

fnewsmagazine

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

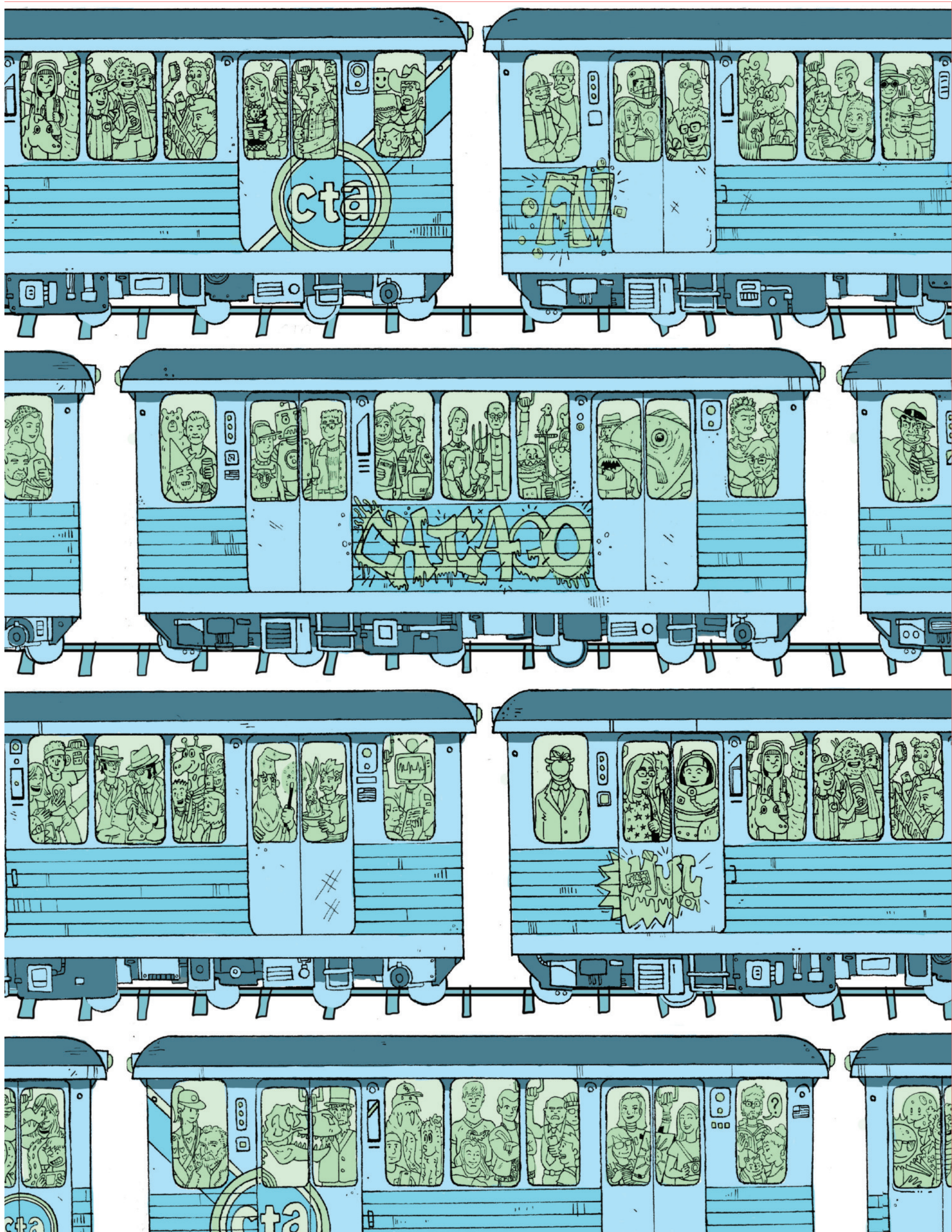
SEP'19

04 BOXERS OR
NEWS BRIEFS

07 BONE
APPLE TEA

10 ART-IFICAL
INTELLIGENCE

15 UNFUNDABLE
& PROUD



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

FALL 2019

Fall Events

WELCOME BACK

Join us at the Neimen Center and around
campus for back-to-school events!
For details and other info about these and
other events, check out: engage.saic.edu

Coming Soon

August 29: All-School Barbecue Celebration

September 16: Student Group Fair

September 19: Korean Cultural Festival

September 22: Chinese Mid-Autumn Fest

October 25:
Halloween Ball

November 14:
SAIC Internship
and Career Expo

November 18:
International
Trivia Night

November 21-23:
Holiday Art Sale



OFFICE
OF STUDENT
AFFAIRS

Questions?
E-mail studenthelp@saic.edu

FREE

Online Financial Education Program

FINANCIAL AVENUE

POWERED BY INCEPTIA

Sign up at:

FINANCIALAVENUE.ORG

Access Code: **SAICGO**



News

04

Welcome Back, Things Are Bad
News briefs from this summer
by [Leo Smith](#)

Entertainment

07

Stayin' Alive
Why Brad Leone's fresh take on cooking went viral
by [Georgia Hampton](#)

08

The Sandy City
Chicago migrates to the lake in the summertime: a photo essay
by [Jesse Bond](#)

SAIC

10

Lightning Round
Five students share their thoughts on summer, aliens, and AI
by [Lid Madrid](#)

12

Sketched Out
Hey Chicago, what do SAIC students look like? by [McKenzie Fitz](#)

14

SAIC Beat: Virtuosity vs Voice
A former child prodigy struggles with new challenges
by [Dustin Lowman](#)

Arts

15

The Plight of the Visualist
The duo behind Chicago's one and only online art calendar
by [Leah Gallant](#)

16

The Naked Truth
The many dimensions of power in Laura Aguilar's "Show and Tell."
by [Luis López Levi](#)

19

The Architect of Style
Artist/DJ/designer Virgil Abloh blurs the line between tourist and purist by [Shannon Waldman](#)

Lit

20

Letter from the Lit Editor
A letter from the new lit section editor at F Newsmagazine
by [Darshita Jain](#)

20

Blue Monday
A poem by [Peyton Sauer](#)

21

shutters shut and open so do queens
A poem by [Peyton Sauer](#)

Comics

22

With Contributions by:
Reilly Branson, Eve Sudol, and Oberon Waters

September 2019

All

Art Director Cat Cao
Assistant Art Director Ishita Dharap
Comics Editor Reilly Branson
Photo Editor Georgia Hampton
Staff Designers Cat Cao, Reilly Branson, Ishita Dharap, Nura Hussein, Shannon Lewis, Raven Mo, Audrea Wah

New

Managing Editors Leo Smith, Grace Wells
Design Advisor Michael Miner
Editorial Advisor Paul Elitzik

F

Engagement Editor Kaitlin Weed
Ad Manager Adam Kaplan
Distributors Tara Asgar, Ella Roche
Webmaster Ilai Gilbert

News

Arts Editor Leah Gallant
Entertainment Editor Georgia Hampton
Lit Editor Darshita Jain
SAIC Editor Dustin Lowman



Chicago Teachers Strike Again?

The Chicago Teachers Union (CTU) is in contentious negotiation with Chicago Public Schools (CPS), and may go on strike this fall. The district has faced an ongoing budget crisis in recent years, and numerous school closings — particularly in African American neighborhoods — under former Mayor Rahm Emanuel. Mayor Lori Lightfoot, who was elected this spring, emphasized CPS reform, including the possibility of an elected (rather than appointed) school board, during her campaign.

The last contract with the union expired June 30. The most contentious issues now in negotiation are staffing: teachers are demanding that CPS increase the number of social workers, librarians, and nurses in schools, something Lightfoot initially promised but has since backed down on. Her first budget proposal was released August 19, and while it increases funding to some schools, it does not include funding for the promised support staff. The CTU is also asking for a 5% raise each year for the next three years, and for no increase in healthcare costs. CPS is only willing to offer 2.5%.

One issue the CTU and CPS agree on is sanctuary schools. The union demanded that no Immigration and Customs Enforcement (ICE) agents be permitted to search schools without a warrant, and CPS, in keeping with Lightfoot’s sanctuary city promises, agreed.

If there is no contract agreement by September 26, the CTU says it will go on strike. The last Chicago teachers’ strike was in 2012.

Planned Parenthood and Title X: A Conscious Uncoupling

Planned Parenthood, a nonprofit that provides reproductive healthcare across the U.S., announced this summer that it would be withdrawing from Title X, a major source of its funding. Title X is a federal family planning program, which until now has provided millions to Planned Parenthood. In February, the Trump administration tightened Title X requirements severely, including effectively preventing any medical professional with Title X funding from referring a patient for an abortion. Planned Parenthood, rather than comply with this “gag order,” withdrew from Title X in August.

Planned Parenthood of Illinois will lose \$3.5 million in funding, which is about 10% of their total budget for the state. Jennifer Welch, CEO of Planned Parenthood of Illinois, told WBEZ the of the risks for Illinois patients: “Last year, our organization served more than 70,000 patients at our 17 health centers around the state. ... It’s especially important to people in Central Illinois, where Planned Parenthood is the only Title X provider for six counties.” Contraception and STI testing and treatments will become more difficult for people Central Illinois to access.

For now, Planned Parenthood is still open across the state. Donor contributions have closed the budget gap for the next year. “I’m not certain what happens after that,” said Welch.

The Fight Is On In Lincoln Yards

The Lincoln Yards development is an ongoing flash-point for debates on urban planning and corporate tax subsidies. Planned for the former industrial zone on the North Side, the project is a \$6 billion real estate redevelopment. Plans include new skyscrapers, parks, apartments, condos, offices, and retail space. A sports stadium was also proposed, but has since been scrapped in favor of more public parkland. Former Mayor Rahm Emanuel supported the project, touting it as a job creator and future tax revenue source. But the project would be funded in part by the city’s Tax Increment Funding (TIF), a controversial form of property tax allocations, and it would also require major infrastructure spending from the city.

