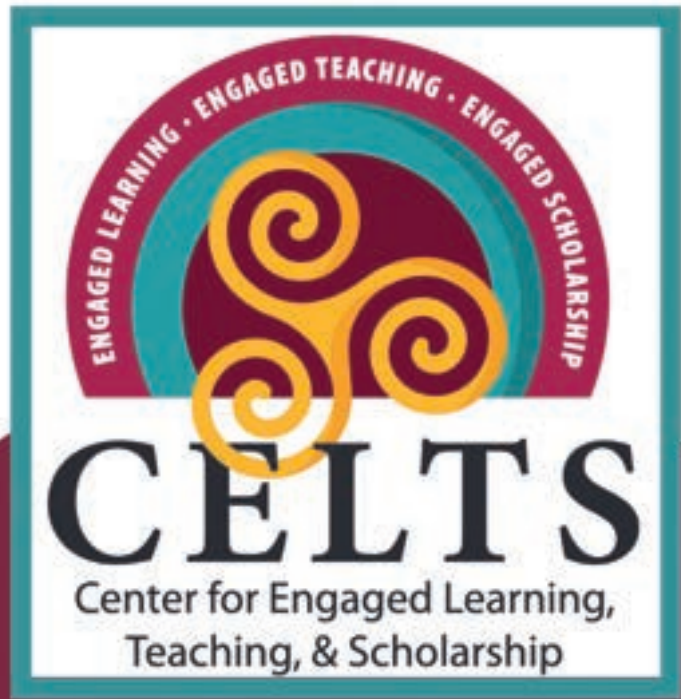


The Art Issue

# MOS AIC

The Magazine, Volume 19, 2022

A Loyola Student Social Justice Publication



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# MOSAIC

## EDITORIAL

RACHEL AMEGATCHER

KATIE ANTHONY

JANAE GONZALEZ

ANNA CATE MEIS

ENRIQUE ORTEGA

KAYLEIGH PADAR

PABLO ROSERO

CAROLINE RYAN

MANNY SERRITOS

## DESIGN

CHIDERA AJUZIE

ROSANA BAHASSAN

EMILY BURDETT | Photographer

REBECCA COOK TECUCI PALTINEANU

ADELINE DREYER

HILLARY HEDSTROM

LAUREN MANINI

AMANDA MAURER

ERIC MORAN | Social Media Manager

DASHA MUSIL

OLIVIA PRICE

CAROLINE RYAN

OMARI SALISBURY

TIANA THOMPSON

DUSTIN WIGGINS

## FACULTY ADVISOR

JESSICA BROWN

## HEADQUARTERS

LOYOLA UNIVERSITY CHICAGO  
51 E. PEARSON ST. | CHICAGO, IL 60611

## COVER DESIGN

EMILY  
BURDETT

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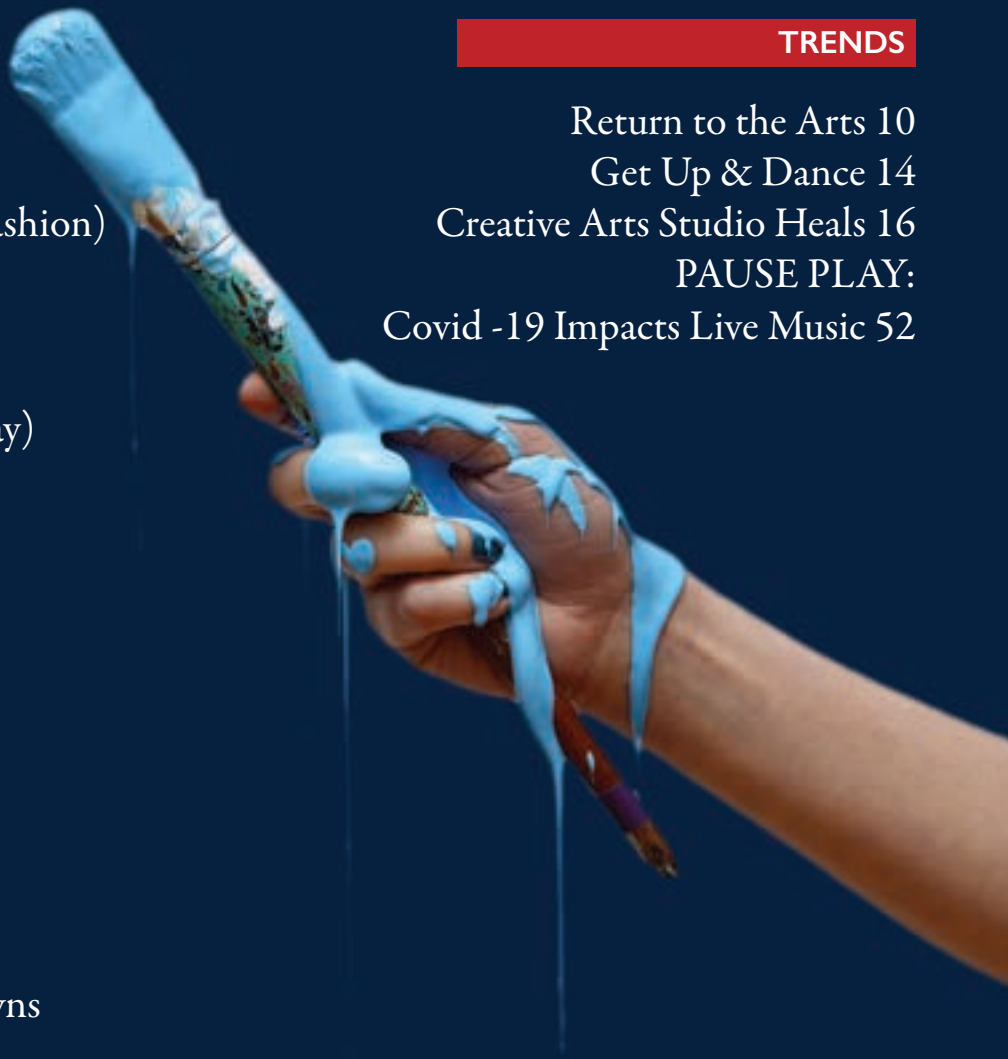
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STAFF

# MOSAIC



CHIDERA  
AJUZIE



RACHEL  
AMEGATCHER



KATIE  
ANTHONY

Loyola's School of Communication encourages students to be involved with their surrounding community and issues concerning social justice. Students research and develop story ideas, conduct interviews, take photos, design the website and hard copy editions, while striving to promote issues of social justice in Chicago.



REBECCA COOK TECUCI  
PALTINEANU



ADELINE  
DREYER



JANAE  
GONZALEZ

Students in the COMM 315 Advanced Reporting class generate stories and photos every fall for the new edition. The following spring semester, the COMM 328 Magazine Design and Production class designs the print publication. The classes offer practical training for students interested in multimedia journalism.



ERIC  
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DASHA  
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STAFF

# MOSAIC



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PABLO  
ROSERO



TIANA  
THOMPSON



DUSTIN  
WIGGINS

LETTER FROM THE EDITOR

# MOSAIC



JESSICA  
BROWN

For the last 19 years, Mosaic Magazine's mission has been to write news stories addressing social justice issues. Over time, the publication has covered a variety of topics, including immigration, race, mental health, the economy, the environment, gender, and of course, COVID-19.

