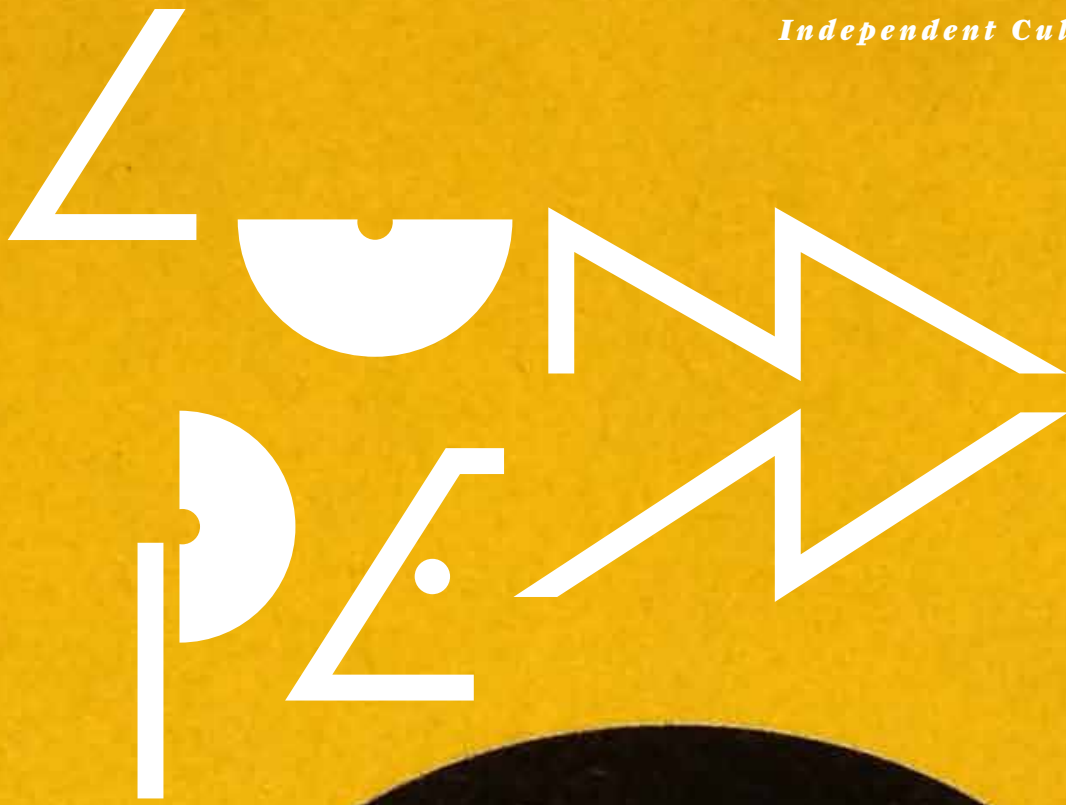


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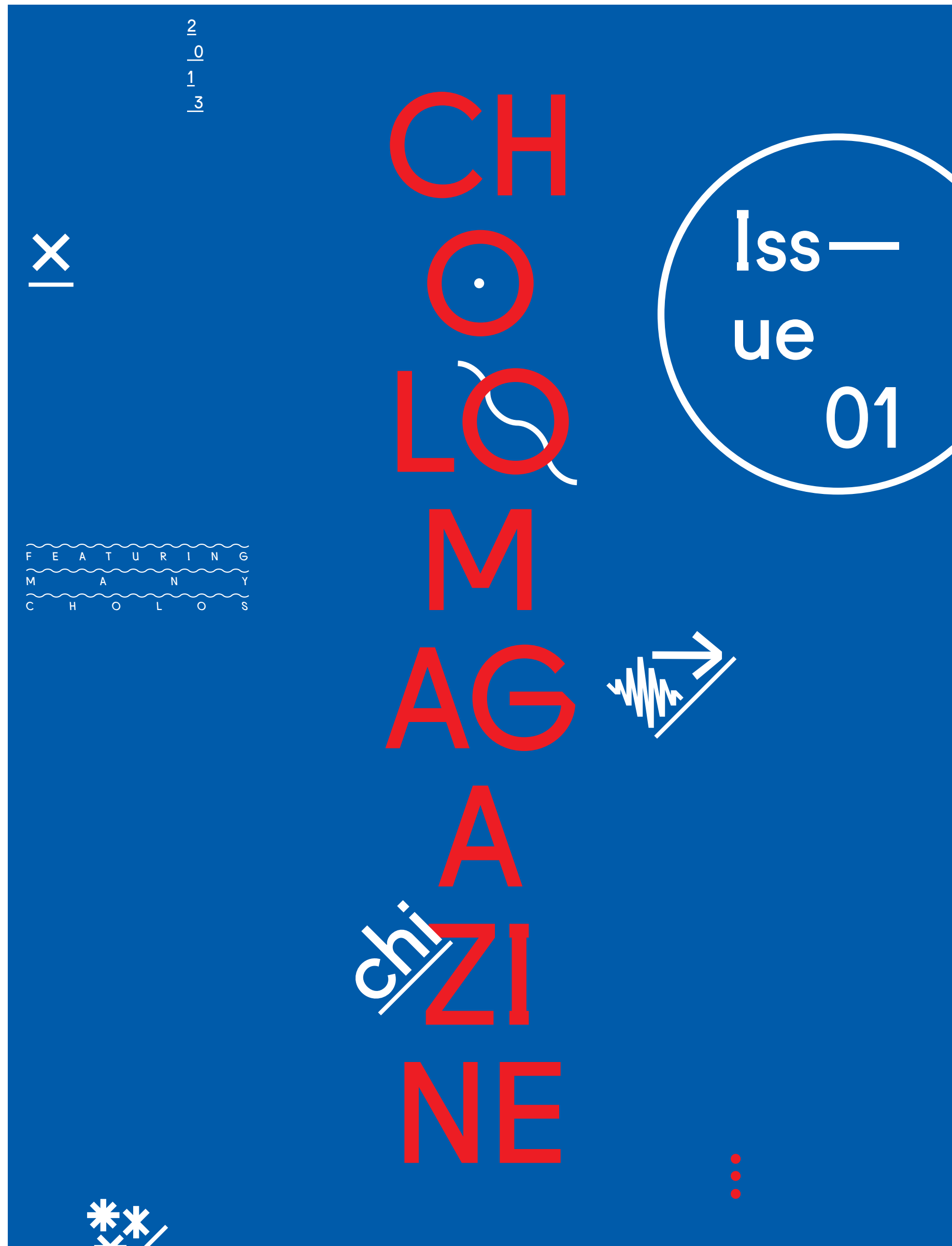


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**120**

number 120  
volume 20  
issue 2  
summer '13

That's correct.  
You've been fooled.



SURPRISE, Lumpens.

With the shit that's been going down in Chicago lately—violence, yupsterfication, gluttonous privatization and other general douche-baggery—we decided to stay posi. Come on, get happy and all that. So sorry, but you're not holding an issue of *Lumpen*.

This is Cholo magazine, an amalgamation of the people and projects in this city that are so cool, we think you should be cholos with them. (And by cholos, we mean pals.) Gracing the pages of this rag are the mugs of moonshine-makers, guerrilla tour guides, community organizers, vertical farmers and punk filmmakers. It's basically DIY porn.

But why cholo? *Lumpen* has caught flack for the word since the days when people listened to Limp Bizkit and did lots of coke. You see kids, back in the 90s, the Chairman Thar of *Lumpen's* Boring Political Party thought "cholo" would be a funny way to refer to his comrades. Kind of like the way suburban kids use "homie" or "bro." And they didn't think much of it because, well, it was the 90s.

Your P.C. radar should be going off. Does *Lumpen* think gangs are funny? Do we hate Mexicans? Or hard-up kids looking for belonging in the shittiest of situations? Maybe we're just trying to make a joke about endemic violence plaguing the City.

No. Obviously. And to be honest, we almost swapped cholo out in favor of a more benign name. But then we remembered: cholo isn't just a gangbanger, a flannel-wearing, lowrider-cruising vato loco or a chica with Sharpied-on eyebrows. (Kinda racist of you to think that, isn't it?)

"Cholo" is thought to be a corruption of the Nahuatl "xolotl"—a kind of dog-beast humanoid Aztec god. Smarmy Spaniards decided it'd be fun to coopt the word not to mean a mongrel monster, but a mutt of a human. In colonial Latin America, "cholo" was a ranking on the colonial caste system, the sliding scale of whiteness. A child of one indigenous and one mestizo parent (of mixed European and indigenous ancestry) was a cholo, and they were toward the bottom of the list.

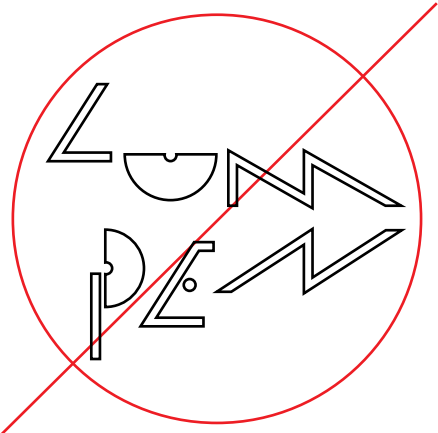
Cholos were of particular insult to colonial Spanish sensibilities. Mestizos—if light-skinned enough—could actually go out and buy a certificate that said they were white. But the future moms and dads of the world's first cholos weren't having it. They didn't want to "trade-up" but instead shouted a collective "fuck you" to colonial sensibilities by choosing to do whatever the hell they wanted, rather than bow to the will of normalcy or benefit from the colonial machine.

And we'd like to think our cholos are equally transgressive—building community, working around "the system" and subverting the powers-that-be by simply existing.

So, Lumpens: meet our cholos.



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# 4 Star Courier Collective



Many young cholos end up in shitty, corporatist jobs. If you, young cholo, find a way around it, well—you're one of the lucky ones. Owner-operator Jeff Perkins, founder Mike Morell and the other dudes of worker-owned 4 Star Courier Collective (the first, and for a while only such collective in Chicago) have executed a coup of sorts in that respect.



Jeff Perkins  
&  
Mike Morell

How did you become a bike messenger?

JEFF: I always loved riding my bicycle. Thanks to Craigslist, after graduation I went straight into a job at a company that was very forgiving to new hires.

MIKE: I was looking for a part time job while I finished up school and responded to an ad in the Reader.

What was the inspiration for 4 Star?

M: 4 Star was founded in the fall of 2005. The five of us were working at different messenger companies but shared a love for the job [and] a distaste for the commission based employment structure at those companies. Messengers are often paid only on commission. We thought running a courier company as a collective would keep the thrill of working on commission (our pay is still determined by how much work the company can do) but also allow us to work as a team when delivering packages.

Instead of competing amongst ourselves, our concern shifts to how well the company does as a whole. We can meet up and hand off packages without being concerned with who is making the commission. We split duties in terms of dispatching and office work.

Since its inception, have other courier collectives emerged?

J: Other messengers are realizing the strength of being cooperative, and it has begun to catch on, particularly in food delivery. Power to 'em.

Why a collective?

J: We know how to handle mistakes. It's tough to market that, but what often happens in an on-demand service industry is people will have problems and make mistakes that will breed other problems. We are really good at preventing, recognizing and correcting problems. And that is just an innate quality of healthy collective model. When you are directly invested in your product and your reputation is at stake, you want to give it your all to make sure nothing is left unsettled nor anyone dissatisfied. And it's comforting to trust your co-worker will be doing the same.

Oddest delivery you've made lately?

J: It's amazing to me that someone can wrap brown paper and postage around a hula-hoop, mail it, and it will find its intended recipient.

How is 4 Star uniquely of Chicago and/or how is it informed by the city?

J: Courier collectives [are] not a Chicago invention. We know and appreciate everyone out there doing what we do. It gives us a perspective on how this city breathes and it gets us excited to be out there in it every day.

## Abraham Levitan



Photo by Aron Gent

Abraham Levitan is the founder of Piano Power, a group of music teachers that teach kids music using songs they love. He's a former member of the rock group Baby Teeth and a co-host/pianist on the live monthly musical comedy game show Shame That Tune. Levitan's role? Turning local celebrities' embarrassing stories into wacky Weird Al-esque pop covers.

How did you start improvising songs?

ABRAHAM: I started off doing improvised response songs for The Dollar Store, a short-story reading series that ran at The Hideout in the mid-to-late '00s. The stories ranged from funny to tragic. The tragic ones were harder to do the response songs for...sometimes it would feel a little tasteless. But, I had a job to do!

What story would you tell if you were a contestant on "Shame that Tune?"

A: Well, we're really trying to cut back on bodily-fluid stories, so most of my knee-jerk choices would be out. Probably something involving PE class.

When you're listening to a person tell their story, what sorts of things make great material for the songs you make?

A: A lot of times it's just a case of the musical category fitting the story in an amazing way. During one of our first shows, the category was Metallica, and the story involved someone repeatedly writing the motto "Taste death, live life", in his junior-high diary. That just made such perfect sense as a fake Metallica lyric...it was uncanny. So yeah, sometimes you just get lucky.

What is Piano Power?

A: Piano Power is a group of music teachers that I head up. We give music lessons in the homes of our students and are now working with over 250 kids. It's super fun—we emphasize doing original compositions, playing pop songs, and generally having as much fun with music as I did when I was a wee lad.

What is your favorite/least favorite style to play a song in?

A: My favorite style is definitely huge, slightly goofy, 70's piano ballads—ELO, Todd Rundgren, Elton John, Wings, early Lou Reed solo albums, etc. I could do that all day, especially if there are some weird chord changes for me to wrap my head around. As for a least favorite style. I dunno. One of the great things about Shame That Tune is that it's required me to pretty much be down for whatever. I think I just love/hate all bad music equally at this point. All genres are my frenemies.

# Shame That Tune



# Amy Guth

## Chicago Tribune

Photo by Aron Gent



When did you start writing, and how were you introduced to that whole scene?

AMY: I’ve never not written. As soon as I could write, I did. I used to write stories out longhand, and make a little household newspaper with pencil until my folks gave me a little blue typewriter. That upgraded things a bit. I have that very typewriter tattooed on my right shoulder.

I moved here after living in New York a while. I found New York to be an important experience, but I also didn’t find the literary community nearly as welcoming or supportive as the one in Chicago. For me, the vibe in Chicago was far more about community building than it was a “scene” per se.

To celebrate and further that, I founded Pilcrow Lit Fest in 2007. The event intentionally didn’t have a headliner or keynote speaker, and based the weekend’s events around workshops of skills we could teach one another.

How important is a social media editor to a newsgathering operation right now?

A: Extremely. It’s important to have someone able to teach the news organization social media and SEO best practices and to regularly update those practices to keep everyone current. That’s even more important now that social and search are so deeply interwoven. Equally important, social media is a powerful newsgathering and reporting tool, and it’s important to do so in the most effective way possible. Finally, it’s important for reader behavior reasons: it used to be the case that people would see something potentially newsworthy, pick up a phone and call our breaking news desk. Now, people whip out their phones, take a photo of the potentially newsworthy event and post it to social media.

*Amy Guth is the social media editor for the Chicago Tribune. She’s also the author of the novel Three Fallen Women and the co-founder of the reading series Reading Under the Influence (RUI), as well as various other lit-related events around town.*

How has the role of a social media editor changed in the wake of Boston?

A: I don’t know that it has. I think the big shift was after Osama bin Laden’s death when people realized social media was as important as we thought.

How did Karaoke Idol go from a bi-monthly thing to a monthly thing? And how’s that been so far?

A: It started as a one-off event for AWP and it was a hill of fun so we decided to do it monthly. It’s still a hill of fun, and we’re often experimenting with ways to make it stronger and better.

Besides RUI and Karaoke Idol, what other creative enterprises are you involved in?

A: Oh, I’m always into something! This year, I committed to folding 1,000 origami cranes and giving them all away, and to trying 1,000 new things I’ve never tried before. So far, so good. I’ve got more writing coming along, but I now strictly abide by this policy: it ain’t out until it’s out.

BIO.TRIBUNE.COM/AMYGUTH

NONYABNB.WIX.COM/NONYABNB  
GHETTOGIRLAIRBNB.TUMBLR.COM



Photo by Aron Gent

# Air BNB

## Annie Wonsey

*A few years back, Annie Wonsey started renting out rooms in the Englewood house her grandmother had left her to travelers looking for cheap accommodations. Now, she is one of the most popular AirBNB spots in Chicago and has hosted people from all over the world—all in a so-called “dangerous” neighborhood. But the guests are undeterred.*

What gave you the idea to turn your house into an AirBNB hotspot?

ANNIE: I saw AirBNB ads [on Craigslist]. It was an ad in New York that got my attention. The NY apartment was horrendous. BUT she had 15 recommendations! I was like WOW, 15 folks stayed at this nasty place??? I knew I could get at least ONE person a month. But who would come to Englewood? Within 2 hours of posting, I had 8 confirmed bookings. Within 24 hours, I had bookings for 3 months! Within 2 weeks... I couldn’t get rid of folks. At many points, I was sleeping on the treadmill!

What sorts of things are in Englewood that people can visit?

A: Absolutely nothing! LOL. It has been a HUGE improvement over the past years and there continue to be more. The only thing around these parts would be Harold’s Chicken and a lounge that stays packed on weekends. That’s within walking distance. But if you take a short ride, you can reach, as I call it, “Obamaland.”

What is the most common thing people say about Englewood when they come and stay with you?

A: You would think after over 600 guests, I wouldn’t get the same question: “Is it safe to walk around?” As long as you don’t do nothing stupid like pull out a \$500 cell phone, sure. I’m not going to lie, Englewood has its problems. I’ve been here maybe 4 years and only heard shooting about 3 times. I repeatedly have the conversation about safety issues. My guests have been robbed. But [usually] not in Englewood.

What do the neighbors think?

A: I never met my neighbors until recently. They would direct my guests [to the house] when they looked lost. One guest commented that an old lady on the next block said, “Hey baby, you goin the right way. The white people go to the house on the next block.” When the white cops brought home three of my guests from the corner to my house, (with 20 other cops, see YouTube video: “White cops don’t want white guests in Englewood”), that was a game changer. One [man] from Louisiana came out with his glass of wine and [told the cops], “We’ve been here almost a month and the neighbors has been GREAT to us. The only people we have a problem with is you cops. I can’t walk down the street without being looked over by you all.” After that, I had my GUEST introduce me to my neighbors. He had been buying drinks and chillin out with many of the guests on the block.



# Letherbee Distillers

*Brenton Engel, along with Miriam Matasar, is a founder of Letherbee Distillers, a North Side distillery that churns out its own gin, absinthe and that perennial Chicago favorite, Malört. The spirits make appearances at some of the city's flyest watering holes. Engel himself is also a bartender at Lula Café in Logan Square and former bassist of Pool of Frogs.*

## Brenton Engel



Photo by Aron Gent

How's Leatherbee doing so far?

**BRENTON:** Pretty well. I can actually imagine making a living at this some day soon.

What's better about the home-brewing scene now than when you started?

**B:** It's not enough to simply make your own stuff now. Now, you have to really add your own unique twist. The ante has been upped.

Are people wanting local spirits for the same reason they want local beer?

**B:** I think so. I think people are preferring a more personal experience in everything they spend money on.

Creating your own spirit is more difficult and more risky than creating your own beer, so what propelled you into making more of your own?

**B:** I think there are small niches in the market that can be filled. And experimenting and creating new things is the most exciting part of what I do....

Brewing your own liquor is one thing. Distributing it is something else. What advice do you have to would-be brewers on selling their stuff?