In order to improve the surrounding infrastructure to support the new megadevelopment, Sterling Bay is seeking TIF funds of around \$1.3 billion. Locals object to this use of city funds. Chicago City Council approved the project in April while protestors demonstrated outside City Hall.

Amisha Patel is the head of the Grassroots Collaborative, a community organization that is fighting the development. She told WBEZ, “We are creating brand-new, shiny neighborhoods in a city where there are so many neighborhoods crumbling and disinvested in.” Groups like hers want city funding to be directed towards existing communities instead of corporate-funded megaprojects like Lincoln Yards.

A group of plaintiffs, including Patel’s collective, is suing the city for misuse of TIF funds.



News briefs from this summer.
by Leo Smith

Chicago Remembers
the Race Riots of 1919

2019 marks the centennial of the brutal race riots that swept across Chicago in 1919. From July 27 to 30, white Chicagoans rampaged through black neighborhoods, attacking people and setting houses on fire; the riots left 38 people dead, 537 people injured, and thousands of African American Chicagoans homeless. The conflict was sparked by the drowning of black teenager Eugene Williams, who was stoned by a white mob for swimming in an area of Lake Michigan considered “whites only.” Tensions had been rising for several years: Chicago’s black population was growing rapidly, thanks to the Great Migration, and the white backlash was frequently violent. Other cities had eruptions of racial violence in the same summer.

One hundred years later, commemorative projects and programs were held across the city, including speeches by public officials and programming at cultural centers. Artist Jefferson Pinder, now Interim Dean of Faculty at the School of the Art Institute of Chicago (SAIC), and artist A.J. McClenon have traveled the country commemorating the riots. In July, they organized a large-scale performance piece on the anniversary of Williams’ death. Almost 100 swimmers floated in Lake Michigan, holding hands, in remembrance. Other projects are ongoing: The Chicago Race Riot of 1919 Commemoration Project is fundraising to build memorials, with inspiration from Germany’s Holocaust memorials.

Punitive Parking Tickets

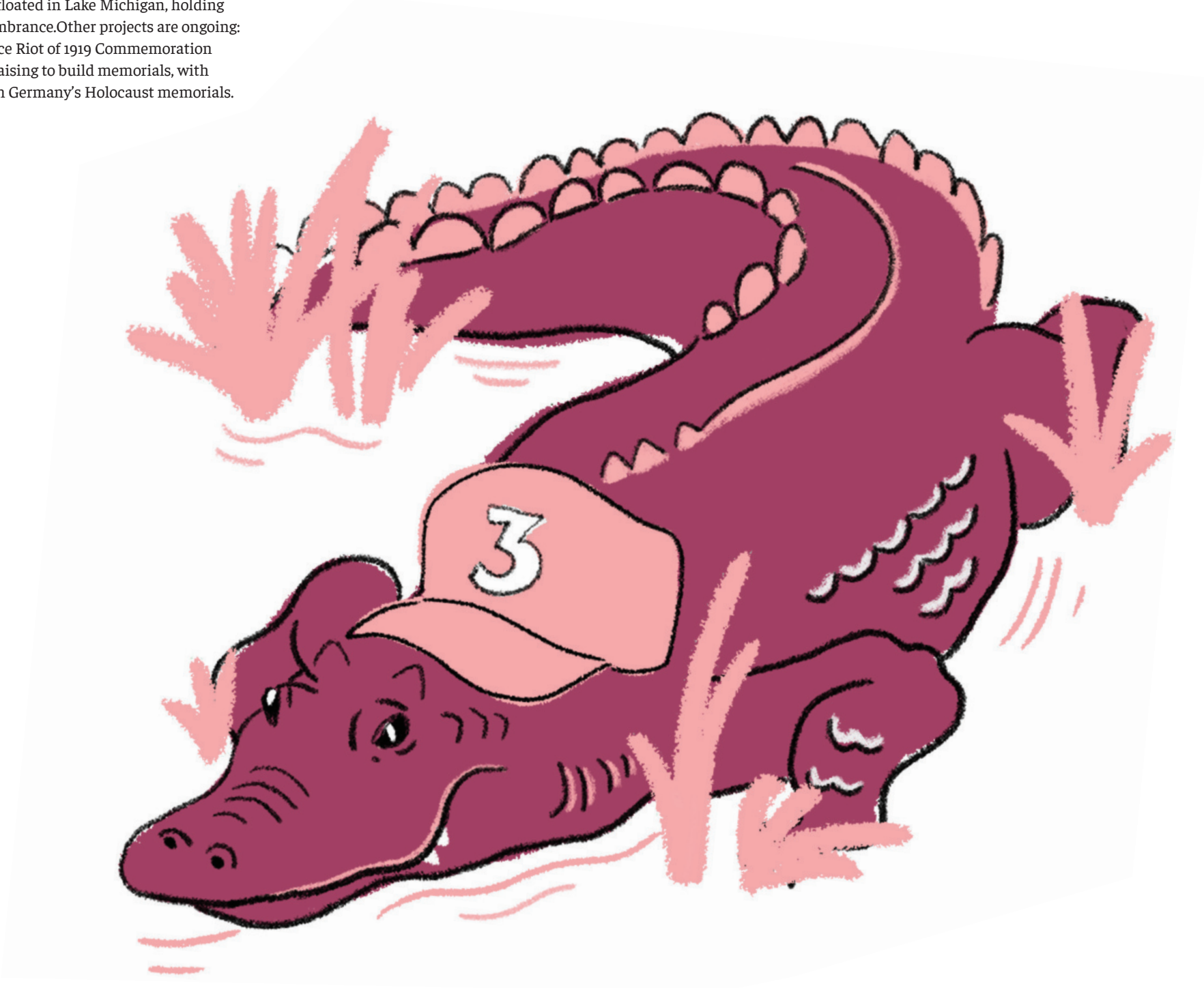
Redlining comes in many forms. One revealed only last year is parking tickets: A ProPublica Illinois investigation found a punitive system of fines in Chicago that can quickly lead to an impounded car and a suspended license. They also found these policies disproportionately impact low-income and black city residents. Tens of thousands of residents have lost their licenses and many have been driven into debt or bankruptcy by these policies. In July, Mayor Lightfoot announced reforms to this ticket system, including more affordable payment plans, and reduction of some late penalties. “We know this hurts black and brown families the most,” Lightfoot said in her announcement.

The proposal has been fast-tracked to City Council, but will likely not be voted upon until September.

The Ballad of Chance the Snapper

For one magical week in July, the eyes of the nation were drawn to Humboldt Park on Chicago’s West Side, where a small but mighty reptile was discovered loose in the lagoon. Chance the Snapper, as the alligator was christened by popular vote, was likely an illegal pet who was released when he got too large for his owner’s home. Chance evaded capture for several days, as crowds of spectators gathered on shore to watch “Alligator Bob” on the trail in his canoe. Bob, a volunteer who preferred not to give out his full name, is a member of the Chicago Herpetological Society. After several fruitless days, the city flew an expert in from Florida, a state containing more alligators. Expert Frank Robb captured Chance after a 36-hour chase. He (the alligator) was found healthy and unrepentant, at 5’3” and over 30 lbs. He has since been rehomed in a Florida wildlife sanctuary.

The gator’s namesake, Chicago artist Chance the Rapper, released his first full-length album in August. It received mixed reviews.





Log in.

**on campus jobs
off campus jobs
internships
resources
CAPX appointments**

saic.joinhandshake.com



CAREER AND
PROFESSIONAL
EXPERIENCE

Stayin' Alive

Why Brad Leone's fresh take on cooking went viral.

by Georgia Hampton

"We just need one, Vince," Brad Leone says to his producer and cameraman, Vincent Cross. "And if it doesn't work, we're gonna pour the batter on top of ice cream and eat it. And then go home and look for new jobs."

Brad Leone is a Test Kitchen Video Host at the culinary magazine *Bon Appétit*, and recent online celebrity for his cooking series "It's Alive! with Brad" on *Bon Appétit*'s YouTube channel. The series follows Brad as he shows viewers how to ferment foods and use fermented ingredients in cooking, often with hilarious (if unintended) results. In this video, Brad is making chocolate sourdough pizzelle cookies — an Italian wafer cookie — and attempting to cook them individually on the stove using a cookie iron. It's not going well.

"Fingers crossed!" Brad says with waning optimism. He opens the iron and the cookie is crumbling apart — it looks terrible. Brad silently closes the iron and puts it back on the flame. Laughing, he repeats himself: "All right, fingers crossed!"

This video, "Brad Makes Sourdough Pizzelle Cookies," currently boasts 2.8 million views, with each "It's Alive!" video — 45 in total — hovering between 1-2 million. Needless to say, it's an online phenomenon. Topics range from how to make kombucha to what a day looks like for a crab fisherman, and the show's dedication to the subject of fermentation occasionally wanes. But across the board, Brad's videos carry a welcoming enthusiasm for food and cooking that feels refreshingly different.

Brad's look is somewhere at the nexus of "dad who is really into quality grill equipment," "that guy playing hacky sack in the quad," and "your neighborhood carpenter." He's a big guy, well over six feet tall, with a punchy New Jersey accent that causes him to pronounce "water" like "wourder" and say things like "all's you need." He's constantly dropping things and garbling his words, emphasized for comedic effect through Vince's editing. Basically, he's a total doofus who happened to go to culinary school.

