this is a show engineered for maximum internet cachet. When HBO announced it would be carrying a show titled

"The Young Pope," and that Jude Law would star, the Twitter jokes wrote themselves. And so the initial surprise of watching "The Young Pope" is in the show's overt talent at mocking itself. Paolo Sorrentino has essentially created a show that is the butt of its own joke.

For those familiar with Sorrentino's previous work, the show's arch tone won't be much of a surprise. His most recent movie, "The Great Beauty," is a Fellini-adjacent portrait of debauched sophisticates in contemporary Rome. In a particularly memorable scene from early in the movie, a performance artist stands on stage before a crowd and then sprints directly into a stone wall. She picks herself up, walks to the edge of the stage, and shouts to the audience: "I hate you!"

The audience claps and somebody calls out, "Brilliant!" The entire scene is beautifully shot, as is the rest of the movie.

"The Young Pope" is beautifully shot too — Sorrentino has a genius for coaxing every dollar of the lavish production budget into the camera monitor. The crucial difference is that while the characters in "The Great Beauty" live absurd lives, the characters in "The Young Pope" serve no other purpose than to demonstrate that the show itself is an absurd proposition.

Aside from the obvious pleasures of hearing Jude Law say things like, "There's a new pope now," or the occasional sight of his kangaroo in the papal gardens (I swear to God), there's not much to keep watching for. The whole series is like a whimsical short film that refuses to end. There are plot lines — will the Young Pope's extreme new policies ruin the church? Is he actually a miracle-worker? What's with all the nuns in the Vatican playing sports?

But since the young pope himself is such an opaque character, none of it really matters. All that's left are the wild tonal shifts, which lose their wallop as the show progresses.

Honestly, I expected to find some respite from America's current political leadership. This is a show, after all, about an unqualified new leader hellbent on leveraging his power in idiotic and hateful ways. But the show refuses to operate in the mode of political satire. Maybe it shouldn't; clearly, it has some other ambition. I just have no idea what it is; and, after five episodes, not enough patience left to figure it out.

I made an honest effort to find some of the most popular young pope internet memes in order to share them here, but the show itself is basically a glorified meme. Oddly enough, the most popular Twitter joke was to introduce the phrase "young pope" into a famous song lyric:

FOLLOW

Josh Androsky @ShutUpAndrosky
i'm a bitch / i'm a lover / i'm the pope / only younger
12:05 AM — 4 Jan 2017
1,429 1,429 Retweets | 6,481 6,481 Likes

If you're curious, a quick Google search will provide numerous examples of "The Young Pope" memes, not to mention numerous curated lists of said memes from some of the internet's most well-respected content mills.

"The Young Pope" may not be a good television show, but its knack for producing content is undeniable.

Parker lives in Chicago, where he writes. His photography has been self-published all across the internet.

Some Girl: A Fragmented Memoir



MAY 2017



COMMUTER COWS



without you, i can not.



they brought another.



we don't match.

Amber Huff



EVEN COMMUTER COWS CAN GET A PEACEFUL MORNING MORNING TRANSIT.

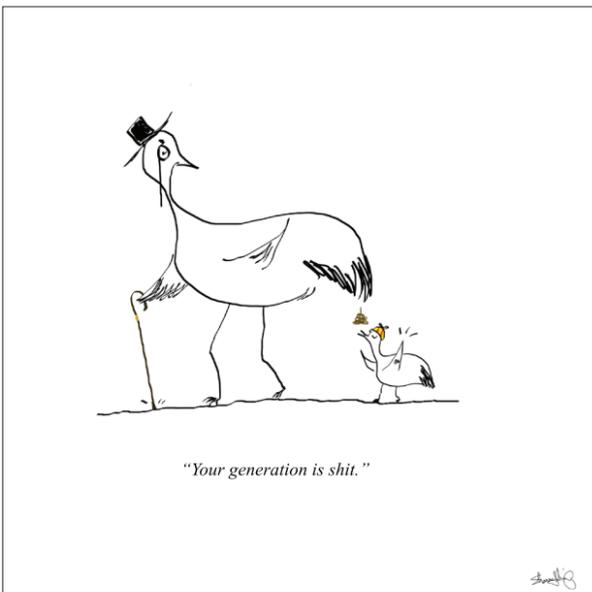
Ambrin Ling



Stories from Chicago (Adams and Wabash: 2 of 2)

There was no over thinking, "Am I sure I'm happy?"
No wondering, "Am I happy for the right reasons?"
No second guessing, "Hmmm, I wonder how long this happiness will last?"
Actually, I don't think there was any thinking.
Just being happy.