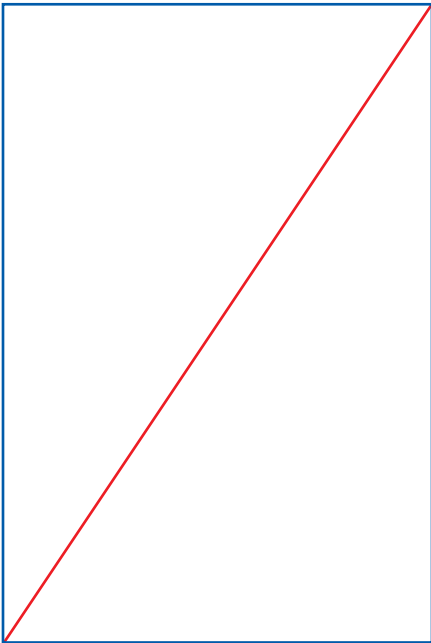
**B:** If you can distribute the product yourself, you should. It's a way to keep the entire process more personal. If you cannot self-distribute, find a distributor that fits your style and is excited to sell your product. And remember, their job is not easy.



LEATHERBEE.COM

# C. Ezra Lange

*Listening to albums on Rule No. 6 Records' can be a disconcerting experience, but it's intentional. The microlabel's founder, C. Ezra Lange, is a Chicago native who's been giving a platform for some of the city's weirdest and most innovative music since 2009.*



Give us a brief description of Rule 6.

**EZRA:** Rule No.6 Records is a download & CD-R microlabel that I founded in 2009 (with conceptual & manufacturing help from puppeteer & performance artist Amber Marsh). The goal is to assist & encourage exposure & distribution for underground, amateur & outsider music & video art from Chicago (& related friend networks).

How did Rule No. 6 begin?

**E:** The Minutemen slogan "A band in every garage; a label on every block" was the primary inspiration. At some point in my later 20s, I started to come to grips with the straightforward music business model, & realized that much of the work I was hearing from friends (or involved in myself) was not going to attract attention from businesses. When I started seeking other options, I became aware of the term 'microlabel'.

How has Chicago impacted the project?

**E:** It seems to me that the slightly insular nature of Chicago artists runs concurrent to a deeply rooted work ethic; so, the enthusiasm many artists here have for the work of other locals comes from a mutual recognition of the devotion to their craft, no matter how different the actual work may be. I think this runs counter to the 'crabs-in-a bucket' mentality of larger cities & smaller scenes.

What makes "underground, amateur & outsider" art important?

**E:** I'm interested in exploring the areas of local music that could be considered ... difficult to like; or at least 'challenging' to the audience. Sometimes that will mean crazy, stream-of-consciousness noise music, it might mean innovative singer/songwriter music, short films. What makes those labels important is the contextual understanding that what you're getting will likely be uncomfortably ambiguous, probably different from what you're used to.

What role do microlabels play in a rapidly changing industry?

**E:** I think microlabels can be an effective way for local/regional/independent "curators" to disseminate quality work via friend- [or] social-networks, or to appeal to niche markets through various online communities. The challenge would be to innovate a business model that includes ever-widening exposure & awareness but doesn't depend on profit for sustainability.

Goals for the future?

**E:** Aside from various bands, I'm currently involved in a recording studio space on the far north side. My partners are Charlie Universe (an extremely talented engineer & composer) & Dersu Burrows, drummer for the intense Black Bear Combo. Both the label & the studio stem from my belief (maybe I should just call it a hope) that when you invest your skills back into the community of friends & artists that nurtured you, everyone benefits. So instead of crabs in a bucket, pulling each other back down; you have the potential for everyone to rise up together.

RULENO6.BANDCAMP.COM

# Rule No. 6 Records

# Chicago Anarchist

What's the story behind the film fest's birth?

CAFF: The film festival definitely comes from roots in Chicago's art and music and punk scenes and those who make up what we might call modern Chicago Anarchism. A long, long time ago, in the early to mid-nineties, there was a punk house called Wind Chill Factor who put out a zine/paper. People in this house went on to form the Autonomous Zone, which was an anarchist infoshop which lasted ten years (1994-2004).

The Autonomous Zone collective had many members of a Chicago Anarchist publication called Arsenal and from this mesh: Matches and Mayhem, from whence came the Chicago Anarchist Film Festival, which still lives on in its 13th year. CAFF has always been about celebrating anarchist culture and struggles; letting anarchism inadvertently seep between the cracks of the status quo.

How has the festival been received by "nonradicals"?

CAFF: I think a lot of what the film fest does for non-anarchists—or the anarcho-curious as we say—is make anarchy accessible. I think a good portion of the audience of the festival is non-anarchist. Of course, many of those "non" anarchists are already left leaning.

We are not looking to convert anyone in the traditional sense of the word. We use the film festival as an opportunity to showcase anarchis[m], and hopefully, make people think about anarchism in a different light, encourage them to consider stepping away from the state a little more (realiz[e] it cannot be reformed, that the system is a sick monstrous beast whose lust for power and money is insatiable and again, cannot be reformed by any petition or new someone in office) and into considering a wider variety of tactics.

Obligatory questions about anarchism.

Most exciting features: association by free will, mutual aid, freedom, living on your feet instead of dying on your knees. Common misconceptions: chaos, trench coat-wearing bomb throwers, terrorist

What about your project and your work in general is uniquely Chicago?

CAFF: The community who have put this on for so many years are still, for the most part, Chicago residents and love and forgive this city no matter which bastard is mayor.

How is your work informed by the city?

CAFF: Our work of putting on the festival, in large part, is done for us because of our ties to the city and longevity of the project. The festival itself has taken on an international nature; as we are the oldest consecutive Anarchist Film Festival, we are often written to by newbie Anarchist Film Festivals in other cities and never lack entries. CAFF has been toying with reinventing itself over the years ([this summer, it] will have showings in Mexico City).

*"Anarchy" is a four-letter word, and anarchists themselves often reinforce that fear by waving black flags, reading books and being nice. But thirteen years ago, one band of organizers chose a uniquely inconspicuous medium to peddle their state-smashing ideas to the unwitting: the Chicago Anarchist Film Festival (CAFF).*

CHICAGOANARCHISTFILMFESTIVAL.COM



# Film Festival

## Mike Bancroft

# Co-op Sauce



Photo by Aron Gent

*Mike Bancroft, a native of the Chicago suburbs, is the founder of Co-op Sauce, a Rogers Park-based hot sauce company that uses only the finest in Midwestern ingredients. An offshoot of Co-op Image, an arts program Bancroft started years ago, Co-op Sauce employs former Co-op Image participants to make and peddle that hot stuff.*

Background?

MIKE: When Co-op image, the project that would become Co-op Sauce, launched, we already had space donated from the community and the city in Humboldt Park, which is where we grew first batches of the hot sauce. I was making hot sauce for family and friends and we just started selling it at fundraisers. It took off on its own two feet.

How is Co-op Sauce made?

M: We used to grow everything out of the community garden we have. Now, we grow very little. In the 2012 season, we didn't use anything from the garden jut because of the scale. The benefit of this is that we're still taking a sustainable approach and making a lot of friends along the way. We're inadvertently benefiting different people, a number of Midwestern farmers that, in 2012, were having a terrible summer. It just so happened that it was a late and good summer for peppers and tomatoes (which we obviously use). We get tons of stuff, whole-sale and without having to deal with logistics, while benefiting farmers at the same time.

The sauce is made in large part by our kids. Co-op Sauce offers jobs to kids that don't have them or have access to them, and they're getting great hands-on experience. I'm learning as I go, and they're very much a part of that. Last season was a great example, and I'm honored to be a part of that. And the sauce is real delicious.

Where are your kids from?

M: The kids are from Humboldt Park, Austin, Scarfield, North Lawndale. The kids are now commuting to Rogers Park to get to experience the city in all of it grand scale. Otherwise, my kids don't get to leave the area that they've always sort of known.

Why not a nonprofit?

M: Instead of doing what I had been doing with not for profits and then never getting any actual return for the investment, I wanted to get paid to run the organization, or someday get paid. My money was invested in something I had the say in, so it's a private company. That model has led us to run our operation our of shared kitchens, rent out an apartment for production, the back of the Darkroom Bar for 2 years, and then finally moved into rogers park in March 2009.

C O O P S A U C E . C O M



# Domestic Workwear

*Daniel Evans birthed Domestic Workwear out of necessity. With a moving gig at Move-tastic!, he found himself buying pair after cheaply-made pair of work-pants. Instead of dropping hundreds on subpar drawers, he decided to manufacture his own that would stand up to actual work.*

A bit of background?

DANIEL: When I was a mover I was busting through the cheap foreign pants. The thinking was like...service industry is immune. Ppl overseas can't lift the couch here yaddramean? But what about that manufacturing layer? That manufacturing layer isn't protected.

Why made in America?

D: Preserve the skills. At the same time, I'm a bit wary/fatigued with the USA rah rah rah. There are a lot of labels waving that flag and a lot of the support is conflated with xenophobia and jingoism, and I can't really get down.

It's wrong to blame China. Blame the Japan-made sewing machine robot overlords if anything. But wait don't blame them...thank them. That's why I can't get down with the fetishization of super handcrafted-ness. I want to pay fair labor for the makers but be price accessible to blue collar people—that means having the best machines, technology, practices. The less labor goes into a garment, the better, but the labor that is there—reward it handsomely.

What's the future of manufacturing?

D: More robots, more automation. Yum!

Is your work accessible?

D: Getting there. On a value proposition, I'm accessible. And the value proposition is increasing in mindshare. I'd like to get my pricing down another 30% and really be able to tangle, but that's a lot of machines and quantity commits I can't get at (yet!). Broke-ish movers have grabbed em, rich ppl have grabbed them. I really don't care how people digest it, and I think that has kept my appeal pretty broad.

To what extent is your project informed by its Chicago roots?

D: It's significant. The diy spirit here is strong. I encounter so much support here. Ppl aren't super climb-y here and have given me support. I see a ton of ppl doing a really good thing but a really hard thing, and I likewise try and rep as much as I can.

What are the best and worst things happening in Chicago right now?

D: The best thing is John Edel's project, The Plant. Worst thing? The municipal code that prevents fruit sellers from selling downtown—what a stupid feature of the city. That's kind of flippant answer cuz the worst things are truly depressing to talk about.

What else?

D: Pedal powered produce party. AKA fruit and mixtapes. The other thing is an urban-grown 'n foraged ink label. Formulae are being fucked with as we speak. PS: why can't I grow a t-shirt from seed in this town? That's a problem to me. But realizing it's an 8 to 15 years (or possibly more) problem. But I'm thinking ppl will still be wearing clothes in 15 years, so let's start planning now.

How did you two end up as partners in delicious crime?

RACHEL: We both worked for a company in the suburbs that pumped pop music into mall food courts and encouraged tweens to text.

To keep ourselves from losing it, I started running an underground bakery from my apartment and Lucy built her freelance photography business. In 2010, I had a huge wedding that asked me to make cupcakes, so Lucy came over to shoot it. It was fucking awesome and we decided it was obviously the creative outlet we both were looking for. We finally started the blog in earnest June 2012.

How important are accessibility and affordability when it comes to creating recipes for the blog?

R: Accessibility is important to us. At one point, everyone lacks the bandwidth—physical, financial, spatial, or mental—to make a meal from scratch. It happens to us (I am presently eating pizza that I ordered online from an app on my phone) and we try to be honest about that. Our blog is here to get people as excited about feeding themselves. It's not about telling them how to feed themselves or guilt-tripping people into making fancy dinners every night or feel bad for eating a Dorito.

How do you approach the challenge of less-than-photogenic grub?

R: There is not much a sprinkle of parsley or powdered sugar can't help. Focusing on patterns inherent to the food and basic color theory goes a million miles in making unappetizing food come to life. Shooting things close-up covers a number of sins and using plain dinnerware with minimal accessories keeps messier foods from looking out of control.

One of our favorite styling tricks is using smaller vessels, which makes [portions] look more generous and gives even the sloppiest foods a sense of luxury.

What are your (current) top 5 favorite places to chow?

R: We worship at the altar of Wasabi's Spicy Roasted Garlic Miso Ramen-- and the Japanese-style breakfasts you can cobble together on their brunch menu. Art of Pizza is the only place we'll order stuffed pizza. Lula Cafe's Monday night farm dinner is something that, if you haven't done it at least once, you cannot rightfully call yourself a Chicagoan. Birchwood Kitchen is flawless with the kindest staff and most delicious Lemon Bars. And Rootstock manages to have the best wine list and burger in the Midwest.

What are you looking forward to for the summer?

R: Tomatoes. Oh MY God. Tomatoes. We are so hard up for fresh, raw, heirloom tomatoes tossed with balsamic, fresh mozzarella and good olive oil or layered between bacon, avocado, and basil on good, crusty bread....or just like eaten like an apple...we could fucking cry.



Photo courtesy of Dinner Was Delicious

*The Dinner Was Delicious food blog has a simple mantra: "We love food enough to not take it too seriously." Baker Rachel Adams and photographer Lucy Hewett have succeeded in whipping up a site full of beautifully photographed recipes (read: food porn) that is neither pretentious nor pedestrian.*

## Rachel Adams & Lucy Hewett



Photo by Aron Gent

# Dinner Was Delicious

Photo by Aron Gent

## Daniel Evans



# Half Acre Beer Company

## Heather Sperling Emily Fiffer & Jessica Herman

Heather Sperling, Emily Fiffer and Jessica Herman are the co-founders of *Fête*, a pop-up market festival that celebrates Chicago food and design. *Fête* celebrated its inaugural event in April, and the ladies are now planning for a fall festival. Beyond the festival, Sperling is also the Chicago editor of *Tasting Table*, a daily food newsletter, and the food editor of the *Chicagoan*.

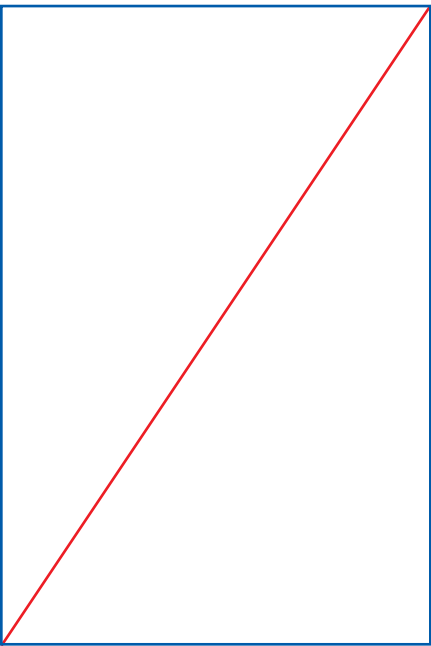
What is unique about Midwestern cuisine?

E: Food culture is changing in the middle of the country—it's exciting to watch it unfold. We're limited in our growing capabilities and crop varieties, and for many years, that dictated the 'meat and potatoes' image that so often is associated with the Midwest. More recently, though, as chefs and restaurants have reconnected with farmers, we've seen a healthy amount of diversification and a welcome dose of lightness.

HEATHER: There's a thrilling freedom present in modern American cuisine, and the experimentation, creativity and passion that comes from that freedom is evident across Chicago—and in other Midwestern cities. The historic Midwestern culinary cannon is not especially large. Instead, chefs are playing with a broad range of influences, making food that draws from multiple cuisines, yet still feels personal.

Heather, how did you get involved with the *Chicagoan*?

H: I've known *Chicagoan* editor JC Gabel for years—we first met when I was living in New York and he was publishing Stop Smiling. We stayed in touch, having regular conversations about food, media, publishing, Chicago culture, etc., and, when he was beginning to conceptualize the *Chicagoan*, he asked if I'd do the food content. I wrote one piece (on coffee culture in Chicago).



## Fête

How's Fête been so far?

EMILY: Fête has been a lot of things—surprising, exhausting, fulfilling. Our mission is to build a platform for the men and women we're inspired by via our day jobs—to give them a space to share their work with curious Chicagoans. Spring's Fête was our first attempt to do that. Overall, the weekend was a success: 2300 people, 9 events, and god knows how many pounds of food consumed. We see everything as a learning process and are extremely excited to build upon what we've created thus far and return this fall with an even bigger splash.

Is there a theme to Fête?

E: We don't currently have a theme to speak of; however, we're engaged with what is happening in the food and design worlds, above and below the surface, in and beyond Chicago—so a theme may one day present itself. What made spring's Fête so exciting was tapping people who could speak to issues like: sustainability, foreign cuisine, ethnic neighborhoods, literary process.

JESSICA: We'll continue to tap creatives whose work we admire both for the night market and our more in-depth programming. Going forward, we'll continue to host more in-depth talks and tours of otherwise generally inaccessible-to-the-public spaces. And we've toyed with the idea of introducing more demos and interactive workshops as well.

Photo by Aron Gent



## Gabriel Magliaro & Matt Gallagher

*Half Acre Beer Company is one of our favorite local breweries. When Lumpen turned 20 a few years ago, Gabriel Magliaro and Matt Gallagher helped us celebrate by making our anniversary beer, the Imperial Red Ale called The Chairman. Ever since then we have been cholos, and they've inspired us to realize our own liquid dreams of starting a brewery. We bugged these guys and asked a few quickies.*

How do you guys come up with ideas for the beers you make?

GABRIEL: The beers we make come about in many ways. There's not a rigid system, but more a lot of creative people consistently airing out ideas. Eventually some make it into glasses and adorn conceptually based imagery.

What's the best and worst thing about operating a brewery?

G: I'd struggle to find a negative that doesn't exist in any other business someone could operate, but the list of positives is considerable. We make beer ~ something we enjoy making that people attach to many positive aspects of their life. We do it with people we like in a town that supports us.

Can you tell us about the Brewers for Clean Water Campaign?

MATT: Brewers for Clean Water is an obvious no brainier. the Clean Water Act has been fucked with over time and that's not good. oil and gas companies are exempt. fracking is a real danger to our water source (lake michigan) and can compromise our access to usable brewing water. and without water our business is fucked. so we are supporting the [Natural Resource Defense Council] whenever we can

What kind of projects and events do you guys have coming up in the next year?

G: As it stands today, our brewery is about making the most of what we have and enjoying the projects that we've completed. That could change, but what's most important right now is celebrating our 5th anniversary (almost a year late) and fine tuning the Half Acre that we are today.

Where do you bring your out of town friends when they come to visit?

G: The most obvious answer is our brewery, but it's important to note because we have a tap room that's still new and it presents an entirely new level of enjoyment for us and our guests. After that, I'll try to use that time to catch up on places I've yet to try or head to some classics that always insure quality: Small Bar(s), Hopleaf, Belly Shack, Avec....

HALFACREBEER.COM



# Fereshteh Toosi

*The folks at GARLIC & GREENS have taken a refreshingly unpretentious approach to talking broadly about food politics and soul food in particular. The group, including founder Fereshteh Toosi, has published a “book-in-a-box” that highlights the migratory stories of Black Chicagoans, their food and emphasizing soul food’s healthful histories.*



Photo by Aron Gent

G A R L I C A N D G R E E N S . I N F O

Why a storytelling project?

**FERESHTEH:** I started GARLIC & GREENS to create public programs by and for people with disabilities, while also focusing on African American food traditions.

GARLIC & GREENS started at Archeworks and snowballed and kept going from there. The final piece is called “Shoebox Lunch”. It’s a multisensory book-in-a-box which archives conversations about families and food heritage. It’s a package that contains audio interviews and physical objects connected to the stories. “Shoebox Lunch” [is] a time capsule. In the piece, you hear the voices of real people who share personal stories about the intersections between Black culture, migration, health, and wellness.

How does GARLIC & GREENS collect its stories?

Stories have been collected from lots of people, from Chicago’s south side neighborhoods, and other parts of the U.S. The initial interviews were gathered at senior centers, at Provident Hospital which is across the street from our garden site, and from students who were working at the Jr. Green Youth Farm at Reavis Elementary. I have dozens of hours of recordings!

Why food?

**F:** People grow foods that are connected to their homelands and the places they have lived. Forced migration through slavery, international immigration, and domestic migration all describe types of human movement. When people move, their food traditions move with them too. Unlike commercial farming, community gardens reflect not only the climate of the place, but also the desires of the growers, their tastes, and cultural backgrounds.

For some people of color, there is a stigma around traditions connected to food and farming. It’s important to understand why. It’s not simply an opposition to agricultural work or rural life. Rather, it concerns cultural memory and abuse of power in these systems. It’s also important to acknowledge that some white folks have taken advantage of the food and environmental justice movement in ways that replicate historical inequities.