In the 2022 issue, I wanted to give students a chance to creatively address issues of social justice, thus landing on ART as a theme. Though I was apprehensive at first, my research demonstrated that creativity is everywhere and, often, a useful tool for enacting change.

As for tackling this unusual motif, the students did not disappoint. Inside this issue, readers will not only find stories about art and

fashion, but also design work that captures the subject. From personal anecdotes about dance and movement to finding identity in creativity, readers of Mosaic will discover that art provides a way for people to express themselves freely and bring communities together.

This issue also marks a return to the printed magazine, since the pandemic forced us to move completely online for both virtual learning and volumes 17 and 18.

Lastly, I want to thank all of the advertisers who have supported this issue. Without them, we would not be able to deliver the printed work these pages deserve.

I hope the stories and artwork in this issue spark something creative in you. Enjoy.

*Jessica Brown*  
Faculty advisor

# TAKE ANOTHER LOOK

PHOTO: ZACK MILLER

Students must show  
more interest in LUMA



**L**oyola's Water Tower Campus is situated in the center of the city with art, shopping and restaurants around every corner. First-year students step onto the downtown campus excited to explore the bustling city, but too many of them seem to forget there's a museum right in front of their eyes.

The Loyola University Museum of Art (LUMA) is located at 820 N. Michigan Ave., and displays different types of art "that illuminates the experiences of humanity and the spirit through connection, engagement, and reflection," according to its website. The museum displays Loyola's permanent collections, like the Martin D'Arcy, S.J. Baroque collection and rotating exhibits from students and local artists.

The museum is just blocks away from the city's Museum of Contemporary Art and a short ride from the Art Institute of Chicago on public transit, but for some reason few students think to pay the spot a visit.

The museum's busiest time of year is during its yearly Creche exhibit around the holidays, which brought in 888 visitors from Nov. 30, 2019 to Jan. 5, 2020, according to data from the university. Loyola's undergraduate population alone is over 16,000 — and it's possible many of the visitors weren't students.

In 2019, the university made the decision to restructure how the museum operated — turning it into a space primarily used for private events. The move was made after reporting it lost Loyola nearly \$1 million per year, *The Phoenix* reported.

The reason behind that loss? Not enough students were utilizing the space, Loyola CEO Wayne Madgziarz told *The Phoenix*.

The only way to push the university to display more local artists is to show officials that students are interested. As Loyola students, we're privileged to have a centrally-located museum with the capacity to display an array of art on our campus.

If we don't utilize it, we're taking away the opportunity for local artists to have their work displayed there.

In order to make that change, students must show the university interest in the museum. If you have a local artist you really love, suggest displaying their work in the museum to university officials. When there is art on display, grab a group of friends and head to LUMA — exhibits like the Creche collection are free, making it accessible to all.

We know Instagram pictures at the Art Institute look cool, but next time you're in the mood to peruse around a museum, consider staying local.



# Return of the arts

Fine arts students return to studios as in-person classes rebound



BY PABLO ROSERO

**H**idden behind the L tracks near Loyola's Lake Shore campus, the Ralph Arnold Gallery was virtual for over a year due to COVID-19, but its in-person return signifies something even more important coming back — the university's fine arts students.

The Ralph Arnold Gallery not only offers exhibit space for student work, but holds classes there as well.

Lisa Armstrong, the co-director of the Ralph Arnold Gallery, began her career at Loyola in 2019. In her second semester at the university, the pandemic struck and left her, like every other professor around the country, in a transition phase.

"Well it was very unexpected," said Armstrong, a visual communications professor. "So, it was my second semester at Loyola when we had to shift to remote learning. Since I teach in visual communication, another way of saying that is graphic design, a lot of what we do in those classes are screen-based, so it seemed like things would translate relatively well and some things did."

Outside of visual communication, there are courses that are not screen-based. Classes such as dance, ceramics, sculpture, and even music classes need studios and resources that not all students have at home.

This transition left the fine arts department scrambling, but they did not shy away from helping their students and finding new ways to adapt to the times.

"When it comes to ceramics and sculpture, you wouldn't be able to go into the studio or learn how to throw on a wheel,"

Armstrong said. "A lot of my colleagues ended up coming up with some creative solutions for getting materials to the students at their homes, working with different materials than they normally would."

The department of fine arts went as far as to offer materials and resources to send to students that needed it to perform and maximize their in-class performance over Zoom. Students like Oliva Bran felt massive support from the university.

"The dance program was really helpful," said Bran, a sophomore

major at Loyola. "They were really good about reaching out and asking what they could do to help and make the experience enjoyable and get a lot out of it even though we were at home by offering to ship us pieces of Marley for us to dance on and coming up with creative ideas for us to take class online while still getting a lot out of it."

Despite everything the department could, there was still a disconnect felt by both professors and students. Even with the return to campus, students like Bran, whose first year was spent at home in Memphis, Tenn., believe the school is putting unnecessary pressure on students going through a second first-year.

"It's been kind of difficult, especially because I think, as expected to be a sophomore, they kind of expect you to already know what's happening," Bran said. "I haven't been on campus, so I'm having to have a second freshman year in a way trying to figure out where things are, how in-person works, and still trying to meet people because I didn't get to really meet anyone online."

Even students like Gabriella Auth, a Class of 2021 visual communications graduate from Loyola's fine arts program, felt disconnected online.

"Being online senior year was very difficult because I have trouble focusing if I'm not in a classroom," Auth said. "I also enjoyed the social part of in-person school."

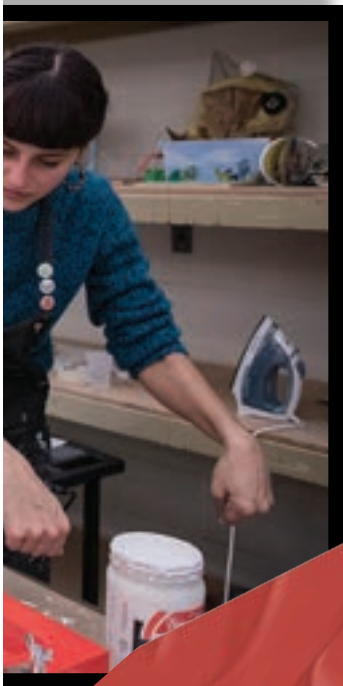
Those problems focusing led to a desire to return to in-person classrooms with more concrete time periods, deadlines, and an overall 'normal' educational experience.

"I think having been in synchronized classes would have helped," Auth said. "It was nice to have a set schedule that kept me on task."

Even though the pandemic remains part of everyday life Armstrong saw a silver lining for students.

"I do feel like doing remote learning really forced a lot of students to have to manage their own time and be more organized and meet deadlines and not have somebody every week, in-person telling you that this thing is due," Armstrong said.

Armstrong and Bran are both in a similar transition period within the fine arts program of seeing what works for both professors and students respectively, whether classes are in person or virtual. The department is looking to strengthen itself and make the most of the Ralph Arnold Gallery and build a sense of community.



After being online for her second year, Lisa Armstrong (far left) has taken advantage of being in-person once again. The Loyola student led a tote screen printing lesson at the FNARFEST 2020 (left). PHOTOS COURTESY LISA ARMSTRONG

# High Cost of Fine Arts

Studying  
the arts  
can be an  
expensive  
endeavor.  
Let's take  
a look.