"Brad Leone isn't exactly who I pictured as the star of a food show," remarks NPR's Rachel Martin in an episode of *Morning Edition*, "especially not one from *Bon Appétit* Magazine, which is a highly curated, posh brand among foodies."

That seems to be the point. Brad does not portray himself as an all-knowing, all-seeing master chef — quite the opposite. In another video in which he and other YouTube cooking sensation Andrew Rea — known as *Binging With Babish* — make ricotta cheese, Rea jokes that he shouldn't be trusted because he never went to culinary school. "That's cool," Brad says, "I did. I didn't learn anything."

As television chef hosts go, every Gordon Ramsay is met with his Guy Fieri counterpart. The Michelin Star-wielding chef with his self-taught, bowling shirt-wearing foil. "It's Alive!" nestles itself in the middle between these two ideas. Brad Leone is the center of the Venn diagram that overlaps "culinary school graduate" with "guy who makes repeated references to the 1993 film *Sniper*."

Some of Brad's videos offer relatively simple recipes viewers could replicate themselves (things like pickles, sauerkraut, fermented eggs). Others might be for more experienced chefs. For example, am I ever going to make beef jerky from scratch using my own homemade rub? Absolutely not. What 26 year-old has a dehydrator at home?!

Throughout "It's Alive!" we watch Brad go through the mechanical steps of cooking food, but we also watch him delight in smelling it, tasting it, enjoying it. In one video titled "Brad Cooks King Crabs In Alaska," roughly the last three minutes are just footage of Brad at the edge of a picturesque Alaskan lake, eating crab legs and moaning. "Oh my god," he groans, after slurping up some garlic-sambal butter alongside a huge hunk of crab meat. "I don't ever wanna eat anything else."

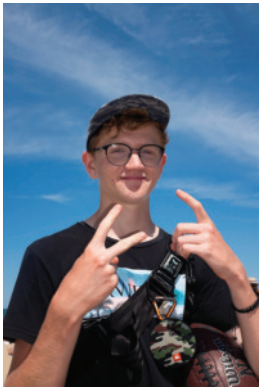
Basically, he's a total doofus who happened to go to culinary school.

Will I ever find myself on the edge of an Alaskan lake, eating king crab legs and dipping them into a steaming vat of garlic butter? Probably not. But that's not the point. Yes, Brad's videos are fun in part because it's fun to watch someone else make food I will never make myself. But they're also fun because food — even eaten vicariously — is pure fun. And surprising.

At the heart of "It's Alive!" is a genuine, unpretentious respect for food and what we can do with it. Only through Brad's videos did I learn how salt was made, or what the experience of mushroom foraging was like. Brad imparts a kind of relentless joy through his haphazard sojourn into the world of culinary delights, like the 6'5", beanie-wearing, New Jersey reincarnation of Julia Child. And, like Julia Child, what Brad experiences is what we are meant to learn by proxy: If we remain curious, the world of food can be messy, but wondrous.



10.



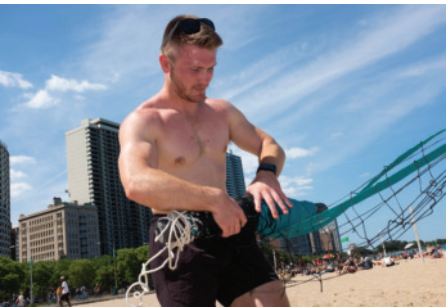
1.



12.



8.



6.

The Sandy City

Chicago migrates to the lake in the summertime.
Photo essay by Jesse Bond

1. Teenager Jack Dickson throws up the “deuces” sign at Ozak Street Beach as hip hop blares out of his camouflage speaker. 2. Mike, a Chicago native, scavenges through the sand looking for coins with his metal detector on North Avenue Beach. 3. Laura Levy says that she chooses to wear only white clothing on her daily jogs by the beach. Levy has jogged the same route since 1978. 4. Ruth Nelson sits directly facing

9.



4.



2.



5.



11.

the sun to get a good tan on Oak Street Beach. **5.** Omran Halawani laughs as his friends bury him in the sand on Oak Street Beach. **6.** Local graduate student Alex Schmitz rolls up his volley ball net after an intense game on Oak Street Beach. **7.** Swimmers and boaters alike make their way to Lake Michigan on this sunny day. **8.** “Here (Montrose Beach) and North Avenue Beach are my spots,” says beachgoer Mike

Fritzler. He adds that he grew up loving the beach, and now as a dad brings his kids as frequently as possible. **9.** When asked to give his name, this native Chicagoan offers, “Just Ed.” He tells F Newsmagazine that he comes to North Avenue Beach every day. **10.** Ivelisse Conde (left), Aaron (back middle), Lexi (right), and Lexi’s daughter Ley Ley (front middle) drink Gatorade to cool off on a blazing hot day at Montrose Beach.



7.



3.

11. Kevin Pecor sits smiling on his go-to beach floaty, moments before he is asked by a lifeguard to exit the water. **12.** Nolan Ganser (left holding football), Aaron Kiela (middle), Travis Coleman (right middle), and Aidan Ensley (far right), all pose for a picture during Lockport High School football practice on North Avenue Beach.

Lightning Round

Five students share their thoughts on summer, aliens, and AI.

by Lid Madrid

Faviola Anaya Esquivel | Fashion, Sculpture, Fiber & Material Studies; BFA 2021

What are you looking forward to this summer?

Continuing my internship, but also working on personal work. I have a lot of ideas, it's just a matter of executing them in the next month and a half. I might go to New York. It's a tradition with my sister, who lives there. Seeing her, but I also love seeing the new MET exhibition each year. The theme this year is "Camp," and it's about the extravagant.

What motivates you to wake up every day?

I have to get somewhere! Also, I have responsibilities! [laughs] Besides that, there's a drive to make something or see the outdoors again ... It's a very strange question. You don't really think about it.

Do you believe in life beyond Earth? If so, do you think aliens can make art?

Yes. From being in art school, it's kind of like, "Anything can be art if you look at it through this lens." [laughs] Can aliens make art? Yeah, it's not exclusive to humans. Someone argued that animals can make art. She gave an example of an elephant painting. You could argue that nature itself is a work of art?

What are your thoughts on artificial intelligence? Would you attend a robot's art show? Would you financially support art made by a robot?

It's interesting, but at the same time it's scary to know that we're engineering things to have their own thought and initiative. I would pay to see it if I knew where the money was going. There have already been collaborations and exhibitions where the work is very robotic. It'd be great if I knew the money was going to some fund or to the museum.

Sofiia Slyngo | Fashion; BFA 2020

What are you looking forward to this summer?

It's a great time to catch up with stuff I couldn't do this semester. I've been going out more, building my website, and doing a photoshoot with my fashion pieces. I'm trying to collect everything so I have it in a good state to apply for internships and jobs. Also, change of scenery is important. I'm from Ukraine, so I might be going home to see family and friends and get inspired. Going back home might be a good reminder of what mental state I was in when I was a kid.

What motivates you to wake up every day?

Before bed I think of what I'm gonna do the next day, and I wake up and have a plan in my head. Having long-term goals definitely motivates me.

Do you believe in life beyond Earth? If so, do you think aliens can make art?

I don't. I'm not convinced.

What are your thoughts on artificial intelligence? Would you attend a robot's art show? Would you financially support art made by a robot?

I don't think even the most advanced ones will completely imitate the human brain. The human brain is so powerful — I don't think anything programmed can imitate it. It is still art even though there's no human emotions involved. I don't think it's important who creates art, just the idea behind it and how people perceive it. I would purchase art made by robots, if I liked it.



Yashua (Yash) Butler | Sound, Graphic Design; BFA 2021

What are you looking forward to this summer?

This summer, I’m dropping a mixtape, so I’m looking forward to that. I’m looking forward to finishing this class that I’m taking. And I’m looking forward to my birthday (July 23rd).

What motivates you to wake up every day?

Truthfully, I wanna be better than I was the day before. I wanna do a lot of things, and the only way I could do those things is if I wake up and keep doing them.

Do you believe in life beyond Earth? If so, do you think aliens can make art?

I think there’s other life out there. It’s too many planets, too many solar systems for there to not be life. I think anybody with enough time is gonna make art. So if they got the time on their planet to make art, they probably will. Unless it’s some super militarized planet or something and they’re plotting on Earth and trying to kill us.

What are your thoughts on artificial intelligence? Would you attend a robot’s art show? Would you financially support art made by a robot?

I’ve been watching a lot of sci-fi shows lately so I’m kinda scared. I think artificial intelligence shouldn’t be taken lightly. I’d attend a robot’s art show just to see what things that aren’t supposed to have their own separate consciousnesses would make. Is it a bunch of lines? I don’t know, I’d like to see it. Would I financially support it? No. I cannot. I’m sorry. I’m scared of robots right now — I think they’re gonna take over. If I wanna buy their work, sure — if I liked it — but I would not invest in the robot technology.



Rafa Rivas | Film, Video, New Media, & Animation, Art & Technology; BFA 2019

What are you looking forward to this summer?

I’m just about to finish a mixtape. And I already started working on my next sound project. I just finished a virtual reality project that I worked on at school for the last year and a half or so. And then, I also completed some face filters, so I’m excited about those too. I’m excited to release all this and then get heavier into 3D animation.

What motivates you to wake up every day?

In the simplest form, my goals and ambitions. The things that I want to get done and the things I know I have to get done. That’s what makes me wake up. I’ll work on a project until I pass out, and I’ll wake up and want to continue working on that. Sometimes there’s a little bit of frustration that I’ll go to sleep and not be able to finish that night. That’s something I’m learning — to take things a little bit slower.