How is GARLIC & GREENS incorporating healthy living into its mission?

**F:** Rather than creating bossy public service announcements telling people what to do or how to eat, the project celebrates the healthy origins of popular food traditions. The stories that made the final cut [for “Shoebox Lunch”] were chosen because they address cultural heritage, culinary traditions, food access, and health and wellness.

The “Shoebox Lunch” is designed for people with low or no vision. People who have vision are asked to put on an eyemask in order to experience the project. GARLIC & GREENS is making a special effort to reach audiences with low or no vision because Black Americans are at a higher risk for sight loss from glaucoma, diabetes and hypertensive retinopathy. These diseases can be prevented with a healthy diet and regular access to health care.

# Jamie Trecker & Shanna VanVolt

Photo by Aron Gent



*Jamie Trecker and Shanna VanVolt are renaissance cholos. A globe trekking duo, they use their combined super powers to write about (Trecker) and document their travels (VanVolt). They co-edit [Mash Tun](#) between flights.*

Who are you?

**JAMIE:** World travelers, writers and private detectives. We co-edit *Mash Tun*. I write books, and run the biggest soccer website in the world.

**SHANNA:** Less clearly, I am a reverse detective. I practice intense breathing exercises of obfuscation and come to the most unreasonable conclusions about everyday occurrences.

Why should we care?

**S:** Pay no attention to the woman behind the curtain. Jamie is weird-semi-famous and I just skate along on his merits. Don’t look at me!

**J:** The modest Ms. van Volt is actually a talented camerawoman and documents all our world travels.

What are you working on?

**J:** I have a book in the works on ways to see soccer. We will be heading to Brazil for that. Then we have *Mash Tun* #4 to get out and we’re helping *Lumpen* get set up with a publishing arm. And you may have heard my employer is launching some new 24-hour sports network.

**S:** I’ve been thinking a lot about starting an online newspaper with no dynamic interface or social media and not telling anyone about it or where it is. I like to do small quiet things under different pseudonyms while yelling; my dream is a trail of breadcrumbs after I die. I can pretend I’m doing stuff when I am really sitting on a ball sorting data. Or gardening. Or drawing. Or reading sci-fi paperbacks.

What’s the best thing about working/living in Chicago?

**J:** People are weird here. In a good way—there’s a lot of creativity and energy that you don’t find in other cities. You also can meet a ton of people here—you hang out at a bar and five minutes later you’ve met a plumber, a computer programmer and a physicist, and they’re all talking and you come up with a lot of great ideas. And then you can find people to execute them.

**S:** Are you looking to hire a hitman?

**J:** No, “execute” like in douche business talk.

**S:** Harry Smith, a compiler of American folk music once said “All this hatred I’ve stirred up for myself, it comes from being messy in a world of tidy people.” I may have misquoted that because I read it in a real book once, and it isn’t on the internet, to which I’ve outsourced my memory. Anyway, Chicago is gritty; it’s messy in a lot of ways, a cacophony. There are loose ends and mysteries, and real people who talk big stories. If it was good enough for Studs Terkel, it’s good enough for me. Any advice?

**J:** It’s never too late to go into banking. Seriously, the arts don’t pay.

**S:** Nobody knows what the hell they’re doing, so you may as well pretend you do. Confidence is everything.

# Garlic & Greens



# Regressive Films



Photo by Aron Gent

Joe  
Losurdo

*Joe Losurdo is a film maker and musician who, along with his wife and partner Christina Tillman, formed Regressive Films. Their first release was the acclaimed documentary “You Weren’t There-A History Of Chicago Punk 1977-1984,” currently showing on the Documentary Channel. Regressive’s latest film, “Sacrificial Youth,” is a hardcore punk musical about a teenager who discovers an evil plot by a multi-national corporation and must accept his duty to fight back. It premiered to a sold out house at the 2013 Chicago International Music & Movies Fest.*

What bands did/do you play in?

JOE: When I was a young lad, I played in Life Sentence. We toured a lot, made a record, got a small following and then imploded spectacularly. After that, I tried to get as far away from Hardcore as I possibly could and formed a Stonesy/Dolls/Outlaw Country mess of a band with other Punk refugees. We just weren’t good enough to pull off that kind of music. Plus, our band at the time was trying to “make it” i.e. get a record deal, make a living at it, etc. It turned out to be the time in my life when I had the least fun playing music. Around the mid-90’s, I formed Regress, a straight-up Hardcore band, [and became] “associated with” a mysterious masked Garage Punk band called the Goblins. It was then I started to have fun again.

What was the best thing about the hardcore scene in Chicago?

J: The scene when I first started going to shows in late ‘83 was way better than the scene when I joined Life Sentence in ‘85. Chicago had some amazing bands like the Effigies, Naked Raygun, Strike Under, Savage Beliefs, AOF, etc., and I made some life-long friends. There were great shows at Tuts, Cubby Bear, West End, 950, etc. Many of my good and bad experiences from this period are touched upon in “Sacrificial Youth.”

What was the worst thing about the hardcore seen in Chicago?

J: A lot of idiots started to go to shows by ‘84 or ‘85. There were a lot of “Postcard Punks” as we would call them. A little too into the image portrayed by mainstream media, as opposed to creative and productive people that got the whole thing going. Life Sentence wasn’t very popular in Chicago and in fact, was banned from playing Chicago for a while. We became much bigger in Chicago only after we became known in the rest of the country. I would even say the Underground Metal scene was more supportive of us than the Punk scene at the time.

What other film and video projects do you have coming down the pipe?

J: We are currently working on a documentary about Wax Trax! Records. We’re in the early stages but already got some great interviews and archival footage. It’s a really amazing story.

Is possible to fight the man? How?

J: No, you can’t fight the Man because Man is the Man.

Juan  
Chávez



# Marshfield Project

What is the best/worst thing about being an artist in Chicago?

JUAN: I can’t really speak of best or worst of being an artist. I look at things in respects of accessibility to life and what works for me. Chicago is great for life! Eat cheap, live cheap, work cheap! There are great networks of creative folks here, too. There’s always something interesting to see or be part off. Chicago is great for content and life!

I try not to be negative about what’s going on here, but if there is something that this city lacks, it’s [that it has not] become a transmitting city for the visual arts. There are only a small group of artists and organizations that transmit out of the city. Wish that there could be more of that, but I guess that is a question of what kind of artist you desire to be.

What improvements do we need to make to the art ecology of the city?

J: We need to make it rain more and more often. Meaning, we need to create a larger scope on the work we do and the organization we create. There are some great organizations that have a magnificent scope and are doing really interesting things. Wish we could transmit more of this great stuff we got going on in the international spectrum.

JUANANGELCHAVEZ.COM

*Juan Chávez is immersed in the city’s public art scene. While his art has appeared all over Chicago—from the walls of local organizations to libraries and CTA stations—Chávez has also collaborated with the National Museum of Mexican Art and is a faculty member at the School of the Art Institute of Chicago’s Sculpture Department. Chávez’s latest endeavor is the [Marshfield Project](#), or as he calls it, an exhibit of art made by people who “don’t call it art.”*

Tell us about the Marshfield Project.

J: In a nut shell, The Marshfield project is a curated series of exhibitions and musical events highlighting the works of creative folks who make art but don’t call it art. Or you can call it a 72 sq. ft. exhibition space in the foyer of my home and studio, dedicated to exhibiting the works of people who maintain a creative practice despite their jobs or daily routine; moms, dads, uncles, weirdoes, and loners who make quirky interesting things for their own satisfaction.

What projects should we look out for in the future?

J: I’m working towards a solo exhibition at the FIGGE art museum in Davenport, Iowa; I’m adding a residency program to The Marshfield Project that kicks off this spring and finally planning to do some work in Mexico City in 2014

Tell us who you think we should be cholos with.

J: Me, always be cholos with me! Seriously, I’m really impressed by this curatorial initiative I’m working with in Mexico City called MARSO. They have taken a great approach to curating exhibitions! You should be good cholos with them.



Photo by Aron Gent

# Reading Under the Influence

Where did the idea for RUI?

JULIA: In early 2005, Amanda Snyder, Rob Duffer, Joe Tower, Carly Huegelmann and I were all grad students in the Fiction Department at Columbia College. We were working on our thesis projects and looking for a way to showcase our work for possible editors, agents and publishers. We decided to invite these editors and publishers for a live reading of our work.

To raise money for this, we created some fundraising events including more raucous reading. Amanda came up with the name Reading Under the Influence. She conceptualized our initial format, which was the five of us reading pieces of original flash fiction, and the idea of having each reader toast the audience two times with shots.

One of our classmates, Ric Hess, owned Sheffield's and he offered us the back room. A reading series in a bar was such a novelty at that time—most lit events consisted of authors taking themselves very seriously at lecterns—but people came out to support us. And we realized that we were having a lot more fun at RUI, so as a group, we expanded our format to include other writers from around the community.

READINGUNDERTHEINFLUENCE.COM/JULIA.HTM

Julia Borcherts is a co-founder of Reading Under the Influence (RUI), a reading series that combines short fiction readings, classic literature, pub trivia—and alcohol. Borcherts is also a co-founder of The Chicago Way lit series and a company member of 2nd story. She is freelance writer who pens the "Eat. Drink. Do." feature for the Redeye and also teaches fiction writing at Columbia College.

AMERICANCHAMBEROPERA.ORG/FOUNDERS

# Karrah Marie Cambry

Karrah Marie Cambry is the co-founder and President of the American Chamber Opera, which adapts opera to be accessible by modern audiences, especially audiences who have little experience with the medium. They started off their current season with a performance of Mozart's "Don Giovanni," translated by Cambry into English.

What sorts of things do you think turn people off from opera, and how are you trying to correct that?

KARRAH: I think that there are three main issues: the language barrier, the opinion that opera is elitist, and people associating classical music as being boring.

American Chamber Opera, the company that my husband and I founded, aims to change all of that. We perform all of our operas in plain English so that they can be fully comprehended. We also like creating a much more casual entertainment environment. We take opera out of the stuffy, pompous mentality and attempt to create a modern and fun environment both on the stage and for the audience. We incorporate fun things like a red carpet and cameras for our audience members, but still let them wear blue jeans if they want (although we have nothing against getting all fancy.) The third point is actually the trickiest. With modern entertainment and the music industry evolving the way it has, many people in the younger generations have begun to think of opera as a dull art form. We do our best to modernize it by incorporating fashion, and occasionally hip-hop, or whatever else seems relevant. Yes, I agree, some operas are boring. Some operas are 5 hours long and have very little action. We don't, and won't perform those. We stick to performances that are no longer than a good movie and have the best love stories, the best action scenes, and the most jaw-dropping betrayals.

Which operas would be the most popular if people put aside their negative notions?

K: As I mentioned, some operas have just stood the test of time better than others. There are operas whose titles are known by everyone. Carmen and La Boheme for example. There is a reason that people know these operas, that is because they have some of the best music and the best stories. Since we do almost exclusively the most popular arias and modernize them for American audiences, you are almost guaranteed to like the story.

What about opera reached you as a young person?

K: Actually, I, like many other Americans, had very limited access to opera until I was an adult. I sang a few arias (I am also an opera singer) in voice lessons during high school, and they were pretty, but overall I didn't like singing them as much as some of the Broadway songs or popular songs because [of the language barrier]. It took effort to translate the music to begin appreciating the art, but once I did, the stories and the tunes because extremely powerful and timeless.

Photo by Aron Gent



# the American Chamber Opera

# The Chicago Grid



Photo by Aron Gent

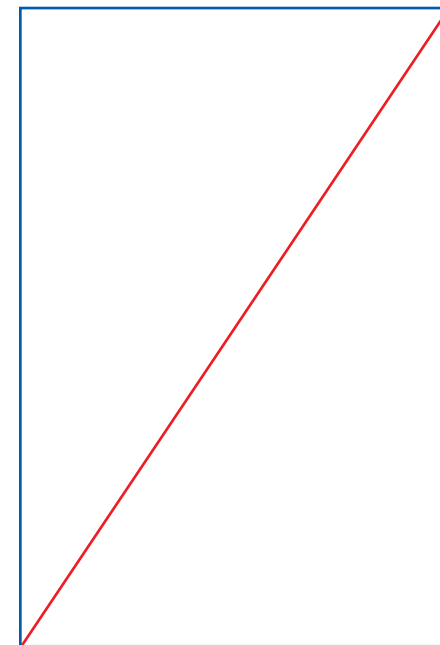
*In 2009, Kristina Zaremba launched The Chicago Grid as an online magazine with an indie-size budget. Focused on neighborhood news, Zaremba faithfully churned out issues ever few months before a hiatus in 2012 that ended abruptly when she found out another publication—part of the Sun-Times—bad infringed on her trademark.*

WWW.THECHICAGOGRID.COM

## Giovany Gomez

*Giovany Gomez is an organizer with La Fuerza Juventud, a faith-based group made up of youth ages 13-30 who use music and art to promote immigration reform. Gomez organizes the deferred action (DACA) program, where young organizers help their undocumented peers apply for temporary legal status. Once safe from deportation, these youths join the movement for comprehensive reform.*

TNACREW.PHPWEBHOSTING.COM/CHURCH



## La Fuerza Juventud

What do you think of what's been proposed so far in terms of reform?

**GIOVANY:** We're just continuing to push the idea of inclusion. That's what we're worried about. And it's lovely, you guys in Congress can have all the conversations you want, but there're 1,400 deportations every day. Our demand is to implement an immediate moratorium.

Why a youth organization?

**G:** The youth play a large role because first off, there are about 50,000 young Latinos who turn 18 every year, eligible-to-vote US citizens. So not only are they an army, but we're trying to paint a vision of all of us playing a role in a much larger picture. We're 15 undocumented million strong. God didn't bring 15 million people here just to assimilate into corruption, he brought us here to change the face of the nation. To do that, we gotta organize all the youth.

What would you like to be included in the immigration bill?

**G:** Specifically that—inclusion. We did the Stations of the Cross in front of ICE, and I was one of the thieves next to Jesus. So, I was a sinner, but I'm still going to go to heaven. We can't just exclude and deport these people because of a misdemeanor. So in my perfect world, everyone would be legalized. We're not even demanding citizenship—citizenship's going to come. If you talk to a wife whose husband is in deportation proceedings, the last thing she cares about is citizenship. She wants to keep her family together.

What do you think about deferred action and the DREAM Act?

**G:** As an individual I can say the DREAM Act was a diversion, it divided the movement. It made it possible for politicians to say "These kids are cool, they're students. So these 2 million cats, they can stay. But these 10 million over here? Their mothers and their fathers? They're illegal, they're criminal. We're going to deport them." But DACA is an opportunity to organize people, the opportunity to organize without being deported, the opportunity to come out of the shadows and say: "This shit isn't enough; you've got to include our parents, too. I'm not going to sell my parents out."

What makes La Fuerza Juventud unique?

**G:** What I think is unique about what we're doing is trying to combine the movement with the music. We're trying to organize musicians not to go play at the Double Door or Subterranean in a yuppified neighborhood for money and get fucked up and drink; we're trying to organize them to organize the community and spread the word.

## Kristina Zaremba

The story behind the publication's hiatus/rebirth?

**KRISTINA:** I had a good reaction from my classmates and my friends [at first] and I had already decided that I would continue to publish it as regularly as I could. I kept publishing it as a PDF, posting it online, distributing it via email, sharing it online, etc... every couple months in 2010 and 2011. I wanted to ensure that each story focused on Chicago and to uphold high standards of writing and design. And I wanted to spotlight areas like art, human rights, and local politics.

What's the significance of a publication like The Chicago Grid to DIY?

**K:** I'd like to think it gets people think more broadly about what DIY can mean—not just home improvement and advanced culinary projects, but access to information about the world around you for improved efficiently and quality of life.

Could you give me a bit of background on your conflict with the Sun-Times?

**K:** The conflict is with Wrapports, Inc., the company that owns both the Sun-Times and Grid, a weekly magazine that appears as an insert in the Sunday Times and online at www.chicagogrid.com. I learned of Grid's exis-

tence on Feb. 4, 2013 from a link to their site, which I was surprised to see using my name "Chicago Grid". Soon after, I got a couple emails and some tweets intended for them. (For trademark infringement to take place you need to demonstrate audience confusion, not necessarily an exact match.) I quickly started trying to find contacts and was getting no responses from higher ups so I sent a cease and desist to Wrapports' general counsel. I waited a few days, called and still no response, so I wrote a press release and distributed it to a couple hundred people.

That's when one of Wrapports' lawyers finally responded saying that Grid was too generic of a term to infringe upon, but that at the same time Wrapports was seeking a trademark for "Grid" in the area of Chicago business media. We do not have a formal, however, I consulted with a couple different lawyers who have said we are protected under the Lanham Act and have a fairly good case. We've since gotten lots of tweets intended for @Grid\_Chicago (Grid's twitter).

What was your reaction to the alleged intellectual property theft?

**K:** I alleged it so my reaction was pretty bad--I was shocked, mainly, that they were willing to steal from an independent publisher.

Similarities:

- Target younger crowd

- Spotlight some pioneers and make it Chicago-centric.

- We covered the Catherine Edelman gallery's exhibit "Smoking Kids" on March 21; they posted an interview with Catherine Edelman this week.



# Cody Hudson Jon Martin Robert McAdams & Peter Toalson

*Land and Sea Dept. (LSD) is a concept and project development studio that works cohesively and creatively across disciplines. Its principles—Cody Hudson, Jon Martin, Robert McAdams and Peter Toalson—collectively have decades of experience logged in the fields of art, construction, design, event production, identity, marketing, music and woodworking, experiences that allow them to apply their unique creative perspectives to a wide variety of applications.*

Why LSD?

LSD: Why not? (Have you tried it?)

Tell us about some projects that you will be doing in the future.

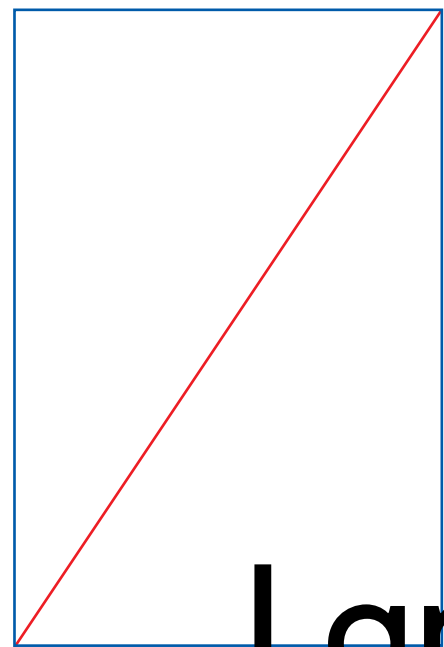
LSD: A month, in the life? In May, we opened a restaurant project, Parson's Chicken & Fish. We're also presenting musician Bill Callahan at the Garfield Park Conservatory's Horticulture Hall. We're debuting, in Chicago, the documentary film Sign Painters. We're hosting a private dinner party for eighty people in our studio space with the nonprofit arts organization threewalls. Oh, and we're putting the finishing touches on the Milwaukee Avenue Arts Festival, a three day outdoor arts, food and music event collaboration taking place in June.

How can we make Chicago a better place to work, live and play?

LSD: Less work, more play?

Do you have any advice for people on starting their own bars, restaurants and hotels?

LSD: The Chicago creative, culinary and design communities are, generally, extremely generous with their time, and always seem happy to collaborate and share insights and resources. Approach and consult with peoples and projects that compel you in Chicago, exhibit honesty, passion and respect, and they'll no doubt help clear you a path.



# Land and Sea Dept.

# Matthew Hoffman



*Matthew Hoffman is a Midwest-born designer and artist. His work has been exhibited internationally under a host of aliases and pseudonyms over the last decade. Hoffman is the creative mind behind You Are Beautiful, a sticker campaign (the small silver rectangles we now know) that he started a decade ago. The stickers, he says, have traveled all over the globe and inspired a host of other projects.*

# You Are Beautiful

Did you ever think You Are Beautiful would have become the meme it is today?