**\$38,965**

The average tuition cost to study at the Art Institute of Chicago, according to Campus Explorer.

**\$27,154**

The average tuition cost to study arts at Loyola University Chicago, according to the Office of the Bursar.

**\$70-200**

The average cost of supplies for a student, according to The Red and Black,

**80%**

The percentage of fine arts majors who receive financial aid, according to Campus Explorer.



**\$27,480**

The average salary for people who graduate from Loyola University Chicago with a fine arts degree, according to College Factual.

**\$27,000**

The median salary for people who graduate from college with a fine arts degree, according to College Factual.

**90%**

The percentage of students with fine arts degrees who stop working in the field after two years, according to Artist Report Back.

**10%**

The percentage of artists (20,000 out of 2 mil.) whose primary income comes from working in the field, according to Data USA.

**Want to cut down on the cost of being a fine arts major?**

**Here are some tips:**

1. Sign up for student discounts at your local art supply stores.
2. Share materials and the cost of them with classmates.
3. Anything can be art. Try not to toss things as they may have use for later work.
4. Reach out to alum who might be willing to share the supplies they no longer use.
5. Use social media to build an artist community.

*For more tips visit [theredandblack.com](http://theredandblack.com)*

# GET UP

## Therapeutic movements help people

BY RACHEL AMEGATCHER

Someone lays down on a couch with their arms crossed like a mummy. Another person with glasses sits crossed-legged behind a notepad. While that Freudian image has inspired the pens of many cartoonists, we have begun to move past these stereotypes. People's perceptions of therapy are no longer weighed down by outdated imagery.

But how would those perceptions shift if there was dancing involved?

People hear the word "dance" and think of parties with loud music and flashing lights, or a production of the ballet, *Swan Lake*. But dance therapy is less about dance and more about reading. Our bodies hold more than just breath. They hold trauma and stress and memories, all of which dance therapy tries to understand.

"Whatever you think the image of dance therapy is, I'm sure it's the opposite," Erica Hornthal, CEO of Chicago Dance Therapy, said with a laugh.

Movements are used to take us back to simple expressions that have the power to wire our brains and change the way we think and behave. The use of movement for healing can be traced far beyond the forming of The American Dance Therapy Association in the United States in 1966. But from that moment on, dance therapy has been receiving more recognition and research for its interventions in both mental and medical health.

In a room at Norwood Crossing, an assisted living facility in the Norwood

Park neighborhood, soft music from the 30s and 40s plays. Flowing amidst the notes is a memory. A woman gets up from her seat and starts moving around, a contrasting image from her usual distress. She begins to tell a story, contrary to her wonted silence. A story of her and her husband dancing back in the day at the Aragon ballroom. The unexpected openness brings up stories from other people, stories about dances and high school hallways.

"It was a really poignant moment," said Gail Gogliotti, a movement therapist at Urban Wellness in Chicago's Edison Park neighborhood who worked with residents at Norwood Crossing.

Her group session that day was for older patients with dementia. While seated in a circle facing each other, Gogliotti led them in movement designed to promote safety, wellbeing and expression. Moments like that didn't happen all the time, but when they did, Gogliotti found them "exceptionally fulfilling."

According to the Alzheimer's Association, one in nine people age 65 and older have Alzheimer's dementia. Alzheimer's is the most common type of dementia, and it leads to a stark decline in cognitive abilities, including memory and communication.

Dance movement therapy helps people grow in the midst of mental decline.

"There's a progression in their ability to recognize this is a safe place or that I'm the woman who comes in with the music and does all that weird stuff," Gogliotti said.



# & DANCE

of all ages with their mental and physical health

Erica Hornthal has worked extensively with patients with dementia.

“Yes they are declining in some aspects but they’re so wise,” Hornthal said fondly.

Her office space at Chicago Dance Therapy in Chicago’s North Shore is a mix of grays and blues.

It’s gentle — gentle music, gentle lighting, gentle people. There is no clipboard; there are no notes at all. For Hornthal, the body is the notepad while the movements are the pen. Primitive movements that take us back to the early developmental years of our lives. This type of movement stimulates cognitive functioning, especially for older patients.

“Are they suddenly able to have really deep conversations and read difficult books? No,” Hornthal said. “But someone who was nonverbal could actually say a word. Somebody who didn’t make eye contact can look me in the eye and hold my hand.”

This is a lot of what dance therapy is. Little moments. Expressing an emotion you had not expressed in a long time. Remembering an experience you thought you’d forgotten. Realizing that you have access and control over your body. Wondering whether being uncomfortable with vertical movements — stretching your hands up and touching your toes — may be tied to troubles with self-esteem, as has been reported by professionals.

The therapy is not just for older patients with dementia. Anyone with anything ranging from anxiety to trauma to schizophrenia can take something away from the sessions.

Sondra Malling is a therapist at InTouch & Motion in Chicago’s Irving Park neighborhood who works extensively with the deaf community. Similar to the dementia patients, the focus is on communication, and on how body language is not limiting, but rather full of expression and insight.

Perhaps different is how the space can be set up.

“We have things like scarves, stretch bands, you remember those parachutes in grade school? We have one of those,” Malling said. “It really brings out the inner child.” Admittedly it takes away a bit of the awkwardness of all being stuck in a room together when there are balls to toss at each other. Sessions can be fun like that, mimicking kids on a playground.

“I’ve worked with folks with everything from gunshot wounds to the head and atrocious sexual assaults to being a refugee,” Malling said. “I’m continually honored to see people who’ve been through terrible things say, ‘I want to heal.’”

There is something about people’s willingness to take these classes that touches Malling. She recalls working with people with severe cases of schizophrenia who, because they were already experiencing the world differently, jumped into immersing themselves into dance.

Like dropping a stone in water — creating ripples — dance movement therapy touches more than just the patients. “I just love my job so much,” Malling said. “It is an absolute honor and privilege to walk alongside someone in their healing.”



Therapist Gail Gogliotti (right) demonstrates dance movement therapy at Urban Wellness with clinician Kyle Tanner. PHOTO BY NICK FRENCH



**studio offers a  
variety of artistic  
outlets for those  
in need of help**

# creativity can be used as a coping mechanism

BY ENRIQUE ORTEGA

**M**ental health is something many people struggle with daily, especially during a pandemic with people stuck at home. Some people found it hard to find an outlet to help with mental health issues. Art therapy has been a way to help many alleviate stress and anxiety, and any other problems one may be facing.

Adler University in Chicago has a master's program for art therapy that prepares students to use the creative process to help individuals' physical, mental, and emotional health.

"Art therapy is a discipline of clinical counseling that utilizes the visual arts as the modality for therapy," said art therapist and professor at Adler University Elizabeth Fotopoulos, "It is meant to help individuals with all or really any mental health related stressors, concerns or experiences."

Fotopoulos said art therapy has been around for many decades, starting in the 1940s primarily in psychiatric hospitals. It has been gaining traction ever since and there is an upward movement of people engaging in art therapy.

"Many people are drawn to art therapy because of its ability to be nonverbal and it can be a great outlet for anyone, young or old, and especially helpful for those who find traditional talk therapy to be unhelpful," Fotopoulos said.