Do you believe in life beyond Earth? If so, do you think aliens can make art?

For sure. Yeah. Even from a completely logical standpoint, the universe is infinite, it’s expanding, there’s billions of galaxies. There’s life everywhere. Art is the purest form of the soul and art is trying to communicate with other worlds that exist beyond this realm that we exist in. So I don’t think it’s fair to think about reality as a physical space. If you look at history, all art was talking about the beyond — life after death, God, the universe. Any species that you would consider intelligent creates art. If a species could be self-aware and be intelligent, it makes art.

What are your thoughts on artificial intelligence? Would you attend a robot’s art show? Would you financially support art made by a robot?

AI can already make some kinds of art — graphic design, which is very pattern-oriented, especially. But beyond that, AI just wouldn’t be able to make it. Creativity is the last frontier that exists between humans and AI. For an AI to be a successful artist, it has to have a personality. Unique perspective gives you a personality. Almost any art that you make off of that, people will enjoy, cause it’s communicating a different perspective. I would support a fellow artist. But if it’s someone I don’t have a connection with, it’s just a robot making art, nah, I don’t really care for that.

Nicholas Zepeda | Painting & Drawing; BFA 2021

What are you looking forward to this summer?

I work in the admissions office full-time and I just got done with a lot of things from the spring semester. I’m moving next year which should be good. I’m excited for that. I’m working on — here’s an SAIC thing — a show to pitch to the SITE gallery. That’s my main priority.

What motivates you to wake up every day?

Having to pay rent and stuff is probably my biggest one. Also, to do better for tomorrow. To try again. If the day before didn’t go well, just try again tomorrow, y’know? It’s like starting over.

Do you believe in life beyond Earth? If so, do you think aliens can make art?

No. Not at all.

What are your thoughts on artificial intelligence? Would you attend a robot’s art show? Would you financially support art made by a robot?

I’m a fan. I think it could be cool. Of course once you get to the, “Oh they can kill people,” then it starts to get crazy. But there’s gotta be that phase at the beginning where they’re making AIs that are supposed to be your friends, before they jump to the robots that are like crazy, Terminator stuff. It’s not worth attending a robot’s art show because I think art is so related to supporting the actual artist. If there isn’t an artist there, what’s the point? Maybe I’d go if it was in town, but I wouldn’t go out of my way to go see it.



Sketched Out

Hey Chicago, what do SAIC students look like?

by McKenzie Fitz

If you've been fortunate enough to meet people outside of SAIC, you may have heard a thing or two about their feelings toward us. In my case, every date I went on in the past year started with the other person telling me their unsolicited opinion of what makes an SAIC student. This small revelation inspired me to reach back out to some of those dates, friends, and a few friends' significant others (not excluding an ex...) to see what the general consensus was. I then sketched each of their descriptions. Were they sometimes mean? Yes. Were they often accurate? Also yes. Check it out.

1. Olivia, Illinois Institute of Chicago (IIT)

When you hear "SAIC," what is the first word that comes to mind?
Weirdos.

What do people at IIT think of SAIC students?

There are always cliché stereotypes that surround art students: hippies, weirdos, freaks (even though I believe there's no such thing as a "weirdo" or a "freak"). But, at IIT, there are cliché stereotypes that surround tech students: nerdy, anti-social, also weirdos. Because of that, I think most people at IIT think of SAIC students as being in a similar boat as them — one that is highly misunderstood.

Are there telltale ways of spotting SAIC students versus other college kids?

Pink hair. Or purple hair. Or blue hair. Or green hair. Or multi-colored hair. The more piercings, the more likely. The bigger the glasses, the bigger the chance.

2. Luke, University of Illinois at Chicago (UIC)

When you hear "SAIC," what is the first word that comes to mind?

Obnoxious. Honestly, my first word was probably obnoxious, but intense has more interpretations that can apply. They're over the top in my experience but I think that's a good word for it.

What do people at UIC think of SAIC students?

In my experience, UIC kids mostly just see SAIC students as goofs who are spending a shit ton of money on a school that isn't even school.

Are there telltale ways of spotting SAIC students versus other college kids?

In terms of spotting them, the guys are usually full-on Mac-DeMarco-core and the girls are just artsy.

Would you ever want to be an SAIC student?

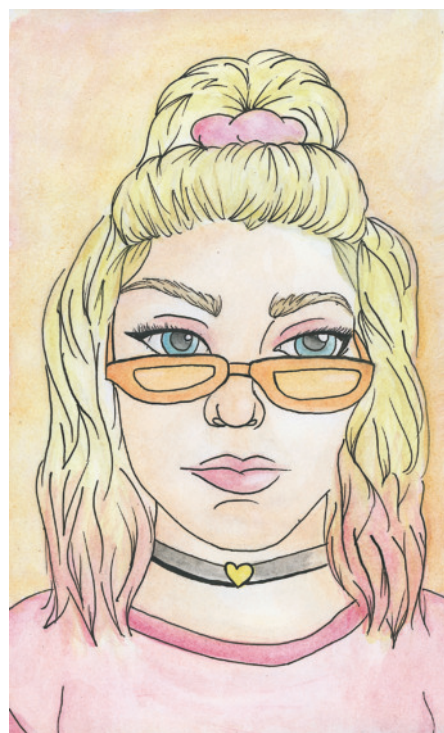
No, I definitely would not go to SAIC.



1. Olivia



2. Luke



3. Aidan



4. Julian

3. Aidan, DePaul University

When you hear “SAIC,” what is the first word that comes to mind?
Quirky.

What do people at DePaul think of SAIC students?
It’s just a mix of Warholesque people in terms of their style and attitude. Then there’s also the stereotypical big pants, tiny shirt girls and skater boys, but the second part is also applicable to DePaul.

Are there telltale ways of spotting SAIC students versus other college kids?
I mean, it’s more of a location thing, but if someone just looks extraordinarily artsy or edgy, like more so than a DePaul kid, then it’s probably SAIC.

4. Julian, Columbia College

When you hear “SAIC,” what is the first word that comes to mind?
Pretentious.

What do people at Columbia think of SAIC students?
Most Columbia kids either really like SAIC kids or hate them. Fashion majors are usually the ones that find the most in common with SAIC students.

Are there telltale ways of spotting SAIC students versus other college kids?
If a person has choppy (self-cut) bangs, circle frames, a mismatched DIY outfit, and doesn’t appear to take a shower daily, then chances are they’re an SAIC kid and will tell you all about it. You’ll probably overhear them talking about their “refined” taste in art, and how their piece made entirely of bobby pins and chunks of carpet represents “loss” or some shit. Tuition well spent.

Would you ever want to be an SAIC student?
If I randomly decide that I never want to find a job in my field or my parents rationalize flushing thousands of dollars down the toilet, then sure.

5. Noah, Loyola University

When you hear “SAIC,” what is the first word that comes to mind?
Girlfriend.

What do people at Loyola think of SAIC students?
That they’re weird and “unique.” Definitely just stereotypical art students.

Are there telltale ways of spotting SAIC students versus other college kids?
Weird and eccentric clothing choices. Lots of piercings. Dyed hair. Lots of jewelry. Cigarettes.



5. Noah



6. Chris



7. Phillip



8. Sam

6. Chris, Northwestern University

When you hear “SAIC,” what is the first word that comes to mind?
Art.

What do people at Northwestern think of SAIC students?
Most people at Northwestern generally don’t have an opinion about SAIC students. I would say most don’t know much about SAIC other than that they may have a friend or two that attends the school.

Are there telltale ways of spotting SAIC students versus other college kids?
Based on the students that I have met, I don’t think that there is a particular telltale. I first met SAIC students through mutual friends and I found them to be very introspective people who brought unique perspectives to the world.

7. Phillip, University of Chicago

When you hear “SAIC,” what is the first word that comes to mind?
Art.

What do people at UChicago think of SAIC students?
I don’t believe most people at UChicago think much of SAIC students. Probably that they are talented and artsy, but that’s about it.

Are there telltale ways of spotting SAIC students versus other college kids?
Maybe dyed hair or particularly unique fashion sense, but not always.

Would you ever want to be an SAIC student?
Nope. Does not seem like the right type of school for me, but I could see how it could be right for another type of person.

8. Sam, Harry S. Truman College

When you hear “SAIC,” what is the first word that comes to mind?
To be honest, as mainstream and corny as this might sound, the first thing that comes to mind when I hear SAIC is Kanye West. When I heard he could have been in our presence I was ready to break into whatever building necessary.

What do people at Truman think of SAIC students?
From the small number of people I have spoken to at Truman, they tend to be very intrigued by what people do at SAIC.

Are there telltale ways of spotting SAIC students versus other college kids?
The moment I would step off the red line on a Monday afternoon I felt attacked by kids in their “artsy” attire. Despite some people already having an insane sense of fashion in the city, I think SAIC students are everything a normal city kid would be but on steroids.

Would you ever want to be an SAIC student?
If I had the funds and housing to comfortably be a student at SAIC, I would take it in a heartbeat.

Virtuosity vs. Voice

This month on the SAIC Beat podcast, a former child prodigy struggles with new challenges.

by **Dustin Lowman**



Both virtuosity and voice require something innate, but they aim at different targets. Virtuosos are the products of thousands of hours of work, and they aim to bust the “to err is human” idea. Voice has more to do with pure expression — each note need not be perfect, so long as the work resonates. Virtuosity scoffs at Voice’s offhandedness; Voice pities Virtuosity’s allegiance to structural flawlessness.

Tricia Park (MFA 2019) was a child violin prodigy — a very young virtuoso. Her adolescence

revolved around perfection. Her family was committed to the dream, moving from Seattle to New York City when Tricia was 11 years old to maximize her professional chances.