MATTHEW: No, I definitely couldn't visualize where we would be today. What I did know was that it was needed. That it was (and is) necessary. I think it says a lot about the human condition, that this project has been so warmly embraced. We need it. When I started, I quickly ordered 100 stickers from a cheap online printer. They came back the wrong color, they barely stuck, and certainly weren't weatherproof. But it was a start.

When did the transition from art to commerce happen?

M: It literally became a supply and demand issue. So many people began wanting the stickers, it was impossible to keep up with the demand. It came to a tipping point moment. Either end the project, or allow it to be self-sustaining.

What advice do you have for artists and designers who want to create their own business?

M: Be real. Do what excites you, what you're passionate about, and share it with the world. Don't pander, don't dumb it down, don't try to make what you think people might like.

Share. Do awesome stuff, and share it with the world. It's incredibly scary to say "I made this" (trust me, I know). It's much easier to stay quiet, and tell your friends all the great ideas you had but never accomplished.

Care. Don't take short cuts. Remember, what you do is a reflection of you.

Ship now. Measure twice but cut once...But eventually you have to cut the board. My advice? Measure carefully, but get to cutting immediately. If it doesn't work out, you can always go get another board.

Tell us about some upcoming projects.

M: We just wrapped up an overfunded Kickstarter to make a book chronicling the last 10 years of the project. This is a really exciting venture. We released a hashtag (#yabsticker) for the community. When this project started, there wasn't Facebook (I know right!?), Twitter, or Instagram. We wanted to create a way to capture all the interesting photos the community is sharing across all the various social media platforms. If you tag your photo with #yabsticker, your photo will be pulled into the community collection, and we can see what we're all doing together. And, the project that has been going on every day for over a decade: Reminding people that they are all good, just as they are.

What is beautiful to you?

M: Everything.



# The Starter League

Mike McGee



*Mike McGee is the founder of The Starter League, an organization that teachers folks to code—and quickly. He was previously a co-founder of Code Academy, a technology startup that taught people how to code in a 12-week program that was one of the first companies to move into the startup incubator 1871.*

Have alumni of Code Academy started up some cool things after learning to code from you? (and is that still going?)

**M:** Yes! Many Starter League alumni launched startups such as Eveningflow, WeDeliver, LeaseMaid, Rentalutions, SchoolSparrow and joined startups like StyleSeek, Furnishly, Obaz, and SimpleRelevance. Some alumni have also created a couple web development/design consultancies (LaunchPad Lab, UberArchitects).

Not to mention the fact that we have alumni working as apprentices and entry-level developers with companies such as Groupon, Enova, Belly, 8th Light, DevMynd, Braintree, and Trunk Club to name a few.

What sort of funding opportunities are out there for Code Academy/Starter League grads (from 1871?)

**M:** 1871 is a non-profit tech center run by the Chicagoland Entrepreneurial Center, so they don't give out funding directly. Most of our graduates have bootstrapped their companies and are still in the early stages. We have a couple alumni who are in the running for TechStars Chicago spots, so we keep getting closer to having a representative of TSL in a future class of TechStars!

Are there programs with CPS that either exist or are in development to teach kids to code?

**M:** With the support of Mayor Rahm Emanuel, we announced a partnership with CPS (and the CCC) to train teachers in our Summer Web Development program, and then equip them with the tools and curriculum to teach their students starting in Fall 2013. If this pilot is successful, we will be able to help over 1,000 CPS and CCC students learn how to code.

What is The Starter League?

**MIKE:** The Starter League is an in-person school in Chicago that teaches beginners how to code and design web apps in 3 months. In less than a year's time, we have made building digital startups, products, and new careers more accessible than ever. Over 600 students have attended The Starter League in less than 2 years, from over 30 states and 15 countries around the world.

What's the biggest misconception about coding that people have?

**M:** That they can't learn! People think they need to be math and science whizzes or computer science majors to code and that's 100% not true! Yes, coding is difficult, but with a supportive environment and the right amount of dedication you can learn how to make your ideas real.

## Nicole Marroquin & Elvia Rodriguez Ochoa & Amanda Cortes



Photo by Aron Gent

*Amanda Cortes, Nicole Marroquin and Elvia Rodriguez Ochoa (along with Vanessa Sanchez and Paulina Camacho) are a coalition of artists and cultural workers with plans to draw attention to Pilsen's mural scene and the rapid changes taking hold in the neighborhood—by sbrouding some of the barrio's most high-profile works of public art.*

Tell us about the project.

**NICOLE:** The [goal of the] project is to talk about the role cultural workers play in making Pilsen and how we can work together to fight privatization and the co-opting of a grassroots activist movement. By drawing attention the contributions of youth and visual artists, we want to create a scene around the absence of the art work, and ask what it would look like to not have the art. Basically, it's a stunt to start a critical conversation, give stakeholders the mic and say, what do YOU want?

How are murals an integral part of Pilsen?

**ELVIA:** The post-WPA murals are a counter-narrative of the rise of liberation movements. Murals sprung up all over the city as a response to a variety of issues like police brutality, subpar education, lack of investment in communities. Many had themes that were pro-labor or pro-organizing and celebrate[d] the diversity of the communities in which they sprang, such as Uptown or Logan Square, or have a reference to the history of the neighborhood, such as white ethnic in Chicago Lawn, Black history in Bronzeville, Boricua history in Humboldt Park etc.

**N:** Gentrification follows art, but I don't know that the murals we are talking about are integral to gentrification. But some of the recent murals have pissed a lot of people off. It's a popular way to kill the impact of a cultural movement: turn it into a product, and make it appealing to consumers.

**AMANDA:** The older murals in Pilsen, reflected what life was like during the 60's, 70's and 80's, when people, a mostly Mexican/Mexican-American, had to fight with City Hall for services like trash collection, schools, libraries and public health facilities. I think it's the reflection of reality we should be most concerned with and not fixate on the mural as the sole or integral vehicle for resistance.

And...?

**E:** (Backhand for the use of the word cholo!)

**A:** [Cholo?] Or should I say, "Qvo con eso carnal?," but I won't. Anyone calling themselves a cholo here would be laughed out of town for being a poser. Our iteration of cholo in Chicago is probably best described as a gangbanger. The defiant counterculture and sense of belonging cholo/gangs provide is enticing to young people living in not so great circumstances. Some kids don't have a choice and sometimes they never have the chance to escape.

**N:** I wonder what cholos would think of this project. I wonder what kinda cultural capital comes with using the term cholo here in Chicago, where it's kinda exotic and foreign. That's some insider outsider biz.



# Occupied Chicago Tribune

Photo by Aron Gent



*Occupy is dead. Long live Occupy. At least the [Occupied Chicago Tribune \(OCT\)](#), a 99%-inspired publication bent on highlighting the intersections between Mayor Rahm's neoliberal politics and the modern world's major -isms. And they've done it all while dodging lawsuits from the Chicago Tribune. [OCT](#) editors Miles Kampf-Lassin, Rosa Trakhtensky, Dan Massoglia, Aaron Cynic, and Joe Macaré say for now, the [OCT](#) isn't going anywhere.*

Where did the idea for *OCT* come from?

**ROSA:** I'm pretty proud to say that I was one of the very first there at its birth. Arun Gupta, one of the founders [of Occupied Wall Street Journal], came to Chicago and, on one of the nights of big arrests that first fall of Occupy, was walking around looking for leftist journalists to start the Chicago version. That's what I see as the birth of the paper.

What reactions has the paper gotten?

**DAN:** It helps that the city is a famously corrupt place where a small group of people has used their immense power to fuck up people's lives. Even people who don't actively seek out independent media know on a certain level that mainstream media is bullshit. Colonel Tribune probably doesn't like us, but he's a stodgy bastard anyway.

Why does OCT work?

**MILES:** Chicago is a site of struggle, a hotbed for activism, and a central battleground over the policies of neoliberalism. If anything, the hardship facing Chicagoans has only expanded since the Occupy movement sprung up. The battles for social justice and equality are going strong.

How are you feeling about the state of the US since Occupy?

**DAN:** The Roman Empire, in decline. It's cool people seem to be recognizing that.

**JOE:** 2012 left me feeling very bleak about the state of the American media and political activists—so many fell into lockstep with the Democrats as the election neared. I'm optimistic about some forms of American political activism, just not a lot that self-identifies as liberal or even "progressive."

Best (and worst) thing happening in Chicago?

**MILES:** The best: The amazing, relentless, dedicated organizing going on in neighborhoods across the city by the people facing the brunt of Mayor Emanuel's brutal neoliberal policies. The worst: the endemic poverty facing much of the city's residents. The devastating gun violence afflicting these very communities.

**AARON:** Simultaneously the best and worst thing is the school closings. The effect that's going to have on tens of thousands of families throughout Chicago is going to be completely awful. It's simultaneously the best because of the massive amount of resistance to the closings.

What about *OCT* is uniquely Chicago?

**JOE:** I would like to think the history of corruption here, the single party culture, means it's very hard for savvy Chicagoans on the left to get sucked into the spin of Democrat politicians. Historically, it seems that hasn't been true. But that seems to be changing, people seem less likely to be won over by rhetoric.

Photo by Aron Gent



POCKETGUIDETOHELL.COM

You're a historian, a writer and a performance artist. Which came first?

**PAUL:** Writer. I actually have an MFA in fiction writing. The tours and later the reenactments allowed me to continue to tell stories as I worked my way through a PhD program. As a result of this history and performance work, I've become more of a nonfiction writer.

If you could expand Pocket Guide to Hell tours to one other city, where would it be?

**P:** Detroit or Pittsburgh. Both cities have rich industrial and labor histories, and the former's contributions to the history of our country have certainly been obscured by its contemporary problems. In a dream world, every city would do their own version of these things since I think every place has an interesting history and that people do want to feel a connection with the past of their respective homes.

## Paul Durica

From a historical perspective, what's the most interesting intersection in the city?

**P:** Randolph and Des Plaines, but for purely personal reasons. It's where the Haymarket bombing occurred, an event that would have international ramifications, and yet many Chicagoans have passed by this intersection without the least awareness of its significance. It's a quiet and empty spot in the city.

You've got a book on the World Columbian Exposition coming out in the fall. Are there other subjects like that you'd like to cover?

**P:** I'm working on a book about the Dil Pickle Club with Meghan McGrath and Fred Sasaki right now. And I'm also writing a material and cultural history of the Leopold and Loeb case.

You've got a reenactment of "Bozo the Clown" and "Kukla Fran and Ollie" coming up, as well as a streetcar tour of Bridgeport. What else is in the works?

**P:** Well, we're doing something on the history of children's programming in Chicago since the Larry Harmon estate put the kibosh on anything Bozo-related. Harmon, by the way, had no connection to Chicago and did not create Bozo; he simply bought the rights and treated Chicago's Bozo, Bob Bell, rather poorly. Our next project is in the fall and will involve futures trading and Frank Norris's *THE PIT*.

*Paul Durica is the founder of Pocket Guide to Hell tours and events, which combine local history, performance art and other local talents to bring its participants a fully immersive experience focused on the stories of true crime, social and labor upheaval that make Chicago unique but also a part of the larger reality of 19th Century America. More than informational, the tours afford guests a glimpse into the seedy, turmoil-filled and blood-stained underbelly of the city we all love.*

## Staff

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# Regional Relationships

REGIONALRELATIONSHIPS.ORG

*A place's impact goes far beyond its borders. That's where **Regional Relationships** comes in. Focused on how humans affect one another across artificial divisions like urban/rural, Ryan Griffis and Sarah Ross encourage folks to contemplate their impact from a different perspective by distributing projects with a regional focus.*

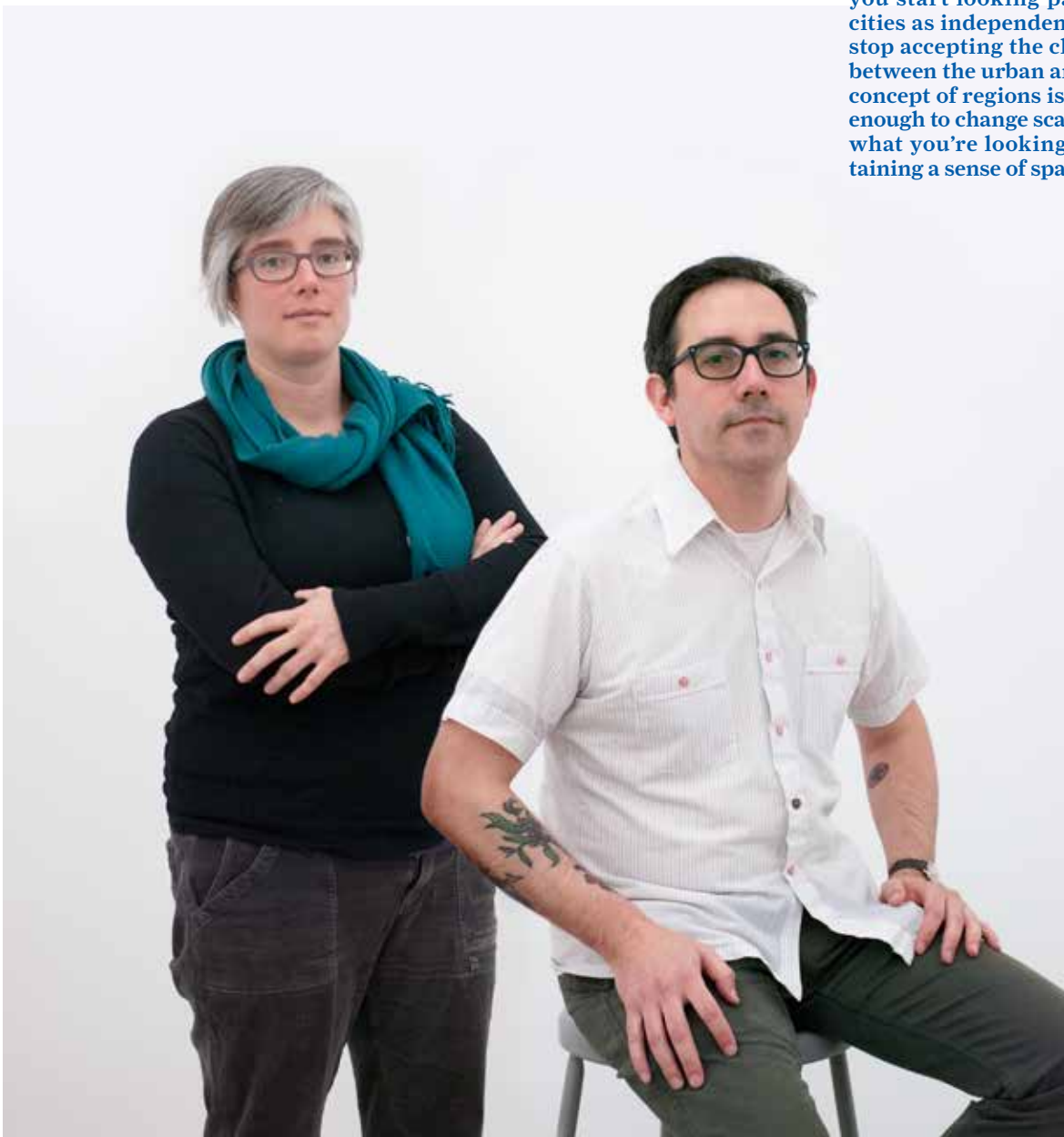


Photo by Aron Gent

## Ryan Griffis & Sarah Ross

Why Regional Relationships?

**RYAN:** Regional Relationships evolved out of larger conversations with various people and other collaborations we are involved in. A few years ago, different people we knew were simultaneously talking about the idea of “outposts” and work outside of cities. We really wanted to explore the problems of geography that arise once you start looking past the myths of cities as independent organisms and stop accepting the clean distinctions between the urban and the rural. The concept of regions is one that is loose enough to change scales depending on what you’re looking at, while maintaining a sense of spatial specificity.

Exactly what does Regional Relationships do?

**R:** We commission and distribute projects [via the mail] that address this geographic problem. So far, we have produced four projects, with the fourth not yet in the mail. A project by Matthew Friday produced paint from a (neutralized) toxic by-product of abandoned coal mines that are found all over Southern Ohio. Claire Pentecost’s work included a series of postcards depicting corn grown in Mexico that has been deformed by genetic contamination from GMO corn growing here in the Midwest. Fereshteh Toosi and Neil Brideau produced a comic book, dishtowel and audio CD mythologizing a hybrid New Orleans noodle dish that is believed to have Asian roots, yet is considered soul food. Our newest project is by Patrick Lichty who created a fictional artifact—a glow in the dark arrowhead—based on a site along the DuPage river, that was contaminated by thorium processing.

What the hell is human geography?

**R:** Human geography is simply the study of geography as a social process, as opposed to physical geography, which is concerned with things like topography and morphology. As a discipline, there are all kinds of sub-fields and schools of thought. We’re actually interested in how physical and human geographies relate to one another.

Why should we think regionally?

**R:** We don’t think “regionalism” is any kind of panacea for problems, urban or otherwise, but it is a lens that that helps us see how our own local activity involves a larger geographical and human landscape. It’s also not new, by any stretch of the imagination. It’s a perspective that the powerful use in opportune or desperate times, as evidenced by NAFTA or the Council of Great Lakes Governors. These forms of “regionalism,” however are designed to temporarily ally otherwise competitive territories so that power remains more-or-less unchallenged. Once you start looking at the ways that Chicago both depends, and acts, upon its surroundings, you can’t help but see the city differently.

## Rick Kogan



Photo by Karen Kring

How’s the experience with “The Afternoon Shift” been these last six months?

**RICK:** Interesting and challenging. There are so many talented, passionate and committed people at WBEZ. A few idiots too, of course.

What qualities does a person need in this day and age to be a good newspaper reporter?

**R:** In a word: curiosity.

Most good people in the media worked odd-jobs outside the media before then. What was the odd-job that you think helped you the most in preparing you for journalism?

**R:** They all did: copy boy, lifeguard, taxi driver, receiving room clerk, truck driver

Who is the most interesting non-famous person you’ve met and who’s the least interesting famous person you’ve met?

**R:** Thomas Gaiher, a man who sold bags of peanuts on an exit ramp of the Eisenhower Expressway, had the sunniest outlook on life that he provides inspiration and perspective almost every day.  
Actor David Caruso was not only a bore, but an asshole.

What’s your drink of choice?

**R:** Jim Beam on the rocks.

What lies in the future for you?

**R:** I don’t know what tomorrow will bring and that is part of what has always made life so exciting for me.

In the future is there the possibility of a real “Rick’s Cafe” [the name he gave the Jim and Kay Mabie Performance Studio during his time on “The Afternoon Shift,” which is recorded there] opening up some place?

**R:** I have always been foolish with money but not foolish enough to get in the night club business.

*A longtime newspaperman, Rick Kogan is a senior writer at the **Chicago Tribune**. Until recently, he served as the interim host of “The Afternoon Shift” on WBEZ, but has since taken time off from his day job to dedicate himself to two upcoming book projects.*

BIO.TRIBUNE.COM/RICKKOGAN



*Sonorama is Dġ collective and fixture on the Latin music scene. Señores Charly, Eddy and Marlowe scavenge for and spin vintage Latin vinyl from genres that span the length of Latin America. The collective runs also a blog of the best in sick Latin sounds.*

# Sonorama

Ok, so “world roots music”?

SONORAMA: What we mean by “world roots” has a lot to do with our interest and appreciation of the history and evolution of contemporary and older genres of music. As collectors of music, you inevitably start to identify and make links and draw connections to how music is a fluid art that adopts other influences and styles and creates new interesting forms when it migrates geographically.

How did Sonorama come together?

S: A DJ friend from Mexico City—Carlos “Tropicaza” Icaza—came to DJ. He played some sets of Mexican 60s soul-funk that really blew our minds back then, all on original 45’s! So, for us we really got our ears turned on to this other world of music that started really spark[ing] our interest in Latin rare-grooves. By March 2010, we had been inspired by the new blogging culture, so we set out to create a blog. There, we post podcasts, mixtapes, interviews, music lists, and event info.