Art Therapy Studio Chicago, Ltd is an art therapy studio in Wicker Park that offers counseling to individuals, couples, and families using the creative process. One of the art therapists at the studio Joselyn Arana said she has noticed since the start of the pandemic more people have been looking for art therapy services.

"There's a high need for mental health services and counselors,

therapists, social workers," Arana said, "It skyrocketed since the pandemic started because it really changed the lives of a lot of people."

Arana works with kids, with the oldest being teenagers, and feels the biggest reward is when they overcome the hesitation of the therapy session.

"When I have those kids who were hesitant in the beginning and then they turn out that they absolutely love doing this and they look forward to coming and they leave with their self-esteem through the roof, that's the coolest thing to see, their progress" Arana said, "They think of themselves as an artist."

Arana said that before the pandemic, the studio had about five people a month looking for services. Since the start of the pandemic, they have had about five people a day needing services, and they even needed to have a wait list because there are only three therapists at the studio.

The studio also worked with Telehealth, which distributes health-related services through electronic and telecommunication technologies. During the pandemic, the studio was closed, but they were able to continue working remotely through Zoom and still provide services to people.

With the pandemic still ongoing, art therapy is available to try out for anyone who feels that they could benefit from the service. Art Therapy Studio Chicago is one of many studios to get involved in the Chicago area and could just be the help someone may need during these times.

"The wonderful thing about our therapy is you can do art in various forms," Arana said, "Using your imagination, being creative, there are so many ways you can engage in art therapy."

Participants in therapy have access to several resources designed to improve their mental health,  
PHOTO BY ART THERAPY  
STUDIO, LTD

# covid-19 creatives

With great time comes great creativity.

BY ANNA CATE MEIS

**T**he isolation brought about by the COVID-19 pandemic was suffocating. While some spent their extra time working to distraction, others found isolation was just what they needed to discover new passions.

A WeTransfer survey of 35,000 creative individuals revealed 45% of people experienced a boost in their creative imagination during the pandemic, while 46% of people reflected on what they really want from their lives.

Jessica Bergman, Leah Gardner and Annie Stolz are three Chicagoland women who turned to art in their quarantine, illustrating the value of creativity and connection in a world experiencing great loss.

## JESSICA BERGMAN

Jessica Bergmann, a resin artist who worked as an administrator at a law firm up until the pandemic hit, said she needed to find a way to fill the creative side of her brain when she wasn't stuck in her home office.

"I studied fashion design, and I was a BFA student," Bergmann said, "so I have always been inclined towards art and I have always been really obsessed with home décor and design as well. So, I just started letting that creative outlet go."



Acrylic pieces with beaded embellishments, such as these letters are part of Bergmann's jewelry. PHOTOS BY ANNA CATE MEIS



Clay arches and small metal earrings make up earrings such as these that can be found on Bergmann's Etsy shop.

The background that warmly enveloped Bergmann's head over Zoom was a sunset photo she had taken on a recent trip. "I started making coasters and a lot of them were inspired by water and aerial views of water, and just trying to find photos that I had taken in the past to recreate them as art," she said.

Bergmann began by giving her handmade earrings, coasters and keychains away as gifts. It wasn't until her husband encouraged her to open an Etsy shop that she considered profiting from her newfound creativity.

"Around December, I was waiting for my husband to finish up getting his haircut and I walked into this place called Chicago

Makers Pop Up Shop,” Bergmann said. “I walked in just to see them and see what the store was all about when the woman running it had complemented my earrings.”

In a collaboration that would blossom into a community both on and offline, Bergmann became empowered by the women she met while developing her new skill and selling her work at the pandemic-born pop up.

## LEAH GARDNER

Leah Gardner, a young oil painter who studied journalism, found her desire for a new skill after being laid off from her job at a hotel management company.

Exhausted of the corporate work environment and hungry for a more colorful daily schedule, Gardner decided after brief reflection, “I am going to be a painter.”

With an Instagram following of more than 42,000 people and her first real studio coming to life, Gardner has found creative success, but she had her doubts.

Story continues page 20



(Above) A jam container spreads a shadow across Gardner’s canvas for this complementary color schemed painting.



Anna Cate Meis

Gardner includes tarot cards, fruits, tea, and flowers for this dreamy painting of her desktop.

Continued from page 19

“I didn’t consistently start – I wouldn’t say not enjoying my paintings but being okay with my paintings -until very recently. And even now, I still have so much to learn,” the young painter remarked over Zoom.

Gardner has some advice for others who are considering taking up painting.

“Just sit down and start painting,” she said. “You will benefit so much more from just painting something that you’re not necessarily inspired by and doesn’t seem that cool then you will be by waiting for the perfect moment to paint. Just paint.”

Gardner, who has found passion in her contemporary oil painting, has had a different creative journey to Annie Stolz, a ceramic artist who left her job in the special education department of an arts high school in April to fully pursue her craft.

## ANNIE STOLZ

ADHD and a reading comprehension disorder made school challenging for Stolz, but her mind thrives on colorful ceramic creation.

“I’m still getting to know this Annie and I can’t believe she’s doing all this!” Stolz wrote in an email. “Sometimes I feel like a super quiet, low-key superwoman!”

Stolz has been equally comforted and challenged by the rapid growth of her small business, Rise and Shine Ceramics.

“Once I left my job, everything lined up so smoothly and I



A new home for her cactus, this abstract take on a flower pot combines gardening and a love for color.



A flowered mug and matching plate in orange, blue, and white glazes displays Stolz’s growing talent in ceramics.

have to acknowledge how lucky I feel for that,” Stolz wrote. “I believe timing is everything in every part of life. That’s why you have to listen to the signs around you.”

As a result of their quarantine creative ventures, all three women have gained a new form of self-expression and a family of fellow female makers.

When speaking about the bravery that comes with embarking on a creative journey, Stolz wrote: “It can be terrifying or even lonely, which is why it’s also so beneficial to create a community around yourself, so you have people to lean on, talk to and bounce ideas off of.”

She added, “My rule when things get rough is to pour kindness over people and to do breath work!”

Stolz, Bergmann and Gardner all hope the trust they have found in themselves to pursue their creative dreams can inspire other female-makers to do the same.

“If you like what your doing, you will have an audience,” Bergmann said with a smile. “It may not be as fast as you want it to be, it may not be everyone that you thought it may be, but you just have to keep at it, and don’t give up.”

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CHICAGO

COMMUNICATION

LOYOLA

## NEVER STOP LEARNING

Congratulations to our journalism students on the newest issue of Mosaic.  
Their commitment to lead, to serve, and to live extraordinary lives inspires us all.



*Preparing people to lead extraordinary lives*

Sarah Wilson (opposite page), a recent graduate of the School of the Art Institute of Chicago, displays her art at Sunday's on State.



# Drawn to work

Recent grad figures out how to launch a career during a pandemic

STORY & PHOTOS BY KATIE ANTHONY

In March 2020, universities shut their doors as the COVID-19 pandemic began to surge across the U.S. As classes moved online, students on the cusp of graduation faced a problem outside of Zoom school: an unprecedented job market.

That was especially true for fine arts students — one of them being 23-year-old Sarah Wilson. The Los Angeles native's college career was upended just months away from graduation. Her final exhibit was canceled, and she said it felt like she was thrown into the real-world without ever feeling closure with her education.