“I started playing professionally — had an agent and a manager and a publicist and all that — when I was 16,” Tricia Park told SAIC Beat, F Newsmagazine’s monthly podcast. “Within two seasons, I was playing 70 to 80 concerts a year.”

Playing shows around the world and practicing incessantly, Tricia described her early career as a “bullet train” over which she had little control. By the time she reached her early twenties, the train seemed to have reached its final station.

“The concerts sort of dropped off,” she said. “It felt like a professional failure. I had a little bit of a mental health crisis. I wish there had been somebody to say, ‘This is not a catastrophe, this is called a transition, life is full of transitions, music is full of transitions, they’re important.’”

Tricia had aged out of being a child prodigy. She had seen this coming, but nobody had prepared her for it. After a life of being spoken for by mentors, managers, and agents, she had to begin to speak for herself — to fill in a page that had suddenly gone blank.

In this phase emerged the duality of virtuosity versus voice. With the help of some innate ability, virtuosity can be developed by “sitting here in an airless room and putting my finger down and

hitting the same spot a hundred out of a hundred times,” Tricia said. Virtuosity is a matter of hours. Voice, on the other hand, is a matter of spirit.

“I feel like I adhere more to the school of thought that prioritizes virtuosity — not necessarily because I believe that, but because that’s how I was trained,” Tricia said. “However, there is the frustration and the belief deep inside me that really, what I truly value is voice.”

At the Art Institute of Chicago’s (SAIC) MFA Writing program, Tricia has found that her writing projects demand greater and greater reliance on voice — a scary prospect. “My concepts of success and failure have changed a lot, but there’s a part of me that doesn’t believe the new stuff,” she said.

Philosophical overhaul is indeed difficult, but a little external validation helps. The Writing Program showed some faith by naming Tricia one of its two Fellowship Award recipients for 2019’s graduating class.

Tricia is in the process of tackling monumental blank page anxiety. It’s a feeling many of us deal with — think of starting papers, writing cover letters, or sending important emails — but for her, it’s compounded by intensely personal subject matter and an ongoing negotiation between virtuosity and voice.

You can stream the SAIC Beat podcast on our website, fnewsmagazine.com. It is also available on iTunes, Spotify, Stitcher.



**ESTABLISHED IN 1998,
EXTV IS SAIC'S STUDENT-RUN
BROADCAST PLATFORM FOR
TIME-BASED MEDIA ART.**

EXTV showcases work from the SAIC Community via on-campus monitors, online, on public access television, and at screening events like EXFEST, our annual student film festival.

SUBMIT YOUR WORK:
WWW.EXTVSAIC.ORG/SUBMIT/



@extvsaic | www.extvsaic.org



Free Radio

**FREE RADIO IS SAIC'S
STUDENT-RUN OPEN
PLATFORM INTERNET
RADIO STATION.**

We host music of all genres, talk & news shows, sound art, live performances, radio plays, interviews and broadcasts by classes and student groups.

LISTEN | VISIT

freeradiosaic.org
soundcloud.com/free-radio-saic

[@freeradiosaic](https://twitter.com/freeradiosaic)
freeradio@saic.edu
facebook.com/freeradiosaic

The Plight of the Visualist

An interview with the duo behind The Visualist, Chicago's one and only online art calendar.

by Leah Gallant



If you stumbled onto *The Visualist* to figure out what art events were coming up, you might think that was the website's only purpose. But the event calendar's current publishers, artists Michael Thomas and Meg Duguid, who is also Director of Exhibitions at Columbia College Chicago, conceive of it primarily as an archive of the Chicago arts community. I spoke with Meg and Michael about The Visualist's possible futures.

Leah Gallant: How did you come to start publishing The Visualist?

Meg Duguid: We came into the publishing realm with an eye toward the need for an archive. In 2015, Steve Ruiz was the last one standing running it, and he had gotten married and lived in England. At that point we were talking about what Chicago needed in terms of general support, the really nerdy needs. We thought that it needed an archive, among many other things. We currently have partnerships with Bad at Sports and Sixty Inches from Center — we manage the whole top five for Bad at Sports, and we manage the art picks for Sixty Inches from Center. It's a way to grow audiences symbiotically.

Michael Thomas: We see that sort of symbiosis as really important. It's really important for organizations to not hang up on one another, but to work in concert. We want to extend the lives of other people's projects as far as we can.

LG: Do you know of any other publications like this one?

MD: Not really. There's Artcards, an art events listings website located in New York and some other cities. But there's nothing sexy about event listings. If it were super sexy, all the newspapers would still do it.

MT: There's no fun in it. It's a lot of work, and it's inherently a back office sort of thing to do. You can't really insert yourself in the same way that you could by, say, running a gallery.

MD: We just got our not-for-profit status for Culture/Math, which The Visualist is a part of. We've been in Chicago and the world long enough to watch the ebb and flow of not-for-profits, and we

know how hard the transition between executive directors is, so we want to make sure that could happen in the future.

MT: The Visualist is an active archiving construct that we're putting together, and it will have additional functions later on. One of these is working with artists to ensure that their archives are held safely in temporary storage in the event of a catastrophe — what would happen to all an artist's stuff should they pass away suddenly. There's a huge need for keeping work safe so that it passes into a historical record rather than the landfill. There's also not really a standing place to access obituaries for artists, so that's another possible role. We would also like to start an artist credit union, and potentially — and this is further down the road — look at other publications, and make the archives we've amassed available on a more public

“Nothing is sexier than data entry.”

level. They would be repackaged and made available through forms like catalogs, phone books, or magazines. We think all of these things are necessary to keep a community engaged in its own geography and in its own space. We've been in Chicago on and off, but we've been here long enough to see our community, that we kind of grew up with, leave Chicago and become engaged in other communities on one coast or another. They instantly become New Yorkers or Los Angelenos, and they kind of fall off from the Chicago map. And it makes it that much harder for this community to hold onto its history.

MD: Recently a couple people have passed away that don't have proper obituaries. Bill Talsma, Mary Ellen Croteau, and John Cook all made significant contributions to the Chicago as well as national art scenes, but probably no one younger than I knows who any of them are. So the other thing that The Visualist seeks to address is getting the actual continuum of Chicago history up. That is a feat.

But we've also seen enough comings and goings to realize that the history gets erased approximately in eight-year increments, then there's a new set of folks. But you can't get erased if you're in an archive.

LG: What role does The Visualist play in getting people out to events? Have you seen changes or shifts in turnout or audience since you took over in 2015?

MD: The interesting thing is, we had a child in 2015, so we don't go to that many events anymore! So it's hard to tell, but we do know our numbers have gone up. We used to get 4,000 to 6,000 unique hits a month, and now we're between 8,000 and 10,000 unique hits a month.

LG: You've been volunteering your time to run The Visualist. About how many hours per week would you say you spend?

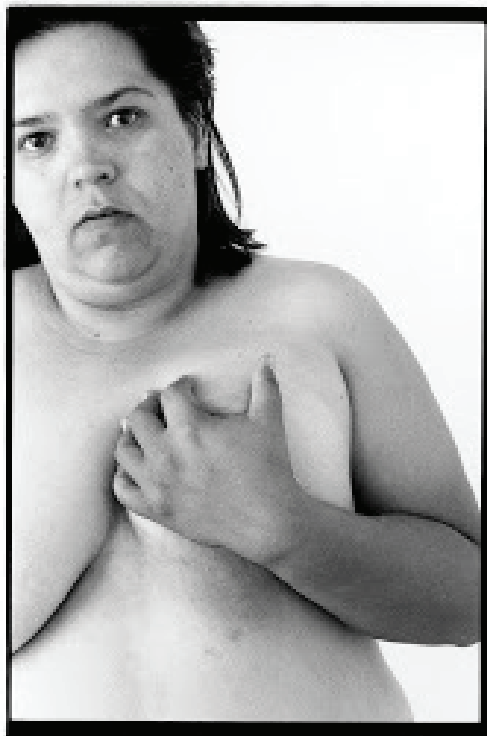
MD: Probably on average, 15 hours per week each, or 2 - 4 hours per day apiece. But there are also three more people who are helping us right now, in different capacities, to cull events. Nothing is sexier than data entry. Collectively, we probably roll about 60 hours a week between all of us. We got a Propeller grant in our first year and we were able to bring on some interns. The Propeller Fund is immeasurably helpful in the city of Chicago.

LG: If you got a grant of \$10,000, no strings attached, what would be first on your list?

MD: We would hire our first staff member. It wouldn't last very long, but we would use it to pay people, and use it to try to grow revenue streams. We have this thought that if we can partner with neighborhood newspapers, then for \$50 a week or something, we can give them their events.

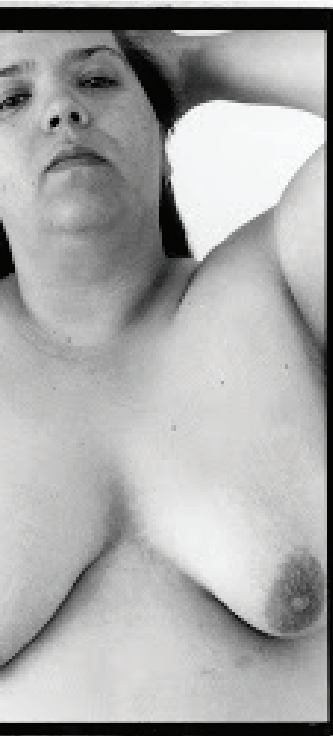
MT: So yeah, we've got this great submit button, and everybody should submit their events.

For the full version of this interview, visit fnewsmagazine.com.