What does “more than just djs” mean?

S: Through the blog, we think we’ve been able to be “more than just djs.” We didn’t just want to take the road of posting a .jpeg of a rare record and a link to an mp3—we really wanted to do something more, to add to the conversation. We think as music lovers and crate diggers.

How is Sonorama uniquely of Chicago?

S: Given [that] Chicago is home to a large Mexican and Mexican-American community, we think we reflect and represent part of that culture in our music and the music we play. Sadly, some people have oversimplified notions of Latin music, and we hope we can expand those notions a bit once we get you dancin’ and in a groove.

In recent years, we’ve been lucky to make lot of friends who are working hard to create some unique and interesting scenes. Shout outs to Kevin Jones, Los Wellington, Impala Sound System, Aguzate, Chema & Edith y Los Sunny Daze.

What’s the oddest vinyl discovery y’all have made?

S: Eddy once found a record by an instrumental disco/funk from Mexico without a sleeve at a Salvation Army—killer record which had a funky cover of the macho drunk classic “El Rey” by Jose Alfredo Jimenez. Without a cover, he set out to create fake album art, taking an illustration of Jose Alfredo Jimenez and giving him an afro and crown (el rey means the king), which became our logo.

The future?

S: [We’re] a working to reissue some music, hopefully pressing up a 7” single or EP of obscure funky tracks in a nice package. Plus summer is around the corner, and we always look forward to playing some tropical grooves to move ‘em feet.

## Señores Charly Eddy & Marlowe



Photo by Aron Gent

## Martha Bayne



Photo by Aron Gent

# Soup & Bread

*Martha Bayne, a former staff writer and editor at the Chicago Reader, started Soup & Bread in 2009 to relieve the boredom of underemployment. A nontraditional soup kitchen, it allows folks make a pay-what-you-can donation for some warm food during Chicago’s frigid winter months. That money is then donated to a different hunger relief organization every week. In 5 years, Soup & Bread has raised \$43,000 through donations and the sales of Bayne’s two Soup & Bread cookbooks, the second of which was published by Agate Publishing in 2011.*

How was Soup & Bread born?

MARTHA: It started very organically. After I left the Reader, I was looking for freelance work. And I got a bartending job at the Hideout to make some extra money, where I was working Wednesday afternoons, in an empty bar. So I came up with Soup & Bread as a way to entertain myself, bring people into the bar and do something proactive for the community. The first event, about 30 people came, we raised about \$100, which we donated to the Chicago Food Depository. Now, we pull at least 100 people every event. One of the reasons we decided to donate directly [to smaller organizations] was because the \$400-\$500 we were raising every week would go a lot farther with them. I wanted to do something direct that would get them quick and easy money without having to do the whole dog-and-pony benefit deal where you end up spending more on the event itself.

Who’s had the best reactions?

M: Some of the professionals that we’ve had involved have said things like—oh, I just didn’t expect it to be so fun. In the world of professional cooking, you do a lot of benefits where you’re serving little plates of chicken bruschetta to people at a fancy cocktail party. And a lot of them really enjoyed the experience of getting to serve bowls of soup to regular people. One said it put her back in touch with why she got into cooking in the first place.

Who makes the soup?

M: It comes from a range of donors, some professionals, but also people who are involved in the local food scene—writers, activists, farmers, small business owners, grocers, things like that. And the crowd changes depending on who’s cooking. The first year we did this, I think I knew maybe 75% of the people at a given event. And now, it’s totally flipped—75% of the people I’ve never seen before. The bread is donated by Publican Quality Meats and La Farine Bakery.

Good/bad/ugly of Chicago?

M: The most discouraging is the violence and still-tepid public reaction to it; it’s scary and heartbreaking. The most exciting thing is that I still feel like it’s a place with a ton of potential. I’ve lived here for 17 years and it still feels sort of like the land of opportunity for me (in a way New York never did when I lived there).



# Stuart Lynn

Z O O N I V E R S E . O R G

*As a student in Edinburgh, Stuart Lynn became enamored with educating others about science. Years later, he's tapped into the power of "Citizen Science" as a researcher and developer at the Zooniverse, a project housed in the Adler Planetarium and dedicated to analyzing massive amounts of scientific data in the hopes of making a "discovery"—via crowdsourcing.*

Explain the Zooniverse.

STUART: Science over the past 50-60 years or so has been a really successful endeavor, so much so that it's partly in danger of being a victim of that success. We are collecting unprecedented amounts of information. The problem is analyzing all that data. We can get ever-faster computers to process the details, but anyone who has tried to use an automated cinema ticket lines where you say the name of the film you want to see knows computers get things wrong.

The Zooniverse and its parent organization the Citizen Science Alliance develop projects where people may be more efficient than computers. We enable anyone internet to classify galaxies, identify animals in the Serengeti and search for new planets.

How is a Zooniverse discovery made?

S: The road to a Zooniverse discovery is pretty long. Option one: We collect all the markings/classifications our Citizen Scientists have provided for us, do some cross checking and use this to create a database of information for the project. The other way we make discoveries is when a Citizen Scientist spots something unusual in the data. It might be a data glitch or something we knew about. Other times, it's a very new, rare object!

I am most proud of our discoveries with PlanetHunters. The NASA Kepler team built and operates a space telescope that is looking at 150,000 stars, watching for the telltale dip in the brightness of the star that indicates it has an exoplanet orbiting it. The Kepler team was making their data open for the first time; we had a hunch the automated computer methods Kepler uses might have missed a few in its massive data set.

We have discovered 2 confirmed exoplanets and another 30-40 potentials. One of those, the planet PlanetHunters1, is truly unique. Our planet has one sun, and Kepler had previously found a few planets with two suns, but PHI has 4 suns and is the first and only star system we have found of that type.

What is the role of the public in Zooniverse?

S: The public are key. Without them, we wouldn't be able to help scientists with the research they are doing. We see ourselves as having a strong social contract with everyone who comes to a Zooniverse site: You give us some of your time and we promise to turn that time into valuable science and credit your effort alongside the professional scientists when we publish. We have already tried this approach in a number of different scientific areas, from astronomy to the seafloor, even the humanities. For now, science needs real people to look at scientific data.

Plugs?

S: [www.hackforchange.org](http://www.hackforchange.org)

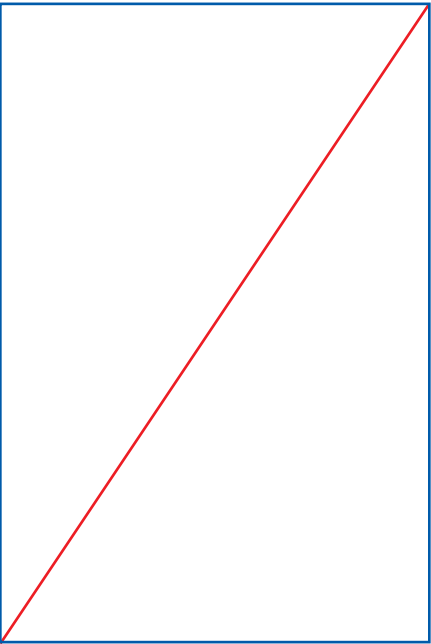


Photo by Aron Gent

# the Zooniverse

# Natural Hair Advocate

*When Sydney Stoudmire, a Chicagoland native and African-American woman, decided to get healthy, her transformation started with her hair. Embracing her natural hair triggered a chain reaction that led her to live an overall healthier life—and transformed Stoudmire herself into a natural hair advocate.*



# Sydney Stoudmire

S Y D N E Y J O S L Y N . N E T  
SUPERNATURAL.UIUC.TUMBLR.COM

Why is natural hair important?

SYDNEY: I had always used chemical relaxers to strengthen my hair, and I decided it was time to let them go. Once I made the decision to cut out the chemicals, I began making other healthier decision in my life: eating healthier, working out more often, ending toxic relationships, etc. These changes resulted in a huge confidence boost, and I was stunned it all started with my hair. So, I started an organization on my campus called SuperNatural. The group was originally served as a support group for African American women who were transitioning back to their natural roots (no pun intended). But I came to realize that one's overall health stems from the perception of one's self. So, we are now devoted to promoting an overall holistic lifestyle in the African-American community. I also created an annual conference that takes place at the University of Illinois called "Tender, Love, and Hair." Every year, we host workshops and lectures on everything from hair maintenance/styling, to the way hair can influence one's self-esteem.

What do you see as the benefits of going natural?

S: I would say the biggest benefit of going back to natural hair is that it shatters historic stereotypes associated with it. Mainstream culture has been conditioned to believe that Black hair in its natural state is unkempt, unprofessional, and unmanageable. For years, African Americans have used chemical relaxers to tame our natural hair into submission because we've never been encouraged to embrace it. Such an amazing sense of cultural pride and support have resulted.

What are the best/worst things happening in Chicago?

S: I think the worst thing happening this city is the horrifying amount of gun violence we've seen in the past couple years. It is frightening that even babies and children are no longer exempt from the mindless murders. What's even more disappointing is that there doesn't seem to be much being done. One of the best things happening in the city (in my opinion) right now is that we have such a rich multi-cultural scene. There are so many talented artists and curators in this city who are spearheading an incredible cultural renaissance in Chicago.

What else are you doing?

S: Currently, I work as the Development Director for non-profit art organization called the Brave New Art World. Our mission is to promote the unification of the Chicago art scene, and take the elitism out of the art experience. Art is supposed to be for "the people." In an effort to eliminate the intimidation factor, we launched a monthly event that allows the general public to explore the River North gallery district. Events are the first Thursday of every month.



# Staff

*The Gate is unique in the realm of hyper-local Chicago news. A publication of the Back of the Yards Neighborhood Council (BYNC), the biweekly, bilingual paper is run by an all-Latina, all-women staff (Adriana Cardona-Maguidad, Lucia Anaya and Monica Reynosa) and covers the city's South and West side neighborhoods and their overwhelmingly Latino and African American populations.*

# The Gate

Tell us a bit about *The Gate*.

THE GATE: *The Gate* was first launched in February of 2010. The publication was born out of the need to cover hyper-local news in both English and Spanish and focus on stories that were many times ignored by larger publications.

Initially, *The Gate* was designed to localize mainstream news and report on policies that affected residents directly. Based in Back of the Yards, *The Gate's* mission has been to inform and report about the issues that most affect residents from those communities. From the start, our mission is to spark solution oriented conversations. In doing this, the newspaper is a venue where ordinary residents can tell their own stories and have a voice. *The Gate* [is delivered] to bulk dropout locations (cafes, libraries, etc.) along parts of Englewood, Canaryville, Bridgeport, Back of the Yards, Pilsen, McKinley Park, Little Village, Archer Heights and Brighton Park.

What is the role of a community publication in the digital age?

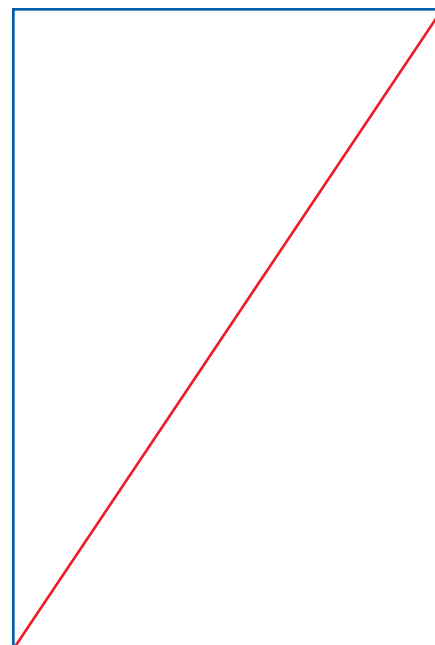
TG: One that is key. Some of the areas that we cover are primarily low-income where many families face barriers to access the Internet. Our publication is delivered both online and in print addressing the needs in each case. *The Gate* is a bridge that in many ways is preparing local residents who don't use the Internet as much to be online news consumers.

What are the worst & best things happening in Chicago right now?

TG: The best first. City residents are creative and fun. There are so many powerful stories and great initiatives that it's hard to cover all the things that are happening on the South Side. The diverse cultures, art and flavors make Chicago unique. The worse is the lack of civic participation. It's painful to go around the polling places on any Election Day and find out that out of 800 people registered, less than 200 showed up. With lack of civic engagement, citywide challenges like inequality, violence and corruption find ways to become stronger.

How would *The Gate* differ from a publication that covers, say, Lakeview?

TG: *The Gate* is unique in many ways. In both languages, English and Spanish, we tell stories that reflect the struggles and challenges of local immigrant, residents, workers, families and everyday people. We are here to connect residents to local meetings, social services and to inform them of what's happening around them. *The Gate* is also a vehicle for agencies, artists and residents to voice their projects and services. The stories you don't hear every day and the people you would never hear about unless you were immersed in that community.



THEGATENEWSPAPER.COM

# The Plant

PLANTCHICAGO.COM

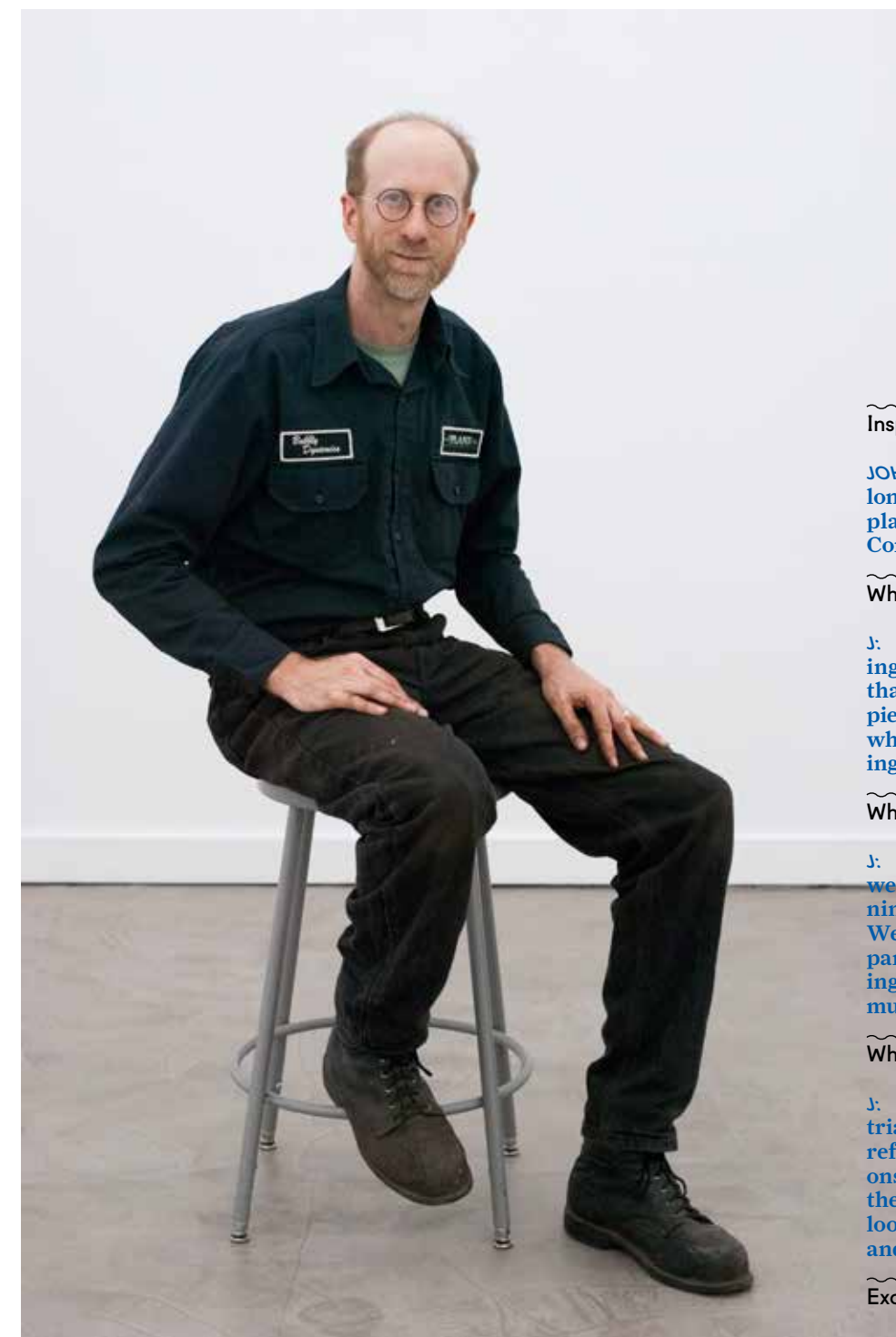


Photo by Aron Gent

*John Edel is a Rogers Park native and the twisted mastermind of one of the city's most ambitious projects: The Plant. It is a vertical farm and food business operation (housed in an ex-meatpacking facility) that does what Edel calls the "rough and tough" work of politics—doing what you can with what you have instead of wishing you'd been given something else.*

Inspiration?

JOHN: I'd been thinking of growing plants inside of factories for a very long time—probably about 35 years. As a kid, I was drawing pictures of banana plants growing inside lacey, industrial setting, inspired by the Garfield Park Conservatory.

Why Back of the Yards?

J: I was looking for just the right building that had the right things going for it. I wanted the South Side Stockyards area. I love to be surrounded by that industrial and immigration history. I'm particularly interested in keeping a piece of it alive so others can see the remnants of the meat-packing industry and what made Chicago what it is. Having that context—especially since we're breaking ground in food production—it's great to see something where all that started.

What's the reaction been from locals?

J: We've had a lot of people from the community come and see what we're doing. We're excited by that. And we're trying to encourage more by running more programming in Spanish and offering classes in healthy eating, etc.. We're working with organizations in the community and we're working on expanding that. There are a number of tenants and employees from the surrounding neighborhoods, and we are trying to find more people from within the community to join us.

What's the goal here?

J: One of the early-on ideas was finding ways to reuse existing industrial structures to create jobs close to where people live. Another was helping to reform how we raise food. To create healthier food where people live and demonstrate how it is grown and prepared, so people will take an interest in where their food comes from. The things to remember about the project are that we are looking at nature and practicing biomimicry, seeing how nature handles waste and feeds itself and attempting to pull from that model.

Exciting new initiatives?

J: Incubating small food businesses and helping small producers get started by providing inexpensive space and assistance. On the energy side, we're doing these energy-intensive businesses like brewing and baking and growing under artificial light in aquaponic farms. We're doing these activities at net zero, using other people's waste. That's particularly interesting, because one of the biggest complaints about vertical farming is that it's too energy-intensive.

Is The Plant a Chicagoan?

J: There's some audacious Chicago-ness about it in terms of its rule-breaking. That's always been kind of a Chicago way of doing things—this kind of blustery, "beg forgiveness, don't ask permission."

# community newspaper

# John Edel



# Won Kim

Tell us about the first time you were busted for writing.

WON: I was in the suburbs and 15 years old. I was carelessly painting a closed down WalMart and acted like I had permission to paint this during the day. The cops saw right through me and arrested me and acted all crazy threatening to paint me in the holding cell. Don't think the cops have ever seen graffiti in this area ever and acted all hard picking up a scrawny, smart-ass Asian kid.

What happened first, your love of food or your love of painting?

W: I always loved both, so I don't think there was an exact moment when I thought I'd like to make a career of them. I just always loved stuffing my face with anything and everything I can eat and write on everything and sometimes doing both at the same time.

How do you combine your culinary and visual art interests?

W: I think the discipline is very similar with the amount of dedication and passion needed to succeed. I think the plating and visual aspect of food lends itself well for my artistic side to come through. Always trying to utilize color, textures, and flavors can be seen as one in the same for both art and food.

What made you decide to get into the craft beer scene?

W: My love of craft beer started as soon as I could purchase alcohol myself. I also had friends who already started collecting and cellaring beer as long as I could remember. I love the "scene" now because a lot more local beer is being produced and showcased all over the city. I don't know if I hate anything about the craft beer boom, but I do get annoyed with the exclusivity and hype. It makes people get weird and pretentious about something that used to be accessible; it completely defeats the purpose of beer.