"We all didn't know what to do, we were kind of like 'alright this is it, you ended class today and you're never going back, wait for this email and you'll graduate,'" Wilson said. "And I think that was kind of a surreal experience because it's like, 'well now am I supposed to get a job, I never get to see those teachers again, like what am I supposed to do?'"

In January 2020, non-performing artists had an unemployment rate of 2.7%, according to the RAND Corporation. By May 2020 it was up to 14.5%.

Wilson said securing a job directly after graduation that would cover her living costs just wasn't feasible — instead, she turned to bussing tables during the week and attending art fairs on weekends.

Sundays on State, an art fest in downtown Chicago put on by the Chicago Loop Alliance on select Sundays over the summer, was the first fest where Wilson secured a spot as a weekly artist.

"I did start to do a lot of my art work more on my own time, which allowed me to venture out into new business opportunities like Sundays on State," Wilson said.

In figuring out how to operate as an artist during a pandemic, Wilson said she was able to put some of the tools she learned in art school to use by creating an online art gallery when in-person museums weren't safe.

Wilson put out a call for art on her social media platforms, where she said she was able to connect with artists from around the country — including classmates from the Art Institute and people from her home state of California — to participate in the project, which she called "Raining Chaos."

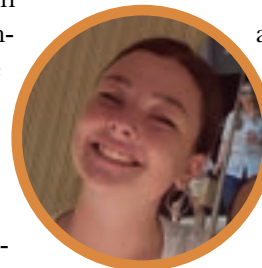
"There was so much going on politically, and people getting sick and the idea of being alone," Wilson said. "There were so many different things going on and people were making art during it, so I wanted to share that in an online platform."

Wilson said COVID-19 wasn't an inspiration for her art in itself — but instead she used it to reflect on her childhood, a time when she couldn't imagine a pandemic impacting her life in the way it did.

"I don't think the pandemic itself was a subject or concept that I focused on," Wilson said. "But I definitely thought about when I was a kid and when I couldn't even imagine a world like this, or being on my own for Christmas or holidays and not being around family because of an illness that's going around."

As she continues to venture into her career as an artist, Wilson said she's seen people become more appreciative of physical art after being stuck behind computer screens for a long time.

"Since we were locked down for so long, I think we got used to seeing things online," Wilson said. "When you're back out in the city and you see murals or you see galleries that are opening with artists you recognize that you saw from Instagram, I think it becomes something we started to appreciate more because we didn't have as much access to it during the pandemic"



WILSON



# COVID: 3 years of ups and downs

BY REBECCA COOK TECUCI-PALTINEANU

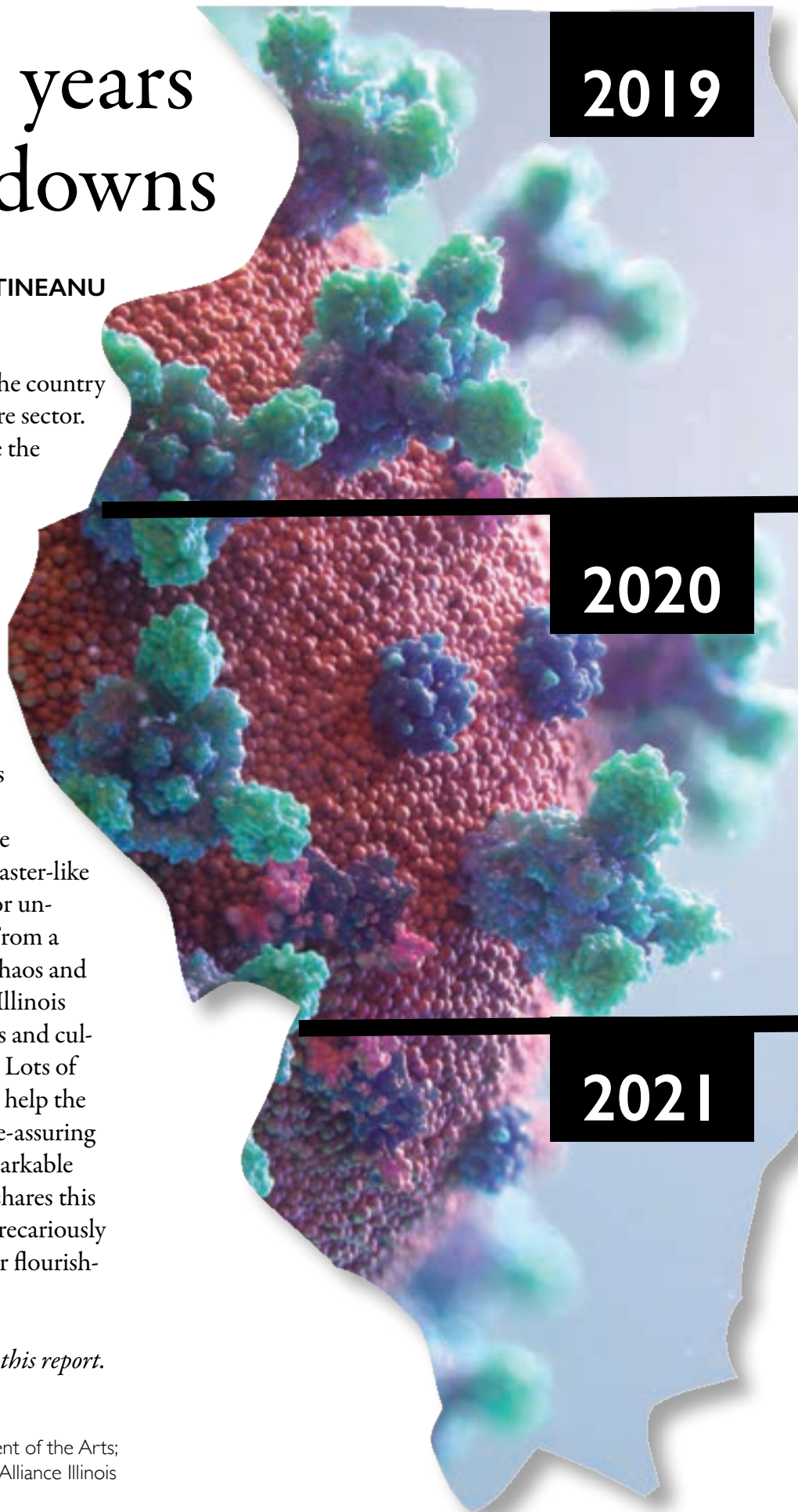
The state of Illinois is ranked 5th in the country for having an industrious arts and culture sector. This, however, was back in 2019. Before the Coronavirus hit the world by storm in 2020. As such, the arts in Illinois have suffered, like many of the other subdivisions of Illinois' economy. This begs the question... What is the condition of the arts landscape now? What is the Illinois arts sector worth in 2022?

While we do not have a conclusive answer as of yet because 2022 has freshly begun, we can argue that the arts have a promising future in Illinois.

On the right, you can see in a timeline fashion statistics that reveal the rollercoaster-like trajectory that the arts and culture sector undertook for a set period of three years. From a blooming business in 2019, it fell into chaos and devastation in 2020. It is apparent that Illinois was determined in 2021 to push the arts and culture sector to its previous glorious state. Lots of schemes and initiatives are underway to help the arts prosper once again. This is a most re-assuring feat! The arts are a most joyous and remarkable community, and it is clear how Illinois shares this sentiment. So while the arts limbo-ed precariously in 2021, we hope that in 2022 the sector flourishes like never before!