THE NAKED TRUTH

The many dimensions of power in Laura Aguilar's "Show and Tell."
by Luis López Levi



American photographer Laura Aguilar's images can be read through multiple lenses to explore her constantly intersecting identities — large, queer, and Latinx. But the images' real triumph is, first and foremost, their power to tell a story. That is what the late artist's first major retrospective, "Show and Tell," on display through August 18 at the National Museum of Mexican Art, ultimately accomplishes: a narrative of a woman who gradually grows more empowered by her own existence through the act of self-representation.

Viewers unfamiliar with the photographer's work will likely be surprised by its progression. Aguilar, who died in April 2018 at age 58, grew up in heavily Mexican East Los Angeles. Mostly self-taught, with some studies at East Los Angeles Community College, her work has been shown in museums and galleries all across L.A., including the Los Angeles County Museum of Art, the Vincent Price Art Museum, and the Hammer Museum. Her photographs would eventually be shown all over the country and internationally, finding their way to Mexico, Spain, Germany, and the 1993 Venice Biennale.

No matter how far it reached out, Aguilar's work always stayed rooted in East L.A., as can be seen in "Intersections," an early series. In those portraits mostly taken in the 1980s — a group of long-haired young men who call themselves "The Ilegales" standing under graffiti, a woman in a traditional blouse posing in front of a table full of crafts, a man fading away while lying down on a bench — it is already possible to see a community as documented by someone who walks down the same streets as her subjects, who knows their issues because she lives with them, too.

Her work transitions into a more specific community with her sets of portraits of regulars at L.A. lesbian bar "Plush Pony," as well as her "Latina Lesbians" series. Both series comprise Aguilar's contribution to this group's visibility. The first shows brown women in couples or groups; in front of a makeshift studio background, one woman confidently poses with her hands on her belt buckle; a couple hugs and smiles at the camera; in a more candid shot, one woman lifts another's leg.

In the latter series, which was commissioned by a mental health conference, Aguilar pairs the portraits with written quotes by each subject, thus granting them the agency to speak for their own images. "I met a Morenita who touched the core of

my heart," writes a woman who clutches her chest in surprise in her portrait, and who signs as Cookie (she uses two woman symbols in lieu of the O's). "I used to worry about being different, now I realize my differences are my strengths," says Carla, comfortably sitting on her couch while dressed in a suit and tie, a cigarette between her fingers. Aguilar also includes a self-portrait, in which she smiles while donning a cowboy hat, standing in front of a Frida Kahlo print. Under the image, her text reads, "I'm not comfortable with the word Lesbian but as each day go's [sic] by I'm more and more comfortable with the word LAURA."

This leads up to one of Aguilar's most powerful images, and the first one where she explores her own naked body: "Three Eagles Flying." The image shows

She is smothered by one nation, and constricted by the other. She is an eagle with no nest.

Aguilar standing in the middle, flanked by the flags of the two countries into which she splits her national identity: the United States on her right, Mexico on her left. The national birds of both countries are eagles, and the meaning of Aguilar's surname comes from the Latin word meaning "place inhabited by eagles." Another Mexican flag covers Aguilar's head, with the central emblem's eagle right on the face of the photographer, who covers her lower body with another American flag. Over her torso, which remains uncovered, is a rope that also binds her hands and wraps around her neck. Despite what the title suggests, she is far from the air, trapped by and between the two other eagles in the picture. She is smothered by one nation, and constricted by the other. She is an eagle with no nest.

As uplifting as Aguilar's work can be in terms of representation and empowerment, it would be naïve to ignore the very real struggles she went through in life. She was born with auditory dyslexia and lived with clinical depression, a part of her life she explores in the series "Don't Tell Her Art Can't Hurt You." In this four-part piece, Aguilar again pairs images and text, this time alluding to her depression. "You learn you're not the one that

they want to talk about pride," she writes under a picture of her holding a gun. In the next shot, she puts it in her mouth.

After viewing these images, it is a contrast to see Aguilar's first fully nude self-portrait, "In Sandy's Room." In it, Aguilar sits next to a window in front of a fan, an iced drink in her hand. Her eyes are closed as she attempts to escape the heat. In an otherwise trivial scene, her large body unapologetically takes up space, becoming a powerful testament of self-acceptance. In the face of an art historical canon so dominated by nude, objectified women — Manet's "Olympia," Goya's "Maja Desnuda," or Picasso's "Demoiselles d'Avignon," to name a few — it is refreshing to see a nude portrait as far away as possible from the male gaze, one in which the artist truly reclaims her body.

The celebration of self-love in the face of vulnerability extends to a wider community in the series "Clothed/Unclothed," where Aguilar photographs couples, families and groups of friends of different sizes, ages, ethnicities, and sexual orientations. Each diptych shows the subjects clothed on the left frame and nude on the right one as they hug, kiss, and lean on each other. Apart from the absence or presence of clothing, the pictures on each side are not too different from each other, both showing people comfortable in their own skin.

With this feeling, the exhibition appropriately segues into Aguilar's series "Landscapes," from the late 1990s. While "In Sandy's Room" shows the photographer fully nude in an intimate, interior scene, "Landscapes" moves further in that direction, as she poses unclothed outdoors, interacting with nature. This is the most unapologetic she gets, as her nude body blends with rocks, tree branches, and fallen leaves. She even nods to Narcissus in an image where she contemplates her own reflection in a pond. In another picture, Aguilar sits cross-legged on a massive boulder, her eyes closed in meditation. She seems to have found her inner peace. The third eagle can finally fly.

**Please join the
Visual & Critical
Studies Department
for our
VCS Undergraduate
Welcome Reception!**

**Come if you're a
VCS student
or interested in
learning more about our
Bachelor of Arts (BAVCS) and
BFA with VCS Thesis programs!**

**FREE
FOOD!
FUN
CONVERSATION!**

**Wednesday
September 11th
12 PM - 1 PM
Suite 327
37 S Wabash (Sharp)**



EXCHEQUER

RESTAURANT - PUB

(312) 939-5633
exchequerpub.com
226 S. Wabash

Chicago Style Pizza - Ribs - Classic American Dining

bibliodérive

H7 151
-558
2004



SEVERAL
COPIES OF
YOUR HAND OR
OF YOUR FRIENDS
HAND. PLACE →

EXPLORE THE
LIBRARY
WHILE
BLINDFOLDED

USE A MAP
ARTIC SEA
DETERMINE
AREAS OF BOOKS
TO READ.

Flaxman Library & Special Collections

October 31, 2019

Explore alternative routes through the library

For event information and ways to participate,
visit bibliodérive.tumblr.com

ARCHITECT OF STYLE

In a solo show at the MCA, artist/DJ/designer Virgil Abloh blurs the line between tourist and purist.

by Shannon Waldman

On the fourth floor of the Museum of Contemporary Art Chicago (MCA), a bold white text affixed to the museum's windows announces the space as a "City Hall," in quotes. A black flag in the same sightline as "City Hall" demands that viewers "Question Everything," again in quotation marks. These invitations, part of Virgil Abloh's first museum retrospective, "Figures of Speech," attempt to speak to Chicago, particularly Chicago youth.

With the trendy streetwear that marks Abloh's public career featured prominently in the gallery, the exhibition is replete with appeals to younger Chicagoans. But beyond the objects within the exhibition there is also an invitation. A public call for Chicago residents ages 14 to 21, the Design Challenge invites contestants to submit a work via Instagram that responds to the prompt to "take something boring or broken and turn it into something extraordinary." The winner will be featured on the exhibition's social media platforms and a video to be displayed near the exhibition.

Much of the exhibition's PR focuses on Abloh's Chicago connections. Raised in Rockford, Illinois to Ghanaian parents, Abloh spent much of his youth coming into the city and engaging with both streetwear and high fashion. During a press preview discussion with curator Michael Darling, Abloh noted that just walking along Michigan Avenue he could pass an H&M and a Prada on the same street.

The MCA paints Abloh's career shift from architect to fashion designer and creative entrepreneur as evidence of the breadth of his talent. Abloh was named in Time Magazine's 100 Most Influential People list in 2018, and currently acts as both Artistic Director of Louis Vuitton's menswear collection and Chief Executive of Off-White, a Milan-based fashion brand he co-founded. With all these accolades piling up, Abloh seems like the Renaissance man of the year.

The title wall for "Figures of Speech" reflects the variety of Abloh's cultural influences. The images on the title wall, a collaged mural, collides portraits of Marc Jacobs, the golden arches of McDonald's, and the smoking Twin Towers on 9/11. Abloh's interest in popular culture and the omnipresence of consumerism are amplified from the beginning, setting a tone of immediacy to the exhibition.

Inside the galleries, Abloh's work is displayed on crowded bright blue racks (garments ranging from his signature Off-White collection to the tutu tennis outfit he designed for Serena Williams) and stacks of records, intermixed with colossal billboard sculptures and high-definition photographs. The exhibit seems to scream, "Is there anything this man can't do?"

Address his ties to politics, perhaps. Kanye West, outspoken advocate for and friend of Donald Trump, is a key collaborator for Abloh, who worked on the "Yeezy" album cover (an enlarged version appears in the exhibition's "Music" section) as well as at DONDA, West's production company. In addressing their collaborations during the press preview, Abloh neglected any mention of West's support of Donald Trump.

This element of Virgil's network comes into play with the "Black Gaze" section of the exhibition. Here, Abloh explicitly grapples with what he describes as "the black cultural experience." The centerpiece of the room is Arthur Jafa's "Screen Shot" (2017, printed 2019), a framed screen-shot of a conversation between Abloh and rapper Theophilus London. This work also gestures towards the racial politics in Jafa's video, "Love is the Message, the Message is Death," which is currently on view on the first floor of the MCA.