Who should we want to be cholos with?

W: Definitely be cholos with your local gangbangers so they don't fuck with you or your friends. I would also befriend Joey Potts because he makes awesome art and has been killing it with beer labels and tees for 18th street brewery. Jourdon Gullet for the same reason. Abe Conlon because he opened up my new favorite restaurant in the city, Fat Rice. Tony Trimm because he does such a variety of things from making beats, djing for Serengeti (anticon records), doing routines with his friend Hannibal Burress, and collecting fine Scotches.

SLEEPINGISFORSUCKERS.BLOGSPOT.COM

*Won Kim is a chef, disco dancer, organizer for the home brewing community and a sick painter. We met Won while collaborating on the Iron Brew competition and since then have been doing the Art of Beer exhibitions together. You can run into Juan rocking walls, hosting dinners and doing demos through his straight job at Whole Foods. And you can drink with him in the flesh at his pop up kitchens, events and beer oriented endeavors.*

Photo by Aron Gent

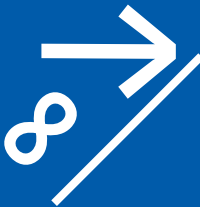


Chef

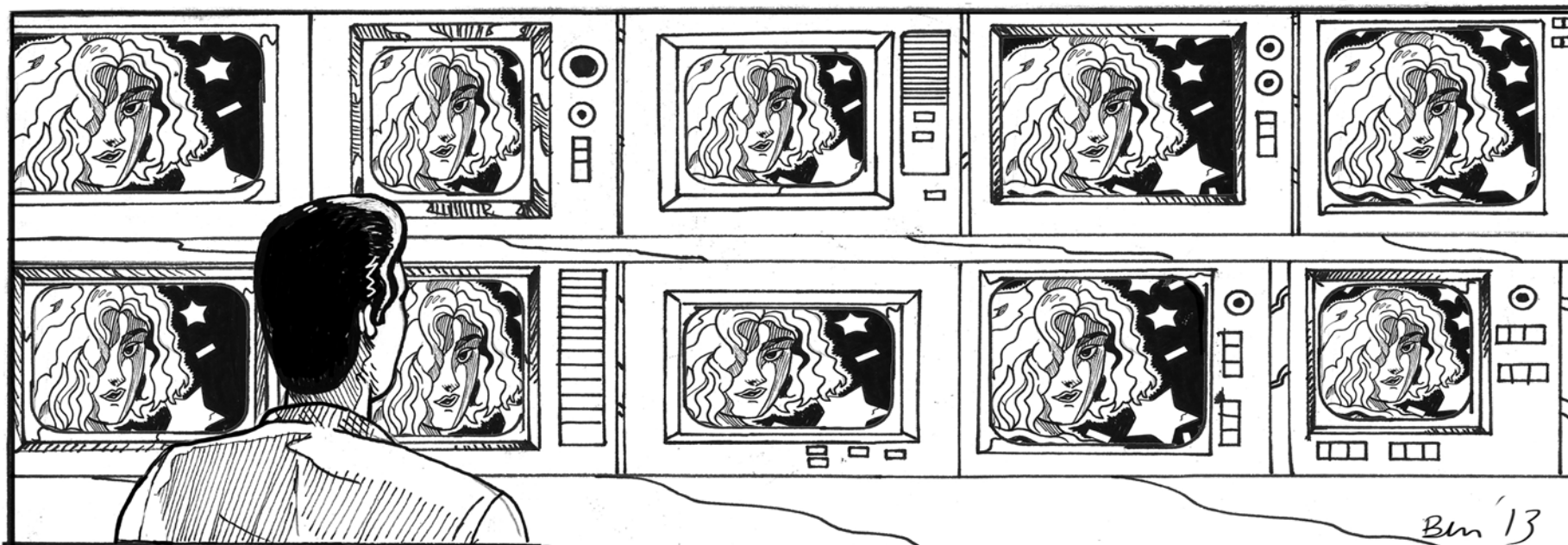
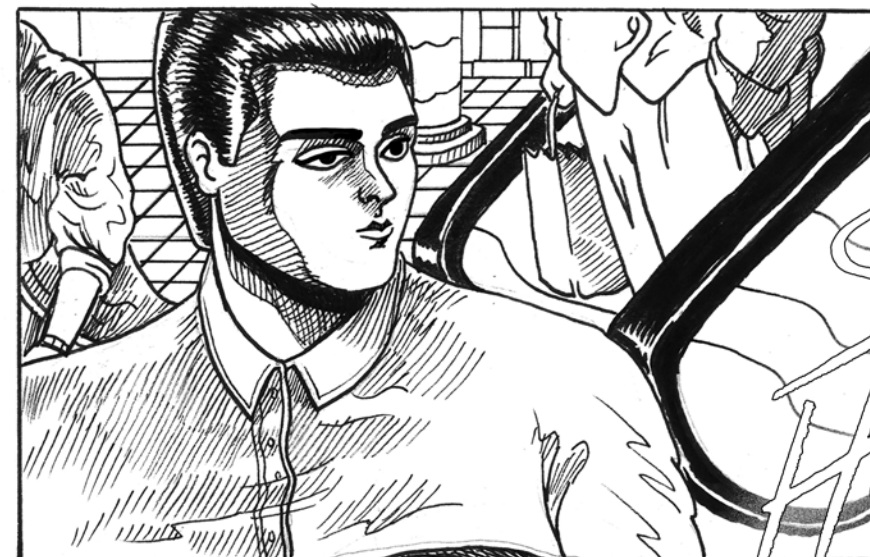
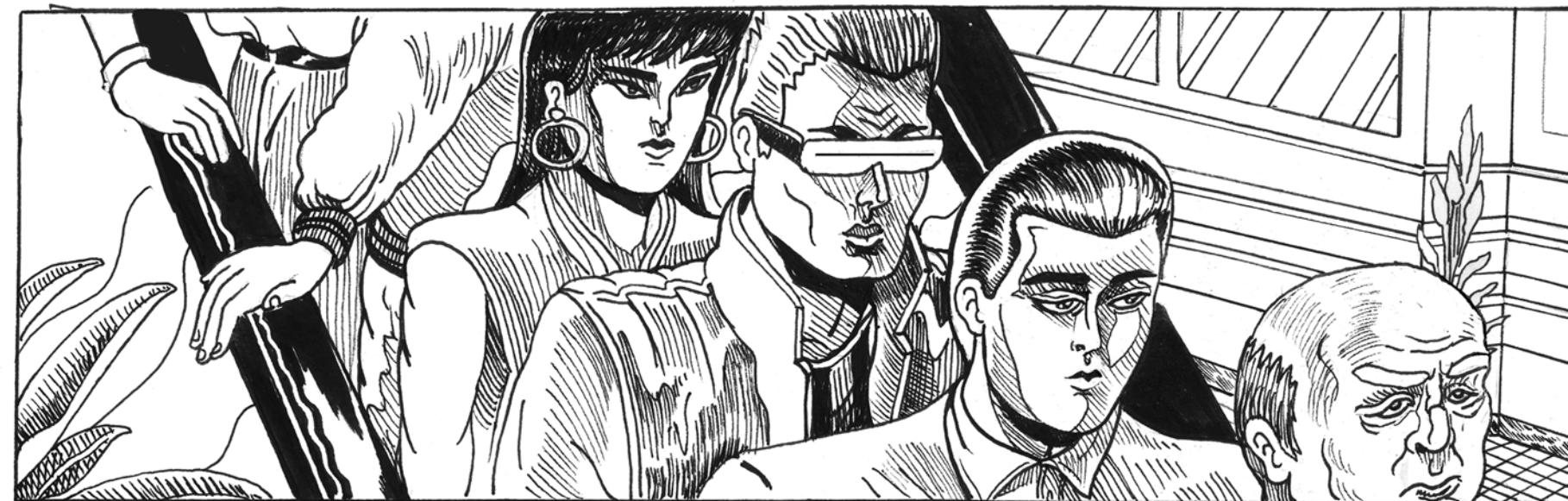
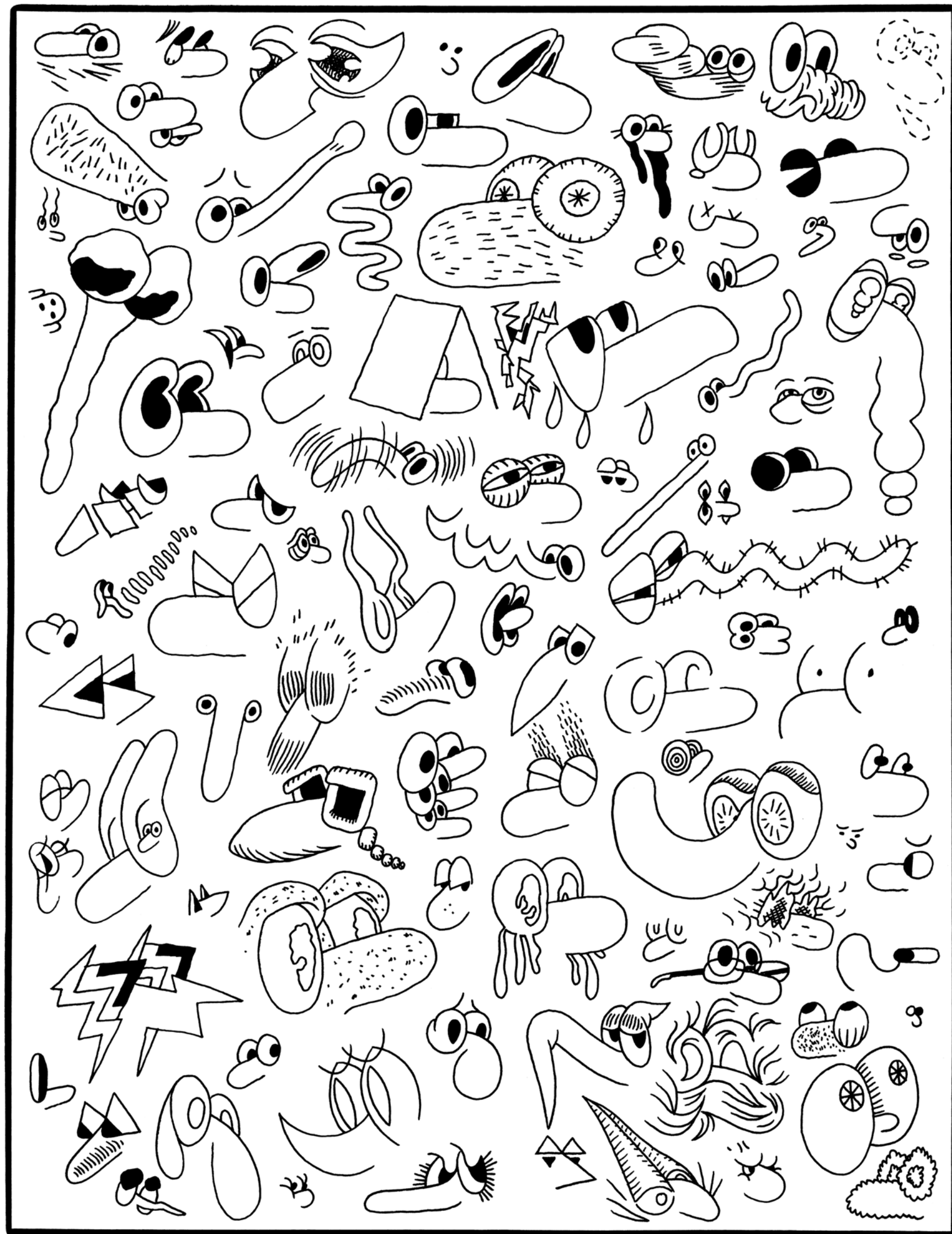
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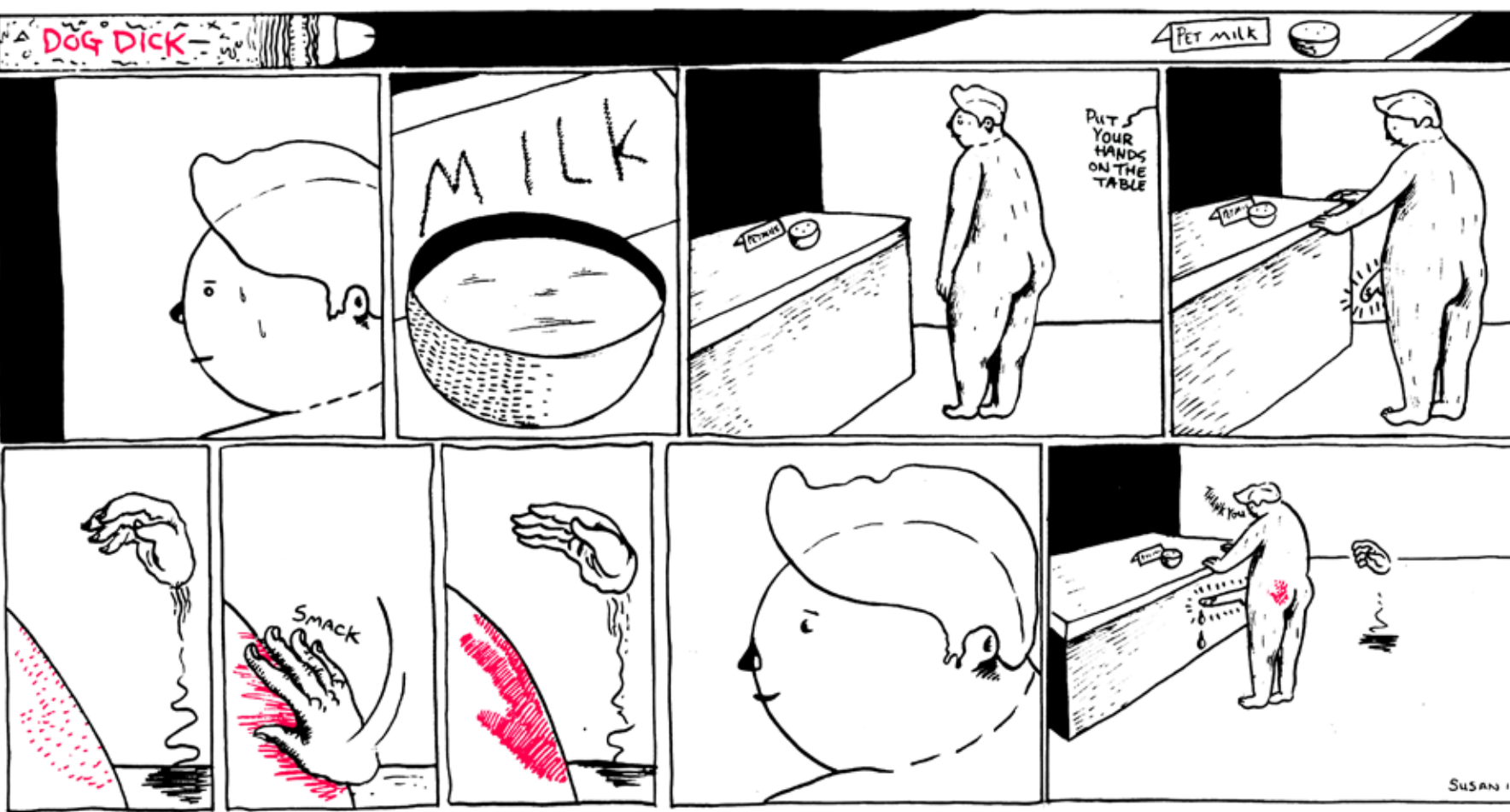
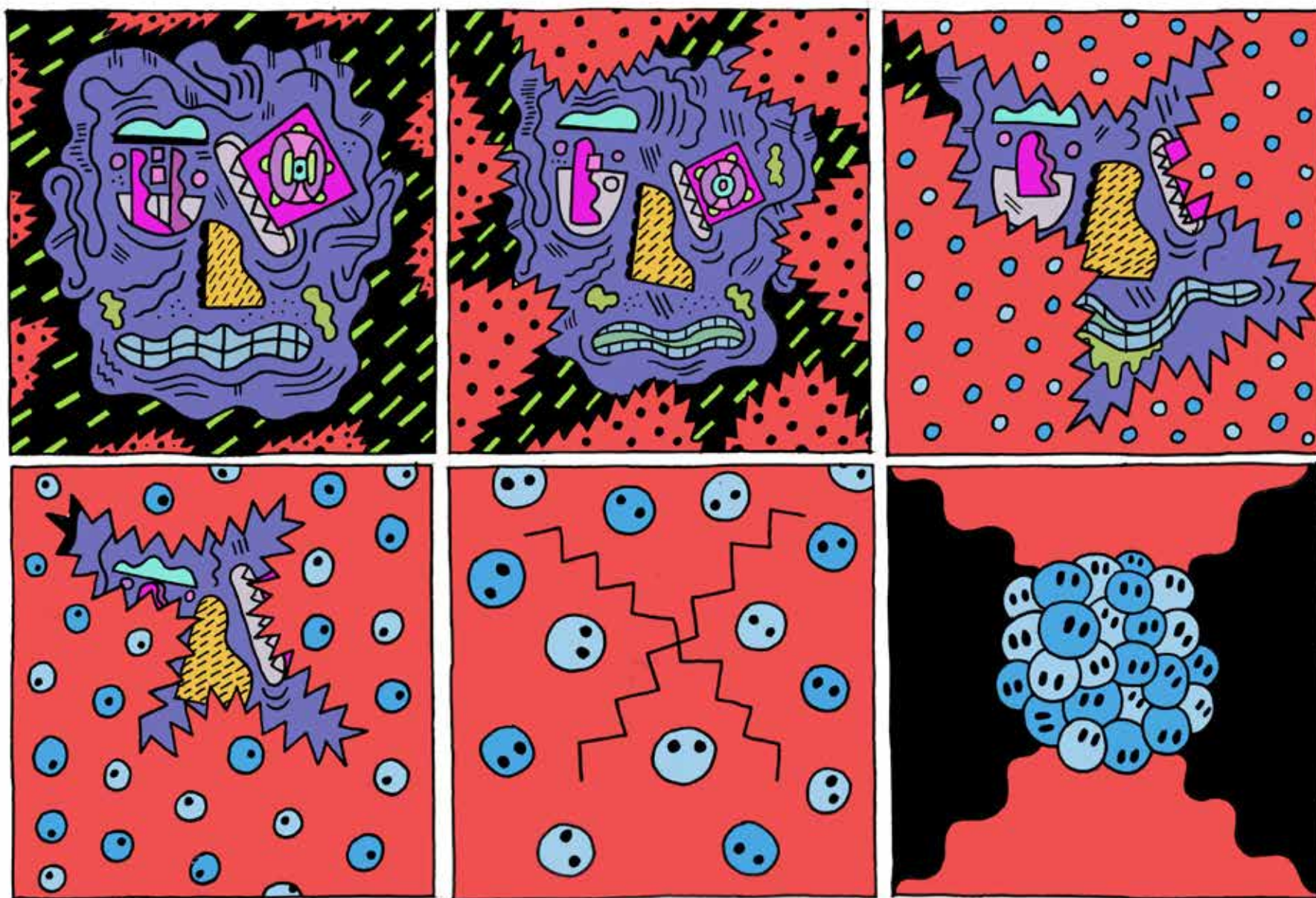
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LET ME  
HELP YOU!

A simple line drawing of a person's face, looking upwards and to the right, with a hand near the chin. The drawing is minimalist, using only black outlines on a white background. The person has short, dark hair, large eyes, and a small nose. A hand is visible near the chin, with the index finger pointing upwards.

" IN FACT "  
" WE HAVE THE "  
" SAME "  
" SYMPTOMS "  
" " " " " "









VERSION<sup>13</sup>

# An Urban Operating System

JUNE  
14<sup>th</sup> 22<sup>nd</sup> – 2013

» Help us beta-test a collectively-produced open source operating system for our urban environment. We call it an Urban OS. It's not just technology based, it's a human network. Join us from June 14-22 as we present works and projects that serve the common good, and connect us to services that everyone can use in our neighborhoods and cities.