*Katie Anthony contributed to this report.*

SOURCES: City of Chicago; National Endowment of the Arts; Arts Alliance Illinois



**5TH**

The number Illinois is ranked in art and cultural production jobs in the United States.

**\$29.7 MIL.**

The amount of money the arts and cultural industry contributed to the state's economy.

**216,722**

The number of arts and cultural production jobs in Chicago, out of the 6.2 million in the state.

**\$73,633**

The average salary for arts and cultural production jobs in the state.

**104,618**

The number of people in the arts and cultural industry who became unemployed during the pandemic.

**\$363,550**

The average loss of revenue for a single business in the "arts" operational category.

**96%**

The percentage of art-based organizations that had to cancel events due to Covid-19.

**\$150 BIL.**

The estimated loss of goods and services in the arts and culture industry.

**\$100,00 MIL.**

The amount of money Illinois received in relief funds to support arts in Chicago.

**60%**

The percentage of Individual Artists Program grantees who are Black, Indigenous, and people of color.

**20%**

The percentage loss of revenue by BIPOC organizations above their predominantly white counterparts.

**\$26 MIL.**

The amount of money Chicago announced it will use for new arts and culture investments in 2022.



# 'Sining' & Culture



Jaden Perez poses for his clothing apparel's photo shoot sporting his brand's crow hat.  
PHOTO COURTESY OF JADEN PEREZ



# Filipino culture defined a student's art and fashion brand

BY PABLO ROSERO

In a small island in the Pacific Ocean, the word Sining means art, but for Loyola senior Jaden Perez, the word and the culture surrounding it are a major part of his Filipino-based fashion company.

During the COVID-19 pandemic, Jaden Perez created the brand Sining alongside his older brother Jesse Perez. The two had a goal of putting together their artwork while also showcasing their Filipino culture.

Jaden, a visual communications student at Loyola, has worked in graphic design since he was in high school in Orland Park, a southwestern Chicago suburb. However, his involvement with art started at home, thanks in large part to his parents.

“My mom is an architect. My dad would design and draw and write as well, so I grew up in an environment where art is appreciated,” Jaden said. “I learned to try to implement creative and fine design in everyday aspect.”

He was first introduced to graphic design in high school where he used Adobe Suite, a discontinued Adobe graphic design, video editing and web development program. While at Loyola, he's learned how to use programs to create animation, improved graphic design, and UI/UX design.

For his brand, the most important aspect isn't the art itself, but the connection between art and his Filipino culture.

“Sining in the national dialect of the Philippines means art, and it was a really huge focus of the design brand itself,” Jaden, a second-generation Filipino American, said. “Art in itself is not designer clothing but to put that in with it creates a whole new community of design.”

Sining varies between each island within the country. Mainly, the country's

“For me, fashion is all about expressing yourself in any which way you want to and for me that was expressing my own ideas, and my own kind of aesthetics about design through my culture,”

— Jaden Perez

art is focused on folk architecture, maritime transport, famous sculpture, and weaving among other distinct forms.

Filipino artists such as Fernando Amorsolo, Juan Luna, Carlos Francisco, and Guillermo Tolentino paved the way for future generations of artists from the Philippines. The use of this culture in Jaden's art ties into what he is attempting to express when he creates his clothing.

“For me, fashion is all about expressing yourself in any which way you want to and for me that was expressing my own ideas and my own kind of aesthetics about design through my culture,” Jaden said.

Loyola University of Chicago visual communications professor Lisa Armstrong sees art and culture as being universally connected.

“Culture is kind of inherent in art,” Armstrong said. “Art is kind of like an artifact of culture or multiple cultures, so I think they're inextricably linked. I think when an artist has a really firm understanding of where they come from and how their culture affects how they view the world and how they make work it just can deepen their ability to communicate their ideas, it can deepen other people's understanding of their culture.”

While at Loyola this idea has personified for Jaden through Kapwa, the school's Filipino-American student organization. The group places a big emphasis on performance art tied to the country,

according to the club's Co-President and Loyola senior Patricia Valbuena.

“In Kapwa, we incorporate art in different ways,” Valbuena, a native of the Philippines, said. “We have two branches that focus on dance. The first branch is Cultural. The second branch is Modern.”

Valbuena feels as though the role of art in the country is vital and believes it should be shared.

“The role of art in the Philippines is significant since it captures the unique traditions and cultures that could be shared with other countries,” Valbuena said. “Traditional art such as folk architecture, maritime transport, and textiles in the Philippines continues to influence and impact modern art and Filipinos in the present day. Filipinos are known to be resourceful, have a strong work ethic, and have a collective pride, and these qualities are impeded and demonstrated through traditional and non-traditional arts.”

Tying into his own view of the importance of his culture for his art, the overarching goal for Perez is to diversify past using his own Filipino art styles and becoming a large art community for local designers and artists where they can display their artworks.

“I think art has its significance everywhere,” Jaden said. “In terms of why I wanted to do design and how it got me here, being able to express yourself creatively in different aspects in day-to-day life is super important to me.”

# IDENTITY

*Finding*





Avante Love (left) sporting an outfit that he feels encapsulates his style on a day he felt like being simple, stylish and feminine. (PHOTOS PROVIDED)

through

# FASHION

BY CAROLINE RYAN

**W**hen Jenni Balliu sits on the train alone, dressed in revealing, loud and clashing fabrics with bright green hair, she can feel the judging eyes glide down every inch of her body. Intimidating as it is, Balliu sits, head held high, charged by the gazes that follow her with the knowledge that her look sets her apart from those who stare.

Jenni Balliu (left) often collaborates with her photographer and artist friends, who always finds a way for her bold style to stand out. (PHOTOS PROVIDED)

Story continues page 30

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Continued from page 29

“I like to provoke people with how I dress... I’m terrified, but I do it because I like to challenge myself and what I’m comfortable with,” said Balliu, a 21-year-old fashion photographer and senior at University of Illinois Chicago. She likes to play with androgyny and gender norms, using fashion to express parts of herself that she often questions.

Cognitive psychologist Carolyn Mair in her book, *The Psychology of Fashion*, describes the impact clothing can have on psychological processes such as body image, behavior and self-identity: “Identity is considered to develop from infancy throughout the lifespan as a result of factors regarded as possessions. Clothing is part of our identity and fashion provides an obvious means for presenting the self in the most favorable way.”

To Balliu, self-expression through the art of fashion can be simultaneously obvious and revealing, as well as masking and performative. Fashion helps Balliu and many others understand who they can be in the world. She uses the art form to bring forth a version of herself that gives her the confidence to walk through life with pride and power, compensating for a time in her life where she felt she didn’t belong in her own skin.

Growing up, Balliu struggled to feel worthy of her womanhood. She hated being feminine. It made her feel vulnerable, so she hid behind clothes that masked who she longed to be.

With time, she has embraced her femininity and let it influence how she presents herself to the world. “I really want to be someone that isn’t afraid to do what they want to do,” Balliu said. “Someone that the younger version of myself would look up to.”