Despite my criticism of Abloh's silence on Kanye in the exhibition, I'll concede he has a knack for subverting the commercial to address his own political leanings. In "Cotton" (2019), he appropriates the icon of Cotton Incorporated, painting the graphic

"a photo print, a screen, a billboard, or canvas"

white and placing it on a rough, black background. By reversing the color scheme (normally black text on white cotton), Abloh addresses slave labor in the cotton trade and the ways in which white Americans continue to benefit from black labor. "Any time an idea takes shape on a particular surface — a photo print, a screen, a billboard, or canvas — it becomes real," Abloh said in his artist statement. Not only might it make the image tangible, but it makes history a more visualized presence in this exhibition.

The exhibition guides visitors to an exclusive pop-up shop that Abloh titled "Church and State" (only museum visitors have access, unlike the main street level MCA shop, which is open to the public). Though I'm not convinced by the shop's claim to offer a variety of price points in the pop-up (the price tags I checked ranged from \$344 – \$724), I have to admit that there is a certain creative quality to Abloh's take on consumerism.

Abloh engages both the seductive quality of designed objects and the desire to move from consumer to producer, intertwining them in his practice. He likens searching for a shirt for yourself that matches the one you saw a favorite celebrity wear on TV to a creative practice. At first, it's easy to see this idea as a consumerist curation of the self that falls flat when held to theories of original artistic genius. But in Abloh's terms, finding that exact shirt to purchase can be likened to the observing, making, looking, and collecting in the lofty art world commerce of artists, auction-houses, and collectors who follow gallery trends. Abloh, in this scenario, is a trendsetter of the highest caliber.

Beyond the walls of the museum, inside the Vans storefront on the corner of State and Monroe, another rarefied collection is on display: Decorated sneakers and slip-ons are set in vitrines atop columns with surface design that reads "Custom-made for YOU." This limited-time display, objects from "longtime collector" Bill Cruz, originally struck me as gimmicky the first few times I passed it. But after spending time in Abloh's "Church," I'm convinced that the lines between consumer and creative are blurrier than we make them out to be. There is room to be both a tourist and a purist.

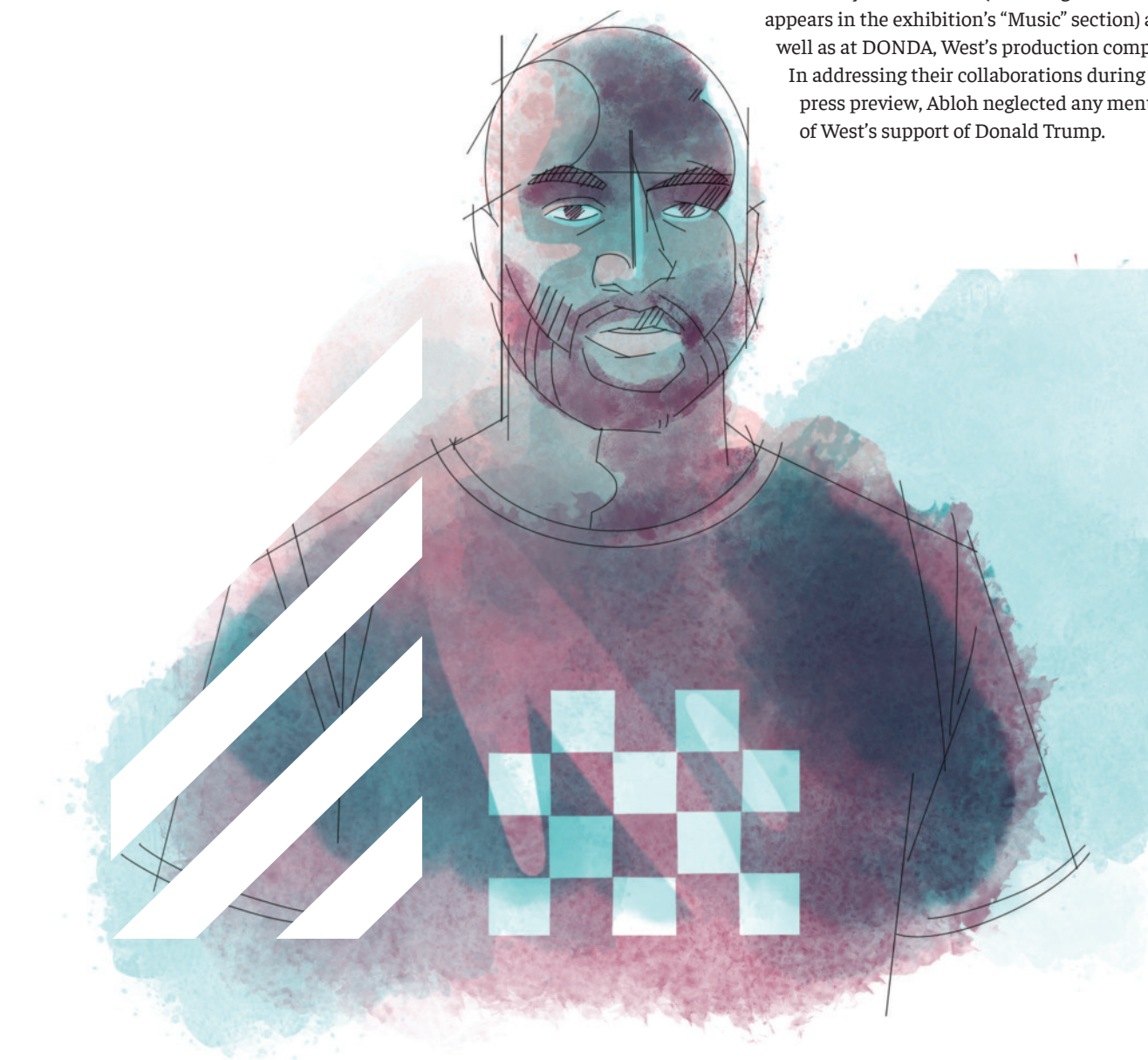


Illustration by Cat Cao

A letter from the new lit section editor at F Newsmagazine, Darshita Jain.

Dear You,

Writing is taking so many shapes and forms! We are questioning the traditions, the exclusivity, and the disparities within the Western canon. I imagine contemporary writers and poets think similarly and are interested in writing the best we can, which may include the invention of new forms and/or the reimagining of older ones.

One of my teachers told me, when Sappho was writing poems, she was not thinking that the style in which she was writing would one day be called Sapphic verse — but, if there was no Sappho, there would be no “Sapphic stanza” and, subsequently, no “Catullus 11” and “Catullus 51.” Shakespeare experimented and stretched and slanted rhymes centuries before us. Emily Dickinson’s “–” isn’t exclusive to her anymore, and list poems are the most fun to read these days. Franny Choi’s Chi poems use English to venture into inventing a new language. Nothing stays new for long.

I’m not a formalist at all — to me, form is a tool, and if the poem seems to demand a certain shape or structure to be its best self, I think that’s what it needs to be. I am not invested in honoring traditional poetic forms just due to tradition or canon, though I value the challenge of finding a way to make them my own. I am interested in vulnerability, courage to break out, tell a story untold before.

I am a performance poet. I don’t rhyme; I use rhythm; I tell stories; all questions I don’t know answers to become poems. I want to create that space on paper. It doesn’t need to be perfectly crafted. I use my poetry to talk about my privilege, my relationship with my body, being a mental health advocate and patient: That is where I reside. It is the closest to my real self I get. What makes you? Who are you? I want to hear your truth.

The truth of today is my truth and yours. It is multilayered and the only way to even try to delve into it is by listening and paying attention. To yourself and everything around you. I urge you to be generous, to pay attention, to be kind and write what you see, what you feel, what you hear. I promise it will surprise you.

Here, I promise a safe space to write, to be — space and conversation.

Best,
Darshita
Lit Section Editor



Goodbye Blue Monday

by Peyton Sauer

everything is in circles in and out and around swirling like a (s)ink drain clogged with
teeth and hair eyes open to the naked sky that stares back black and filled with a
single full pale face looking down
looking out tired blue and purple eyes tired red and bruised eyes
tired tired tired eyes searching in their bloodshot ways for eyelids that don’t close (won’t close)
huddled close in an armoire of elbows and knees strangled in a sheet falling through the
spaces between the tal rods of a headboard and out the white
window always looking and never finding peace in the
simplest of sorts where breathing slows and hearts settle down
for hours

shutters shut and open so do queens
(after gertrude stein's if i told him, a completed portrait of picasso)
by **Peyton Sauer**

upon queens and ~~kings~~ and upon queens and ~~kings~~ and upon queens and kings and bathtubs

filled with salt

salt filled

brimming to the rim with salt

blue salt

blue salt in a blue bath-tub a blunt hit and it becomes blood red

blood red mixes with blue salt in a blue bath tub with queens

blue smile
blue and red smile

smiles

make purple

~~kings~~ and queens and purply-pink peonies produced from perfect gardens round back.

round up

fractions

- a. fractions printed onto a white sheet of paper, see *how fast you can go* fractions
- b. fractions of time stick out from my knuckles like after a fist punches glass
- c. fractions of baby teeth in a wind up box filled with other things like sleep and a golden girl and frozen deer hearts
- d. fractions of bedsheets with roses printed on them, all sewn together by their thorns
- e. fractions of sunlight cutting into a pink room turning it a more peachy color