+ [WWW.VERSIONFEST.ORG](http://WWW.VERSIONFEST.ORG) FOR MORE INFO.



# Version Festival 13 Urban Operating System

June 14- 22, 2013

## Directory

The Urban Operating System celebrates the energy and imagination of people who make the city a better place to live, work and play in. During Version Festival 13’s Urban Operating Sytem show we examine projects that serve the common good, and connect us to services that everyone can use in our neighborhoods. These socially engaged projects promote the cultural use of public space and demonstrate innovative forms for funding ideas and actions.

Participants  
include:

### AREA Chicago

areachicago.org

AREA Chicago was founded in 2005 and, as an independent media initiative, supports the work of people and organizations building a socially just city. AREA actively gathers, produces, and shares knowledge about local culture and politics. Its newspaper, website, and events create relationships and sustain community through art, research, education, and activism.

But AREA isn’t just any old indie media. Rather than “covering” or creating tragedy-fueled media—“poor such-and-such, but they’re just another victim of the system”—AREA explores the ways Chicagoans are working to improve their situations. That distinction makes AREA quite different than other media initiatives, allowing them to focus on the proactivity and resilience of Chicago’s diverse communities.

AREA Chicago also initiated the People’s Atlas in 2005, a multi-city community mapping project that has spread to city’s as diverse as Santiago, Chile; Gary, Indiana and Zagreb Croatia.

### The Awesome Foundation

chicagoawesome.org

The idea behind the Awesome Foundation is simple: every month 10 people each throw a hundred dollars into a pot and give the money to an awesome project in the form of a thousand-dollar grant. Founded in Boston in 2009, the Awesome Foundation has grown into a worldwide network of micro-philanthropists, who collectively give away over \$70,000 in grants every month.

The Chicago Chapter of the Awesome Foundation formed in 2011 and has already funded 22 local projects. Projects run the gamut from community-building endeavors (potluck dinners in vacant storefronts in Ravenswood), educational programs (a pinhole photography course for teens in Pilsen), and technology projects (an open source electron microscope), to whimsical ones, like the world’s largest cardboard box castle.

Not everyone has a million-dollar idea that will change the world, but most can think of a creative way to use \$1,000 that will make their community a little bit better.

### Bike a Bee

bikeabee.com

Bike a Bee is an urban farming initiative started by Jana Kinsman. Kinsman came up with the idea while working at an apiary (read: beehive) in Eugene, Oregon. One beekeeper turned his backyard-full of beehives into a host of satellite “beeyards” at schools and gardens across the city. Kinsman would joke that she was going to bring the idea Chicago—and tend to the beeyards by bicycle. But by January 2012, the joke was up. Kinsman launched a Kickstarter campaign to raise money for bees and hive equipment to place at community gardens all over Chicago. That summer, she placed 10 beehives at eight Chicago community gardens and urban farms. With help, she tended to the beehives and ran educational programs for youths—all by bicycle.

This summer, Bike a Bee will expand to 6 new locations and continue to serve as a public example of the magic of pollinators.

### The Bridgeport Alliance

The Bridgeport Alliance is a grass root community organization where neighbors can meet other neighbors and work together to improve our community. The Alliance received the Environmental Leadership Award from the Illinois Environmental Council for their role in retiring the Crawford and Fisk plants. Bridgeport Alliance is a member of the Chicago Clean Power Coalition, SOUL and backs the efforts to support our schools improve our parks and reinstate the 31st Street bus.

As a member of the 31st Street Bus Coalition, the Bridgeport Alliance is working with communities along 31st Street to reinstate the 31st Street Bus from Cicero to the lake front. Bridgeport residents are waiting for the day when they can take a bus direct to Mercy Hospital, to the new 31st Street Beach. Students are waiting for this bus to take them to IIT and Museum Campus. The Alliance is meeting with the CTA while they are conducting a feasibility study.

When 3 elementary schools in neighborhood were on the CPS closing list, the Bridgeport Alliance worked with parents, students, leaders, and community members to keep them open. The Alliance continues to work to strengthen our schools for the future.

### Bubbly Dynamics

metalmagicinteriors.com

located in Bridgeport, is a 24,000 sq. ft. renovated building that promotes sustainability and ecological responsibility through urban development. Financed and run by John Edel, Bubbly Dynamics hosts numerous businesses that adhere to sustainable business and social responsibility practices. Bubbly Dynamics houses tenants an array of (lucrative) small business, like Metal Magic Interiors, MP Custom Made Wood Working and Pedal to the People. Tenants strive to promote a sense of co-operation and good work ethics as they go about their businesses and respective trades.

Magic Interiors, for example, does high end custom welding and metal fabrication in its newly remodeled shop, which also serves as an artistic hub for local Chicago Artists Taylor Wallace, Reed Kirst, Nick Humber, and Jennifer Mosier. Metal Magic promotes recycling and uses reclaimed wood for table tops. More information on Metal Magic (and other Bubbly Dynamics tenants) can be found online on the Bubbly Dynamics site. [www.bubblydynamics.com](http://www.bubblydynamics.com)

### Cafe YO!

cafeyo.org

Café YO! facilitates the roasting, packaging, and distribution of fair trade, organic, co-operatively-produced coffee with youth in a cooperative setting.

Aside from the “daily grind” of coffee production and distribution, Café YO! is developing another program, set to launch in the near future. The organization will provide the infrastructure to sending youth on trips to coffee-producing countries—often these young peoples’ very countries of origin—to develop relationships with coffee growers. It’s an exercise in globalization from below. Café YO! will create this within a new economic, one that model runs on equitable labor partnerships, makes the smallest possible carbon footprint, and works with youth. The young people are the ones who are developing the tools to create their own livelihoods, campaigning for change and justice along the way.

Café YO! honors social life and action; they are greed abolitionists who take solidarity seriously.

### Community Supported Art

communitysupportedartchicago.com

Community-Supported Art Chicago is a yearly art subscription service of locally produced art. Much like Community Supported Agriculture—a model in which shareholders invest in a local farm and receive a monthly “payout” of fresh, seasonal fruits and vegetables—Community-Supported Art Chicago asks shareholders to invest directly in the arts community.

The investment in Community-Supported Art isn’t made via a donation to an uppity art foundation or by frequenting a pricey gallery. Rather, CSA asks folks to adopt a “buy local” mentality. The CSA initiative provides an outlet through which patrons of the arts can invest directly in local projects, and after the initial investment is made, a customer will see the “fruits” of their investment. The program offers a reasonably priced way to support Chicago and regional artists and receive limited edition contemporary artist projects in return..

Community Supported Art Chicago is a project of threewalls.

### Dumbo Press

@dumbopress

Dumbo Press is a collective artist group that displays and performs interactive sculptural printing presses, invented and fabricated by Eric Fuentes. By reinterpreting and redesigning the innovative designs of printing presses from long ago, Fuentes has developed a myriad of interactive printing presses and techniques that range from printing with a See-Saw to a rideable rocking horse style press. His most recent creation prints two-dimensional imagery with fire.

Through the project, Fuentes and the rest of the collective have created a tightly knit network of like-minded artist that have and will continue assisting Dumbo Press in its ultimate goal of democratizing the printed image, sculpture and all aspects of fine art to include the public in a meaningful way. The collective typically creates environments that propagate excitement and a communal experience, which transforms viewers from passive observers to active participants. As the folks at Dumbo say: “With us, you can touch the artwork.”

### Edible Alchemy

ediblealchemyfoods.com

Edible Alchemy cultures a vibrant food community from the ground up. The organization believes that nutritious and local food is essential to healthy individuals and healthy communities. Through close ties with local farmers, ecologically-minded partners, and urban initiatives, Edible Alchemy sustains local food production to communities across the City of Chicago. Using weekly produce and fruit shares as its vehicle, Edible Alchemy expands the culinary palettes of Chicagoans, while also promoting a stronger, more diverse, regional agriculture that goes beyond everyday fruits and veg. The group has developed a plan through which education and nutrition go hand-in-hand in cooking technique workshops and knowledge-sharing discussions, leaving no trace except a more conscientious alternative to modern industrial agribusiness. Edible Alchemy builds a larger food-conscious community on a larger scale, through their support for local growers and food artisans and—unlike the green mainstream—they put their food dollars where their mouths are.

### Fresh Moves / Food Desert Action

freshmoves.org

Food Desert Action, along with its brainchild Fresh Moves, provides access to fresh, affordable, quality produce for thousands of Chicago’s most vulnerable residents. Through education and advocacy, Food Desert Action utilizes community-based solutions to address the absence of healthy food and proper nutrition education. Fresh Moves is the social enterprise portion of Food Desert Action and allows fresh produce to infiltrate the highest-and-driest of Chicago’s many food deserts. In practice, it’s a mobile produce market (read: a bus) that navigates these deserts—places where fresh produce is often only available at a local bodega, etc., and at higher prices—to connect residents to healthy foods and education. Fresh Moves makes most of its stops on the City’s South and West Sides, and in serving these low-income neighborhoods with limited access to fresh foods, hopes curb diet-related health risks in these populations and reverse the trend of retail disinvestment.

### Garlic & Greens

garlicandgreens.info

GARLIC & GREENS offers public programs on migration history, food heritage, social justice, the arts, and disability studies. Phase One of the project focused on the production of free public events showcasing the food- and history-related works of artists and community experts. Phase Two saw the collection and sharing of food and migration stories as they relate to Black history and the rich tradition of soul food.

The final product is “Shoebox Lunch,” a multisensory book-in-a-box that archives conversations about families and food heritage. The package contains audio interviews enhanced by objects that engage all five sense in an effort to reach low and no vision audiences, often the results of health conditions Black Americans are at a higher risk for. “Shoebox Lunch” serves as a time capsule of memories. The book shares the voices of real people retelling stories about soul food, their southern roots, and connections to Black history.

### The Ground Rules

socialecologies.net

In THE GROUND RULES, a project of Social Ecologies, action is research and public participation is a tool to build broader audience discussion that can contribute to enacting new policy. The project hopes to engage a broad public with the idea that action is research as well as a tool for change.

Social Ecologies’ active process for this project includes the identification and negotiation of organic wastes generated by local businesses, the dedicated performance of collection of these wastes by bicycle, the establishment of a community Soil Center, the dialogue generated by the town hall meetings (as well as the informal-on-the-spot and word-of-mouth conversations) and the publication ‘The Ground Rules’ housing the residuals of interviews and visual documentation, project description and philosophical essays.

By trialing these community-based, soil making research models in different cities, Social Ecologies hopes to rein-vigorate the dialogue of the Urbanscape as habitat, healthy soil as an element of healthy infrastructure and ourselves as contributors and instigators towards more inspired action.



## Latent Design

[latentdesign.net](http://latentdesign.net)

Latent Design is a full-service architecture firm and strategic design consultancy working at the intersection of design and community development to create social, economic and environmental impact beyond the building. Latent Design uses design as a tool to make the invisible forces impacting a project at local and global levels; policy, culture, climate, economy, visible through architecture. They offer innovative design solutions to those in resource and budget limited environments through a participatory approach that leverages local assets to directly generate project opportunities.

Latent Design is the firm behind the Fresh Moves mobile produce market bus, but there are lots of other cool projects in the company's past, like Milwaukee Avenue Mini Golf—a day-long project that transformed the street in an effort to call attention a change in zoning, or FEMME 2 STEM, a workshop that encouraged teen girls to excel in the sciences and facilitated the construction of a new community center.

## McKinley Park Community Garden

McKinley Park Community Garden is a nonprofit, community-focused group established for the purpose of celebrating and cultivating garden space, sustainable gardening practices, and greater community spirit within McKinley Park. We do this through harvesting the gifts within our community which allows us to share surplus food to those in need, learn from one another, and nurture community while joining around our common love of gardening.

Though just in our first year, we have already begun to enjoy and celebrate the gifts of community by building our raised beds, joining together in a potluck, and pitching in with the giving gardens for those in need. The most common sentiment shared has been, “if we get vegetables out of this, that’ll be great but we’re just happy to spend time together.”

Pulling together folks from McKinley Park and surrounding neighborhoods around the common vision of gardening as a mode of unity will continue to bear fruits that we hope will nourish the community far into the future.

## NeighborSpace

[neighbor-space.org](http://neighbor-space.org)

NeighborSpace is the only non-profit urban land trust in Chicago that preserves and sustains gardens on behalf of dedicated community groups. The organization shoulders the responsibilities of property ownership—such as providing basic insurance, access to water, and links to support networks—so community groups can focus on gardening. NeighborSpace-protected gardens give young and old alike an opportunity to get their hands in the earth and enjoy nature, right in their own neighborhoods.

We understand that gardeners invest an enormous amount of time, funds, sweat and heart into these sites, and that these are the very ingredients that make community gardens beautiful and unique. The NeighborSpace land trust works to protect local sites by: providing permanent protection against potential development; establishing local partnerships that ensure community management and control; covering basic liability insurance for gardeners and volunteers; developing resources and opportunities through the Stewardship Mini Grant Program; and providing stewardship support, and technical assistance.

## Occupied Chicago Tribune

[occupiedchicagotribune.org](http://occupiedchicagotribune.org)

The *Occupied Chicago Tribune* is an independent media source for communities and movements whose struggles and points of view are seldom represented in the mainstream press. Modeled after the Occupied Wall Street Journal, the paper was created to provide an outlet for reporting, commentary and analysis on activism and organizing for social justice in the City of Chicago, as well as the struggles of the 99% against deepening inequality.

The Occupied Tribune's reporting has shed much-needed light on some of the most outrageous neoliberal developments in the city and the movements that responded to them, including the Chicago Teachers Union strike and the then-undecided issue of city-wide school closings. All the rabble rousing has led to a tenuous-at-best relationship with Mayor “Racist” Rahm Emanuel and a legal battle with the Chicago Tribune.

## Pedal Power

[gopedalpower.com](http://gopedalpower.com)

Pedal Power, a bike redistribution charity, was started 5 years ago by Nicole, then a third grader in Wilmette, Illinois, as a way to give urban kids access to functioning bikes. The program collects working bikes from folks in the Chicago suburbs and donates them to students in the Chicago Public Schools, mostly on the city's West and South Sides, as a reward for making the honor roll.

So far, Pedal Power has collected more than 1200 bikes, all of which were donated to various academic institutions. The program kicked off at the very schools Nicole attended in Wilmette, and the donations piece of the program has since expanded to the suburbs of Northbrook, Highland Park, and Palatine. In addition to benefitting CPS students, Pedal Power also helps students at the Northside Learning Center, a special needs high school that equips students with job-related skills. Pedal Power supplies the Center with the bikes they now use in their vocational bike repair program.

## Pedal to the People

[www.pedaltothepeople.com](http://www.pedaltothepeople.com)

Pedal to the People LLC is an on-site cycle service provider established in 2009 by Professional Technician, Adam Clark. Pedal to the People is committed to the freedom & mobility made accessible by the bicycle. Its vision is to make bicycling inviting so that all kinds of people have what it takes to ride their bikes through Chicago.

In practice, Pedal to the People functions as a mobile bike repair shop that actually pedals to people who need work done on their bicycles. Technicians are available in the cases of unexpected breakdowns, new cycles that need assembly or in situations where a stationary repair shop just won't do.

## Pocket Guide To Hell

[pocketguidetohell.com](http://pocketguidetohell.com)

Pocket Guide to Hell Tours, founded my writer Paul Durica in 2008, is named for a quip made by a British labor leader who visited Chicago in the early 1900s. Pocket Guide to Hell believes that in telling the story of Chicago, one is telling other larger stories-of life in a city, of the nineteenth century, of America.

These “guerilla walking tours” are open to everyone but are geared especially towards Chicagoans who want a deeper understanding of their city. Tours involve a strong narrative, include primary research—from scrapbooks to interviews to newspapers—and focus on labor history, social justice, or true crime. All put accessibility first.

Everyone is an educator. Participants are invited to challenge the stories told, to tell their own, and to help create the experience—sometimes even in costume. Props, peanuts, popcorn, music, poetry, and jokes are all part of the deal. Reenactments often include pyrotechnics.

## portoluz HotHouse

[portoluz.org](http://portoluz.org)

For 30 years, HotHouse was a popular cultural center. HotHouse showcased artists who were working in non-commercial genres, whose work was experimental, or from populations who were under-recognized and disenfranchised by either other arts institutions or the commercial marketplace.

In 2007, after twenty years of success, a rogue board took over of the organization, leading to its demise. Dissenting stakeholders incorporated portoluz with a majority of former HotHouse board members. portoluz was formed to provide sustainable environments for innovative artistic exploration, community development, and a wide range of cultural discourse. It is not a cultural hub and catalyst for social activism. In 2012, portoluz reclaimed HotHouse and is currently actively seeking a permanent site for its operations. The vision for the new business attenuates the former HotHouse model by seeking to catalyze urban development in an underdeveloped part of the city, harness creative re-use materials and sustainable practices to transform vacant lots and neglected properties into a sanctuary for progressive culture.

## Rebuild Foundation

[rebuild-foundation.org](http://rebuild-foundation.org)

Rebuild Foundation helps neighborhoods thrive through culture-driven redevelopment. The Foundation “activates” abandoned spaces with arts and cultural programming, thereby revitalizing areas of the city in a way commercial redevelopment doesn't generally achieve. Rebuild Foundation continues to transform under-resourced communities by leveraging economic and cultural resources to:

1. Strengthen neighborhoods through community-driven programming;
2. Create spatial equity for underserved artists and creative people;
3. Educate and provide opportunity through work force enhancement;
4. Invest in creative entrepreneurs and local artists to spark economies.

## Rebuilding Exchange

[rebuildingexchange.org](http://rebuildingexchange.org)

Founded in 2009, Rebuilding Exchange creates a market for reclaimed building materials. They achieve this goal by diverting materials from landfills and making them accessible for reuse through a retail warehouse, promoting sustainable deconstruction practices, providing education and job training programs, and creating innovative models for sustainable reuse.

Through contractor forums, educational seminars with local and public experts, as well as speaking engagements around the region, Rebuilding Exchange helps lead the national effort to educate on deconstruction and reuse. They offer hands-on public workshops to educate and empower on the many different ways to reuse materials. Rebuilding Exchange also supports innovation in reuse by donating materials to partner non-profit organizations who are working to rebuild their communities with reclaimed materials. Rebuilding Exchange has diverted thousands of tons of building materials from the landfill, and simultaneously created over \$2 million worth of quality reuse materials available to the public. Rebuilding Exchange is a project of the Delta Institute.

## Roots & Culture

[www.rootsandculturecac.org](http://www.rootsandculturecac.org)

Roots & Culture, founded in 2006 by director Eric May, was inspired by the burgeoning energy of Chicago's DIY/nonprofit art scene. May sought to harness these energies and provide a platform for emerging art talent. By providing awesome opportunities for artists to realize ambitious projects in high profile exhibitions, he secretly hoped to give them reason to take root in Chicago, rather than fleeing to the coasts. R&C has hosted over fifty exhibitions and showcasing the work of nearly 200 artists with long term plans to sustain this programming in its unique space. Inspired by the artist-run restaurant, FOOD, May envisioned a kitchen that functioned as a social nucleus—the idea that the party is always in the kitchen. At R&C, every opening features a spread of free food with recipes inspired by the artists and artwork. This vision has expanded with the Piranha Club, a semi-monthly pop-up dinner party featuring conceptual menus.

## SHoP-Southside Hub of Production

[southsidehub.org](http://southsidehub.org)

Founded in Hyde Park by Laura Shaeffer and John Preus in 2011, SHoP aims to imagine the arts as a social medium and to explore the sometimes-nascent skills, energy, resources, visions and capacities of a given neighborhood. SHoP has served as a neighborhood hub to where folks can gather, exchange resources and expertise, install artworks and conduct community meetings. It has been an open place to speculate on what a publicly engaging enterprise can offer residents and in return, help to imagine examples of resourceful living and a higher quality of life.