The clothing Balliu wears is just the surface of a lifetime of trial and error, as well as an acceptance and celebration of who she once was, who she has become, and who she lets the world see.

For artists like Avanté Love, expressing individualism in the form of fashion can inspire, confuse and shock others.

“When people see me, sometimes it feels like they are seeing a whole new species for the first time,” said Love, a 20-year-old arts administration student at Columbia College Chicago.

He is fully aware his style sets him apart from most of the general public.

“It’s like, ‘GASP who is this person? What is this person?’” Love said. “People always try to dissect me and figure me out. ‘Guy or girl?’ It’s like they are trying to figure out a creature.”

Every day, Love gets to decide who he wants to show the world when he steps out the door. The way he expresses himself through clothing puts a target on his back and makes him feel as though he is under a spotlight.

“I love noticing that I’m being noticed,” Love said.

He is a man secure and sure in his style, fluidity and androgyny. While others may judge, he isn’t fazed. He is an artist putting on a show, walking around town like the world is his runway.

“The art form of fashion is so playful and has such amazing range,” Love said. “It’s all about imagination and expression without boundaries.”

Those who create the clothing and accessories people like Balliu and Love wear to express themselves are artists and designers like Platinum Williams.

“Fashion is self-expression art. It is art that you wear. Shoes,





hats, socks, jewelry -- it all adds to the piece you're creating," said Williams, owner and creator of Iridium 77, a high-end boutique in downtown Chicago.

"Iridium is the purest form of Platinum," Williams said. "In essences, the clothes we design are my purest thoughts, my purest items brought to life by the medium of fashion."

What Williams sells in his store is not necessarily for the average Joe. Iridium 77 is full of expensive designer items alongside his own brand. Williams himself walks around most days decked in designer clothes and accessories, but he doesn't wear it for the stares or complements.

"Ultimately, I wear these things to make myself happy," Williams said. If that happens to be \$3,000 sneakers and a blindingly iced out watch, so be it.

"It's all psychological. Fashion is a mind game," Williams said. "One of the things that makes brands different, high end or low end, is the ability to convince you that this expensive shirt is gonna make you feel a certain way about yourself."

Love can choose to wear a skirt as a male identifying individual. Balliu can choose to wear a corset and fishnets on the subway as a woman who is trying to feel comfortable in her own skin. Williams can choose to be dripping in designer items from head to toe as a man who couldn't care less how others perceive

FAR LEFT: Platinum Williams, owner of Iridium 77, brings his artistic vision to life through clothing design. RIGHT: University of Illinois senior Jenni Balliu plays with gender norms and self-expression through fashion. PHOTOS PROVIDED

him.

"Fashion to me is a really accessible way for me to display my genuine self. It is a way for me to show what I'm going through internally, externally," Love said. "The way I've learned to understand fashion has changed my life."

# BEAUTY OF



# DRAG

BY JANAÉ GONZALEZ

Alex Jenny, of Chicgo, began her career in drag began with a competition in a local bar called Berlin.

# Drag is an artform, freed by the concepts of gender and sexuality.

**W**hen you think of art, usually painting, fashion or some sort of performance comes to mind. When you think of drag, you infuse those categories together into a glittery omelet served at a drag brunch show.

Drag is art. Drag is comedy. Drag is for everyone.

For Owen Rinear, a 26-year old drag queen, drag is part of the nightlife industry that gives bars an extra slice of live performance.

“Most of the time it’s expressionism and performance,” Rinear said. “It’s definitely very rooted in the queer community, and you’re going to see a lot of ‘Mean Girls’ quotes and Top 40 music that appeals to people.”

Over the past decade, the TV show, “RuPaul’s Drag Race,” has helped open up opportunities for drag. In a 2019 NPR article, D.J. Pierce, known as Shangela, said: “Yes, we’re here, we’re queer and you better deal with it. ‘Cause we ain’t going nowhere.”

For Rinear, it all started on a Tuesday night at Roscoe’s Tavern in Chicago in 2018. Rinear entered the gay bar and their jaw touched the floor.

“I saw a drag queen on the stage, and I had never seen a drag queen in person before,” they said. “It was basically one of the most amazing things I had seen and I realized it was something that really connected with me.”

Rinear’s drag was born shortly after this experience and their performer name is now Cara Bowdit, a catch-on phrase to care-about-it.

Rinear works in Ohio where they have won over the “straight” bar bookings in their small conservative hometown. Drag is spreading across the country like common colds. People of all genders, ages and political views can come into contact with it.

Rinear believes that drag is made up of tattoo artists, makeup artists, nail technicians and theater people. All of these skills are used in drag.

“It becomes kind of its own thing when you add drag to it and just add looking and being the most fabulous you can,” they said. “I think it can really unlock a box for some people and make them a more confident person even if they try it once.”

Drag is hard. Drag is emotional. Drag is alive.

Burandy J. Wine is a 24-year old drag queen from Phoenix, Ariz., and they aspire to become a fashion icon. Burandy is pronounced “Brandy,” but for legal purposes, the “u” is just added flavor.

The young drag queen has been doing drag for about five years but would practice their makeup at 16 years old, hiding in the restroom and secretly coloring their face using their sister’s palette.

Wine, with their blazing red eye contacts and fiery, bleached hair said they have always brought a character out of themselves.

“I’ve always been a theater person, and I’ve always been on stage,” they said. “Burandy was more so my alter-ego that definitely just emerged through the fashion and through the art and through the whole aesthetic of being just an intergalactic being.”

One thing people misinterpret about drag is that every male

figure taking on different female characters wants to become a woman.

“I’m not trans, I am a non-binary person and drag is just my art expression,” Wine said. “It’s how I interpret myself, how I express myself, how I show off the creativity that is inside my mind. Art expression that anybody can do at any point in time.”

Drag has been around for ages. Men would dress as women and play the female roles because women weren’t allowed in the theater. Today in the drag scene, all genders are welcomed to participate and encouraged to be their true selves.

“Drag at first started out as only a female illusion and it was only giving the perception of a female,” Wine said. “Now, it’s a lot more artistic... It’s overall a creative mind space that just takes a person to a whole other dimension and...”

Wine paused as if they were out of words.

“Drag is just...” Another pause. “It’s universal.”

Drag is breathtaking. Drag is mysterious. Drag is universal.

Alex Jenny is a drag queen from Chicago whose drag career started after winning a competition at Berlin, a gay bar in Chicago. In 2019, Jenny was pushed onto the Berlin stage by friends and competed in a dance competition with the prize being Troye Sivan tickets. Jenny left with those concert tickets and a burning sensation to be on stage again.

“So, I threw on a wig and a pair of heels,” Jenny said in an email. “The rest is history.”

Explaining drag to people can be difficult because there is not one solid definition. Jenny described it as a fantasy where people can invite others into a world they have created for themselves. This world can be centered on fashion, makeup, performance or all three.

“Drag is about larger-than-life, self-indulgent, exaggerated self-expression,” Jenny said. “It is gender play and euphoria.”

Drag has allowed Jenny to safely explore their gender in ways that weren’t available in other areas of their life. Whether that be in college or while they were working as a therapist.

“I feel so confident when I’m on stage and have also found an incredible community of people who are all invested in caring for each other,” Jenny said.