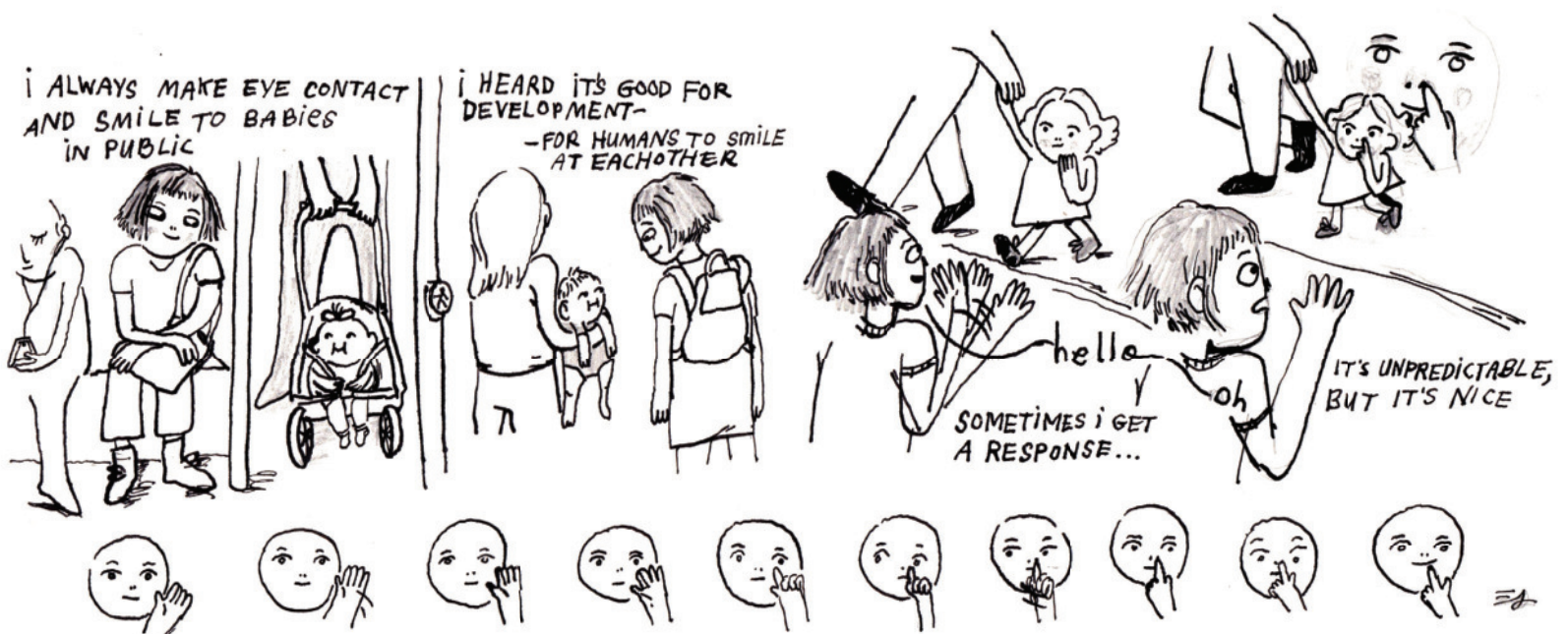
what does it look like?



COMIX!



JUICE POUCH PANIC
REILLY BRANSON



BABIES IN PUBLIC
EVE SUDOL

SAIC
SCHOOL OF THE ARTS INSTITUTE OF CHICAGO

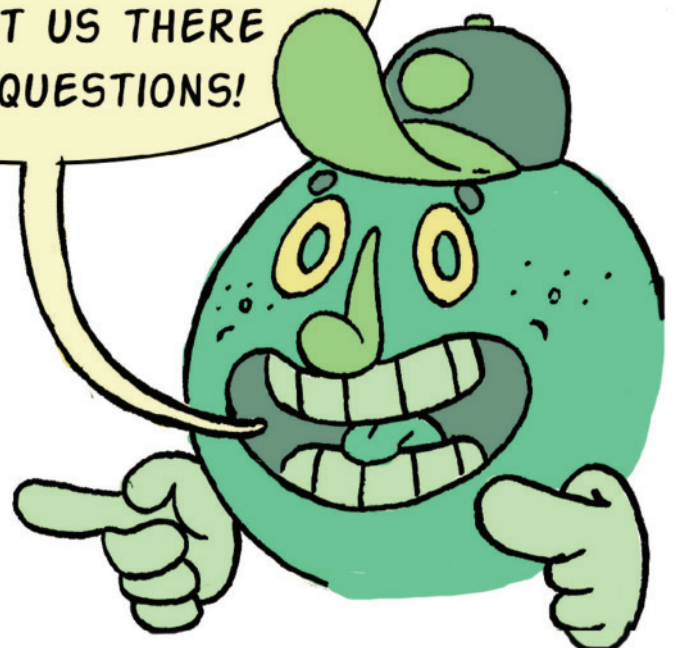
WEBCHECKOUT

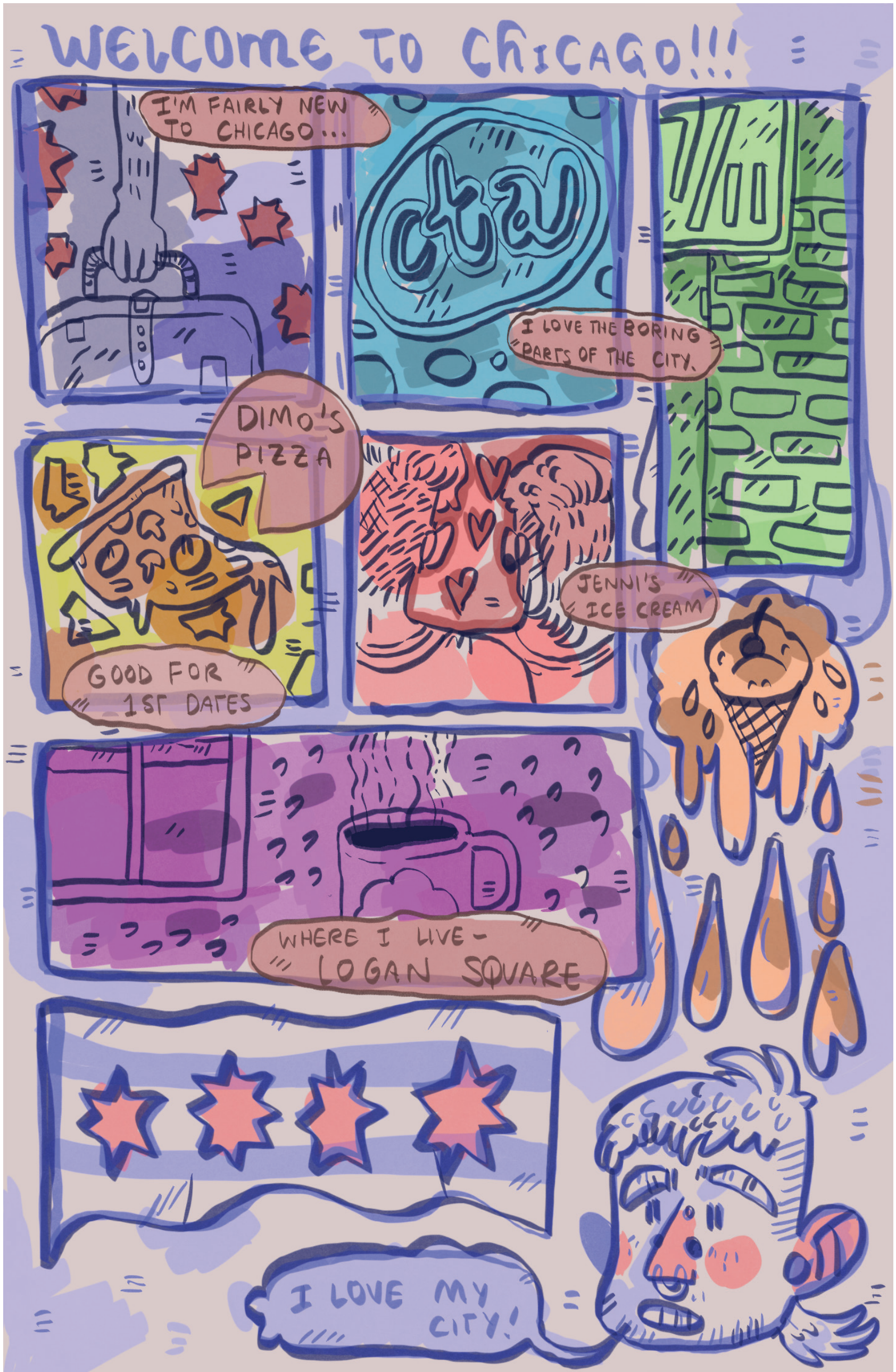
PATRON PORTAL

Introducing a new online reservation system for the Media Centers
saic.webcheckout.net

SAIC MEDIA CENTER

DO YOU MAKE COMICS?
LET US SHOW THEM OFF!
GET PAID FOR YOUR ART
NOW! EMAIL YOUR WORK TO
COMICS@FNEWSMAGAZINE.COM
OR CONTACT US THERE
WITH ANY QUESTIONS!







OX-BOW SCHOOL OF ART & ARTISTS' RESIDENCY

CREATE HERE.

Make Plans with us for 2020

WINTER COURSES | RESIDENCY | SUMMER COURSES | FELLOWSHIPS

***STOP BY OUR OFFICE ON THE 14TH FLOOR
OF SULLIVAN! (36 S. Wabash Ave. #1425)***

Other ways to stay in touch:

Sign up for our newsletter at ox-bow.org

Follow us on instagram @oxbowschoolofart

Give us a call 800-318-3019

E-mail us at oxbow@saic.edu

IMAGE BY: Brandon Dill