Isabel Servantez



"Your generation is shit."

Shannon Jahrling

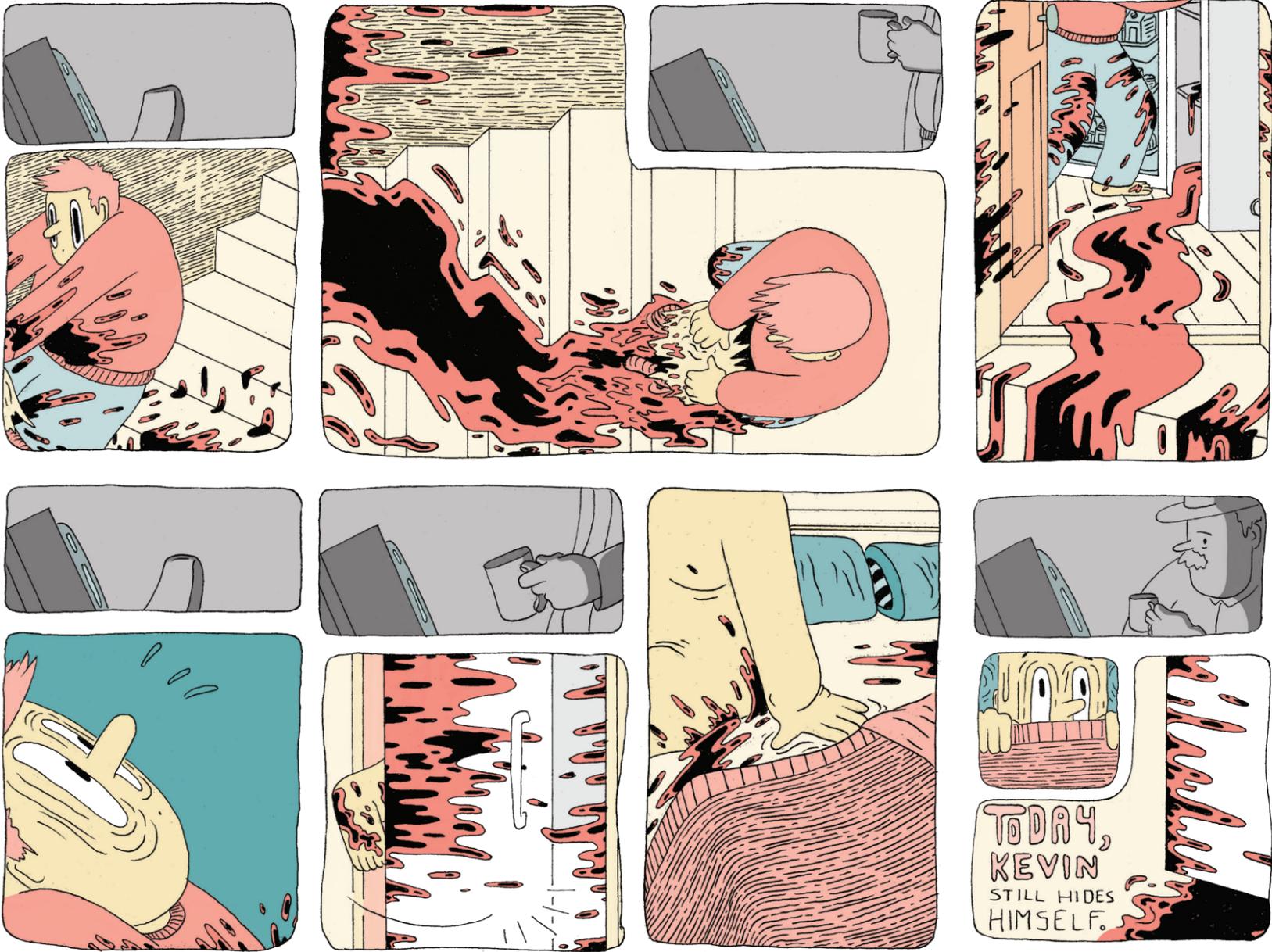


It may be in your belly, but it's in our hands.