SHoP housed space, for artist studios, exhibitions, meeting, work, a woodshop, a pub, a movement space, a children's autonomous work space, a soft shop, thrift store, and has maintained a robust programming regimen which included art exhibitions, music, theater, classes, workshops, activities for children and elders, youth events, presentations, panels, community dinners and parties.

## Soup & Bread

[soupandbread.net](http://soupandbread.net)

Soup & Bread is a community meal project and hunger-relief fundraiser organized by Martha Bayne and Sheila Sachs and based at the Hideout. Since 2009, Soup & Bread has served thousands of bowls of soup and raised more than \$43,000 for a range of hunger-relief organizations at their weekly winter meals. Four-star chefs have donated pots of soup, as have farmers and artists. The food is free, but Soup & Bread partners with a different food pantry or hunger relief group each week, and accept whatever you-can donations that are given directly to those organizations. Over the last five years Soup & Bread have also published two cookbooks. Soup & Bread is fundamentally democratic - and able to encompass a plurality of ideas and expectations, transforming the plain moment of a meal into something vital and alive. It's been grassroots political activism, redistributing wealth one wadded up \$5 bill at a time.

## Sunday Soup

[www.sundaysoup.org](http://www.sundaysoup.org)

initiated by InCUBATE as a monthly brunch in 2007, is a grassroots project to generate funds for artist initiatives and community projects through a grant raised by the meal.

Sunday Soup is now an international network of initiatives that use public suppers to communally fund creative projects, with over 61 sister projects across the world. The scope varies, but the formula remains constant: for an affordable donation, event attendees receive a meal and a ballot. Proposals are presented and diners vote for their favorite. At the end of the night, ballots are counted and the project(s) with the most votes receive grants from the money collected. The model allows artists to receive funding from their communities and in turn, create projects for those very communities.

InCUBATE past and current members include Ben Schaafsma, Roman Petruniak, Matthew Joynt, Bryce Dwyer, and Abigail Satinsky.

## Truck Farm Chicago / Seven Generations Ahead

[www.sevengenerationsahead.org](http://www.sevengenerationsahead.org)

Founded in 2001, Seven Generations Ahead's mission is to promote the development of ecologically sustainable and healthy communities. SGA works with local government, community and private sector leaders to help communities make the changes they need to create a healthy and sustainable future. Through community-wide sustainability planning and implementation, educational conferences and consulting, and school-based zero waste and farm to school programming and consulting, SGA is a catalyst for local community solutions to global environmental issues.

SGA operates on the belief that long-term sustainability can only succeed by via the merging of economic, social, and environmental interests. SGA hosts conferences, leads workshops, and facilitates ongoing research, all in hopes of educating stakeholders about sustainable best practices and policies, while linking decision-makers with technical experts, financial resources, and leading practitioners.

## Working Bikes

[www.workingbikes.org](http://www.workingbikes.org)

Working Bikes is a 501(c)(3) organization that was started in 1999 by Lee Ravenscroft, Amy Little and a group of volunteers dedicated to recycling bikes and supporting bike culture. Countless bicycles are discarded or sit unused across the US. But bicycling is a form of transportation and can also be used for towing or even as a source of pedal-powered electricity. In the Global South, where low wages, high levels of unemployment and lack of reliable, accessible transportation remain the rule, a bicycle can help provide access to jobs, education, medical attention, and other resources. Working Bikes has redistributed more than 38,000 discarded and donated bicycles to date. Bicycles are shipped to partners both domestic and in countries throughout Latin America and Africa. In Chicago, Working Bikes teams up with homeless transition, refugee resettlement, and youth empowerment programs to donate bicycles and put them to good use on the streets of the city.



# Version Festival 13 Urban Operating System

June 14- 22, 2013

For the past 12 years Version Festival has introduced innovative projects that tackle local social and urban issues. The festival highlights projects and people that engage public interest and promote the cultural use of public space.

This year Version will focus on beta testing a collectively produced open source operating system for our urban environment. We call it an Urban OS. It’s not just technology based, It’s a human network. We will present works and projects that serve the common good and connect us to services that everyone can use in our neighborhoods and cities. This collection of real world software can help us manage the hardware of our urban environment and create another opening for renewing our public space.

Version Festival 13 will present projects by cultural workers, community developers, social entrepreneurs, artists, designers, boutique manufacturers, food interventionists, public space hackers, service mediaticians, urban planners, cultural geographers and adventure capitalists, to share their ideas to develop a collective hack of the current urban operating system.

This June 14 through June 22 2013, we’re inviting you to demonstrate your skills, share your ideas and your visions to build a better city. We will be utilizing public spaces in Bridgeport to demo a version of an Urban Operating System. Highlights include a new outdoor festival in our parks called Above the Pavement: The City Fair, and events that promote the social engagement of our communities. The Urban OS will continue throughout the year with a series of projects and platforms that will be networked to our local communities.

The festival is co-produced by Public Media Institute (PMI) and dozens of our neighbors, community groups, friends, and business owners here in Bridgeport. PMI is a non-profit 501(c) 3, community based, arts & culture organization located in Chicago, Illinois. Our mission is to create and incubate innovative arts programming and cultural infrastructures to transform people - socially and intellectually ,Âi through the production of festivals, art spaces, events, exhibitions, community projects, artifacts and media. Public Media Institute is committed to the region’s cultural ecology and is evident through our series of programs, spaces and projects.

[www.versionfest.org](http://www.versionfest.org)

# Calendar of Events

Friday June 14  
6pm–11pm

Opening Exhibition:  
The Urban  
Operating System

Co-Prosperity Sphere  
3219 S Morgan Street

Admission: free

The Urban Operating System celebrates the energy and imagination of people who make the city a better place to live, work and play in. For our opening show we examine projects that serve the common good, and connect us to services that everyone can use in our neighborhoods. These socially engaged projects promote the cultural use of public space and demonstrate innovative forms for funding ideas and actions.

The Urban OS is the beginning of a year long campaign to examine applications promoting opportunities for renewing our public space. We’ll be sharing their ideas so we can engage in a collective hack of the current urban operating system.

Join us at the opening show to (re-)introduce yourself to: AREA, Art Bowl, Truck Farm Chicago, Working Bikes, Cafe Yo!, Community-Supported Art Chicago, Benton House, Bridgeport Alliance, Bubbly Dynamics, Chaos Brew Club, Sunday Soup, Neighbor Space, Bike a Bee, Portoluz, Pedal to the People, Rebuild Foundation, Social Ecologies, Mc Kinley Park Community Garden, Rebuilding Exchange, Roots & Culture, Southside Hub of Production, Soup and Bread, Occupied Tribune, Edible Alchemy, Pocket Guide to Hell, Pedal Power, GARLIC & GREENS, Dumbo Press, and the Awesome Foundation.

Friday June 14  
8pm

A Pocket Guide to Hell  
Presents:  
Snake Oil Production

Co-Prosperity Sphere  
3219 S Morgan Street

Admission: free

Doc Merriwether and his gang of vaudevillians, phrenologists, and one-man-band bluesmen present an interactive medicine show that’s steeped in Chicago tradition!

In 1918, the Chicago Daily News came under fire for the ,Âeccentric,Â medicines advertised in its pages. Join editor Victor Lawson as he determines whether to believe in the Doc’s Miracle Elixir,Âior side with the labcoated thugs from the Pharmaceutical Association, out to drive Merriwether and his snake oiling brethren from the Daily News columns forever. Samples are free with a testimonial! Be sure to stop by the apothecary for a swig of Chicago’s other historic panaceas, pick up a promotional almanac from local zine collective SPOC, get advice for the ,Âfemale complaints,Â from Lydia Pinkham herself, or drop by the notorious 1909 Metropolitan Medical College to discuss your own future as a bona fide ,Âprofessor of medicine.,Â

With Installations by Amanda Tworek and others in the C-PS windows.

The Urban OS exhibition is open until June 20, 2013 during Version 13 events and by appointment only.

Saturday June 15  
1pm–7pm

Above The Pavement:  
A City Fair  
Presented by:  
Maria’s and Pleasant  
House Bakery

960 W 31st Street

Admission: free

This year Version is producing a one day outdoor/indoor mini festival that will become an annual event. It is the SMALLEST city fair in the world! Imagine a boutique flea market with good food meeting a county fair without rides and throw in some live music and community building, and it becomes: Above the Pavement: A City Fair.

Above the Pavement will take place in Bridgeport during the day from 1pm - 7pm-ish at the intersection of 31st and Morgan Street, in the Maria’s Packaged Goods & Community Bar and Pleasant House Bakery complex. Members of the Small Manufacturing Alliance (SMALL) will be vending their wares and local chefs will be serving food from both Pleasant House and Maria’s.

Participants include: Blue Cabbage Designs, Bonnie, CALM, Cheshire Kat, Civic Goods Company, Cubivino, Debbie Carlos, Debra Vaccaro, Elixir of Love Fine Confectionery, Emily Schroeder Willis, Envision Arts, Fourth is King, Hello Sleepy-whale, Katherine-Anne Confections, Kevin Riordan, King Onye, Laura Lombardi Jewelry, Legacy Frameworks, Megan Pryce, Morgan Martinson, Mr Sapnkys, Nick Paul, Paul Crisanti Jewelry, Pear Tree Preserves, Pleasant House Bakery, Pubic Media Institute, Puffs of Doom, Red Belly Studio, Ricki Hill Design, Ruth and Phil’s Ice Cream, Shift / Tania Rodamilans, Squasht by Les, Stu’s Kitchen, The Plant / Alewyfe Apothecary, The Wool Dispensary, Working Bikes + others

Saturday June 15  
8pm–1am

Above The Pavement  
After Party

Co-Prosperity Sphere  
3219 S Morgan Street

Admission: \$5 donation

Join us at our gallery for more performances and have another look at the Urban OS exhibition.

Monday June 17  
6–9pm

KO PO BBQ at Maria’s

Maria’s Packaged Goods  
& Community Bar  
960 W 31st Street

Admission: free

Hungry? Maria re-imagines its popular weekly Monday evening Korean/Polish BBQ cookout this summer offering it’s signature Korean Polish BBQ with guest chef kimchees and our new Margarita of the Moment. As always, the barbecue takes place at 6PM (weather permitting) in the outside patio with free brats, kimchee to spice up the palette and various side dishes to warm your soul and fill your appetite. We heartily recommend arriving early before all the food and fixings are gone.

Tuesday June 18  
7–10pm

Story Club

Co-Prosperity Sphere  
3219 S Morgan Street

Admission: free

Story Club South Side is the newest chapter of Chicago’s premier storytelling open-mic event, blending the spontaneity of an open-mic with the thrill of live theater. At the Mash tun event, Story Club presents a slew of terrifically talented featured storytellers sharing true yarns for your amazement and amusement. Our headliners include famed live-lit impresario, Dana Norris, whose real-life accounts of Internet dates have delighted and shocked audiences all over the city. Even now we’re drawing together other local talents to join us at this stellar celebration of stories.

Laugh at our pain. Squirm when things get awkward. Story Club gets you right in the feels.

This show also sports a number of 8-minute-long open-mic slots for brave visitors ready to tell true tales through our mic. When your time is up, we cut you off, so cut to the chase. Sign up for a chance to share your story ,Âi we draw names for these coveted spots.

So come by, eat food from Mr. Spanky’s and our evening’s special Mystery Chef, drink beers from Revolution Brewing, and take in a story or five. You can hardly wait!

Wednesday June 19  
2–4pm

Spontaneous Interventions: Design Actions  
for the Common Good  
Chicago Cultural Center,  
Michigan Avenue  
Galleries

[spontaneousinterventions.com](http://spontaneousinterventions.com)

78 E. Washington St.  
Chicago, IL 60602

Admission: free

Version Festival is a participant in the Spontaneous Interventions exhibition, organized by Cathy Lang Ho on behalf of the Institute for Urban Design. Join us for a tour and discussion about tactical urbanism at the Cultural Center and in the pop-up pavilion in Millennium Park.

Spontaneous Interventions: Design Actions for the Common Good features 84 urban interventions initiated by architects, designers, planners, artists and everyday citizens that bring positive change to neighborhoods and cities.

Spontaneous Interventions is devoted to the growing movement of architects, designers, artists, and everyday citizens acting on their own initiative to bring improvements to the urban realm, creating new opportunities and amenities for the public. The exhibition received over 178,000 visitors in Venice, and earned a Special Mention from the Golden Lion jury, the first time the United States has been honored in the history of the Venice Architecture Biennale.

Thursday June 20  
6–9pm

The Art Bowl

The Benton House Gymnasium  
3052 S Graten Ave

Admission: free - please buy a bowl.

The Art Bowl, a project headed by Bridgeport Citizens Group co-founder Dan Pugh, asks Chicago ceramic artists to donate their ceramic bowls that,Âll be filled with soups from local cooks during the festival. Proceeds from the show befits the Benton H0use Food Pantry.

Saturday June 22  
Noon–6pm

Bridgeport  
Record Fair

Maria’s Packaged Goods  
& Community Bar  
960 W 31st Street

Admission: free

This year get your vinyl fix during the Version festivities with a special one-day only pop-up record fair. Maria’s patio will feature a variety of choice dealers peddling the finest black gold for all music lovers and as well as some deep gems for the diggers as well.

Saturday June 22  
2–6pm

Mash Tun Festival:  
The Invitational

Bridgeport Art Center  
1200 W 35th Street

Admission: RSVP only at mash-tunfest.org \$45

Mash Tun Festival is a celebration of the release of *Mash Tun: A Craft Beer Journal*, a publication that was launched at last year’s Version festival. *Mash Tun* is our paean to craft beer. It follows the pleasures and aesthetics of craft beer and how it intersects with food, culture, and society. This year’s Mash Tun Festival features a competition and the debut tasting of ales from our new Marz Community Brewery.

Saturday June 22  
6pm–midnight

Version Closing  
Party: Benton  
House Summer Fest 2013

The Benton House  
3034 S Graten Ave

The 3rd annual Benton House SummerFest will close out Version 13. \$15 entrance gets you in the door to enjoy a wide range of live musical acts and great food from around the neighborhood. Raffle tickets are for sale now and all through Version for \$10, and are your chance to win gift certificates, sports memorabilia, a massage, collectibles and a super sassy mystery grand prize. For tickets, raffle and more info visit bentonhouse.org or call us at (773) 927-6420. Follow updates on the line-up and raffle prizes on twitter @ bentonhouse.



**VERSION**

mashtunfest  
.org

Bridgeport  
Art Center  
1200 W 35th  
Chicago IL

Mash Tun  
Festival :  
The Invitational  
June 22  
2013 2-6pm



A craft beer and food experience.

The Invitational features over two dozen of the world's best breweries along with the release of Mash Tun: A Craft Beer Journal issue #3.

Flagship and rare beers will be poured alongside one-of-a-kind concoctions. Local chefs and food trucks will be vending. Craft spirits and wineries will also be sampling their wares and you will help decide who will win an award for making the best beer.

Participating Breweries include:

Against the Grain, Ale Syndicate, Artisanal Imports, Breckenridge, Baderbrau, Ballast Point, Begyle, Deshutes, Evil Twin, Finch's, Five Rabbits, Founder's, Gigantic, Great Lakes, Greenbush, Half Acre, Lagunitas, Mikkeller, New Belgium, Petrus, Pipeworks, Red Streak, Revolution, Scratch, Solemn Oath, Stone, Summit, Three Floyds, Tighthead, and others.

Tickets are limited, full details at  
[mashtunfest.org](http://mashtunfest.org)

[mashtunjournal  
.org](http://mashtunjournal.org)



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*Co-Prosperity*

SPHERE

SMALL  
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FAC 7U  
RING 6  
ALLIA  
NCE

SMALL

I know you're a Norse god  
and all, but would it kill you  
to pick up a tab?

I seem to have left  
my wallet in my other toga.

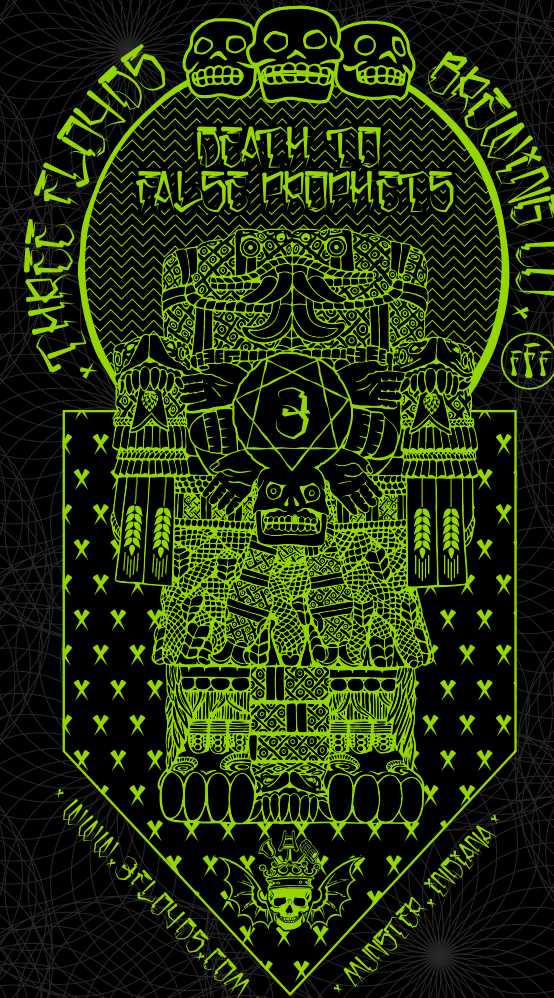


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VERSION<sup>13</sup>

# An Urban Operating System

JUNE  
14<sup>th</sup> 22<sup>nd</sup> – 2013

» Help us beta-test a collectively-produced open source operating system for our urban environment. We call it an Urban OS. It's not just technology based, It's a human network. Join us from June 14-22 as we present works and projects that serve the common good, and connect us to services that everyone can use in our neighborhoods and cities.

+ [WWW.VERSIONFEST.ORG](http://WWW.VERSIONFEST.ORG) FOR MORE INFO.

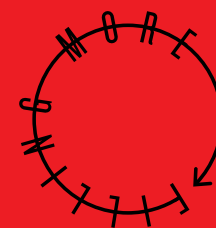
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DOCUMENT

- ☒ SERVICE
- ☐ GALLERY

- ☒ Barbara Kasten @ Galerie Kadel Willborn
- ☒ John Henderson @ Carl Kostyal London
- ☒ Dawoud Bey @ Birmingham Museum of Art
- ☒ Dawoud Bey @ MoCA North Miami
- ☒ Eric Fleischauer @ MOCF Fine Print Edition
- ☒ Terry Evans @ The Field Museum Chicago
- ☒ Laura Letinsky @ Brock University, Canada
- ☒ Michael Robinson @ Carrie Secrist Gallery
- ☒ David Hartt @ The Studio Museum in Harlem

2013

# ABOVE THE PAVEMENT

## A CITY FAIR



# JUNE 15, 2013 BRIDGEPORT

Join us from 1pm- 7pm at Maria's  
and Pleasant House Bakery

**VERSION**13  
AN URBAN OPERATING SYSTEM

The **SMALL**est Fair in the world.  
At the corner of 31st & Morgan St



*Greetings from Maria's in...*

# BRIDGEPORT

*THE COMMUNITY OF THE FUTURE*



*Maria's*



*The Community of the Future* is a not so tongue-in-cheek reference to the burgeoning cultural scene in Bridgeport. Over the past few years a number of galleries, cultural spaces, restaurants and bars have quietly opened and are creating an enticing south side neighborhood to work, live and play in. Check it out yourself. Stop by **Maria's Packaged Goods & Community Bar** at 960 W 31st Street and ask your bartender for directions and tips on where to go.

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Maria's Packaged Goods & Community Bar, 960 West 31st Street, Chicago IL 60608

PHONE: 773.890.0588 WEB: [communitybar.wordpress.com](http://communitybar.wordpress.com)

STORE: 11AM to 2AM Sun. – Fri. AND 11AM – 3AM Sat. BAR: 4PM to 2AM Sun. – Fri. AND 4PM – 3AM Sat.