Shannon Jahrling

SO.
You MAKE
COMICS
send us ur shit
email submissions 2
ahuff3@saiu.edu
we will give you money
(money can be exchanged
for goods and services)

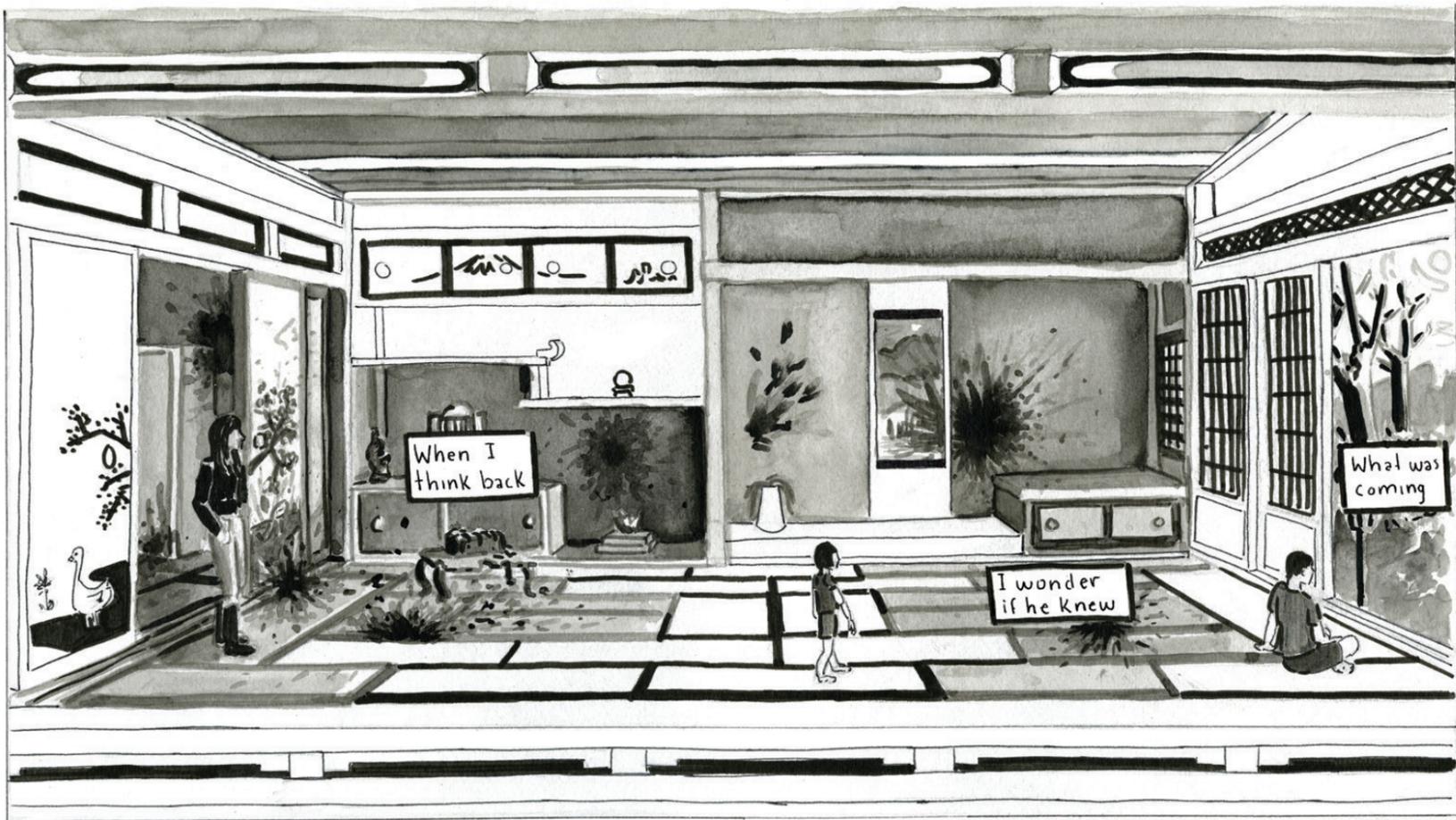
Kevin



Rohan McDonald

MAY 2017

Small Stories



(Based on the miniature rooms at the AIC)

Madeleine Hettich

"NEEDS MORE WHITE SPACE"