Jenny believes that art and drag coincide with one another. Both inspire each other to be better. When art levels up, drag is there to match them and vice versa.

“Drag doesn’t get the credit it deserves for pushing art forward, and popular culture into new eras of inspiration,” Jenny said.

They added a question: “If drag isn’t art then what is?”

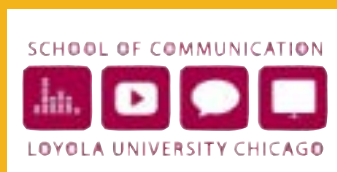
Drag is always evolving. It’s become a vital part of the entertainment world, LGBTQ community and art atmosphere. Drag queens like Rinear, Wine and Jenny believe when art and drag intertwine, people are brought together to make magical experiences for everyone involved.

“Drag is basically a whole web of fabulousness,” Wine said. “It’s continuing to grow just like the universe is growing and expanding.”

# JOURNALISM

Loyola's Multimedia Journalism Program wants to acknowledge the hard work of our journalism students, and commitment to knowledge, truth, and social justice represented in these pages. Our program exemplifies a distinctive practice, system, and philosophy of reporting with integrity coupled with using the latest technological advances to tell stories that people need to know about.

**CONGRATULATIONS TO THE MOSAIC STAFF!**



# LOYOLA

**MALIK S. HENFIELD, Ph.D.**  
**FOUNDING DEAN**



## **THE INSTITUTE FOR RACIAL JUSTICE**

### **MISSION**

We are the interdisciplinary hub for Loyola University Chicago scholars and strategic partners to build deep relationships, accelerate transformational research and education, and create collective impact toward racial justice and equity. Our work seeks to advance solutions that meet the needs of Asian, Black, Indigenous, Hispanic and Latinx people, for the benefit of us all.

### **VISION**

Rooted in Jesuit values of social justice and action, we seek to educate generations of community-informed scholars armed with the skills and networks to dismantle racist systems and replace them with inclusive, equitable ecosystems founded on hope and equal dignity for all.

Learn more about our work at [LUC.edu/irj/](https://LUC.edu/irj/)

# Cover to Cover

So many good layouts to choose from

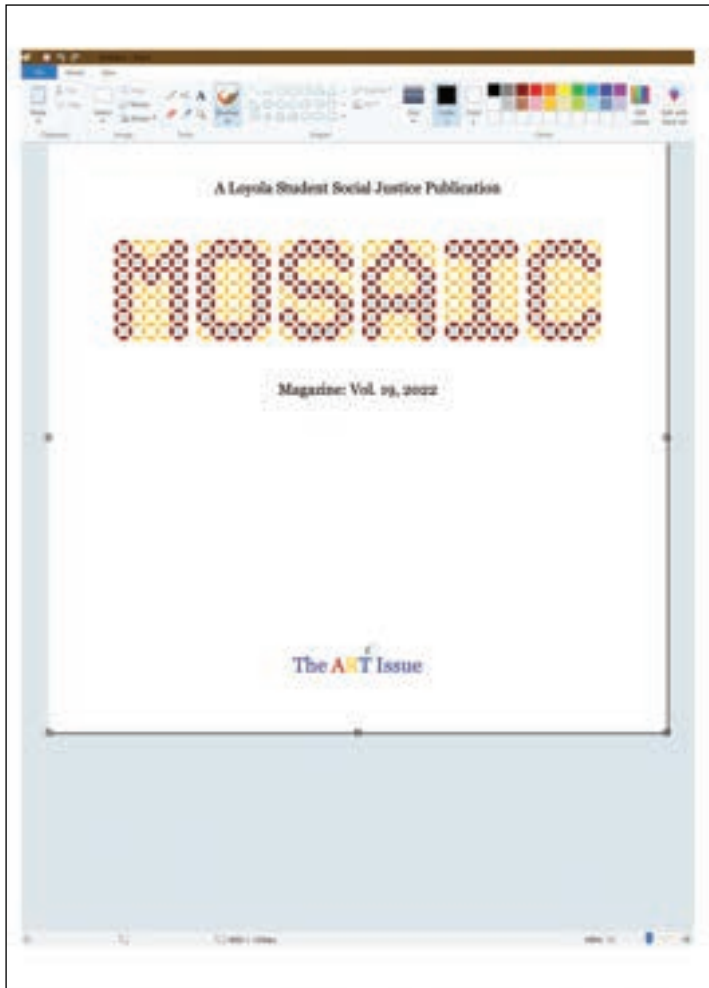
Each issue the design staff is asked to submit a cover concept for Mosaic Magazine. This year's cover design was produced by Emily Burdett. However, all of the students created strong work that could have easily made the cover. The following pages are a look at the cover ideas from the spring 328 class. The final design was chosen because it has a unique approach that is illustrative of the organic and colorful nature of the field of fine and performing arts across the spectrum. Elements of some of the cover designs appear elsewhere in the magazine.



CHIDERA  
AJUZIE



ROSANA  
BAHASSAN



ADELINE  
DREYER

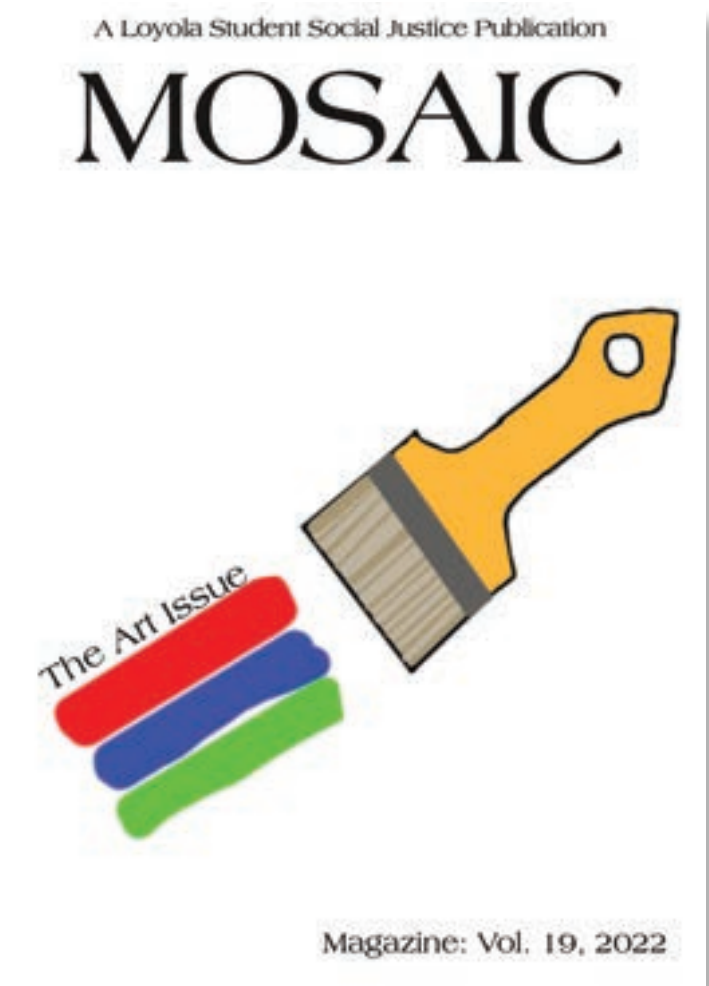


LAUREN  
MANINI



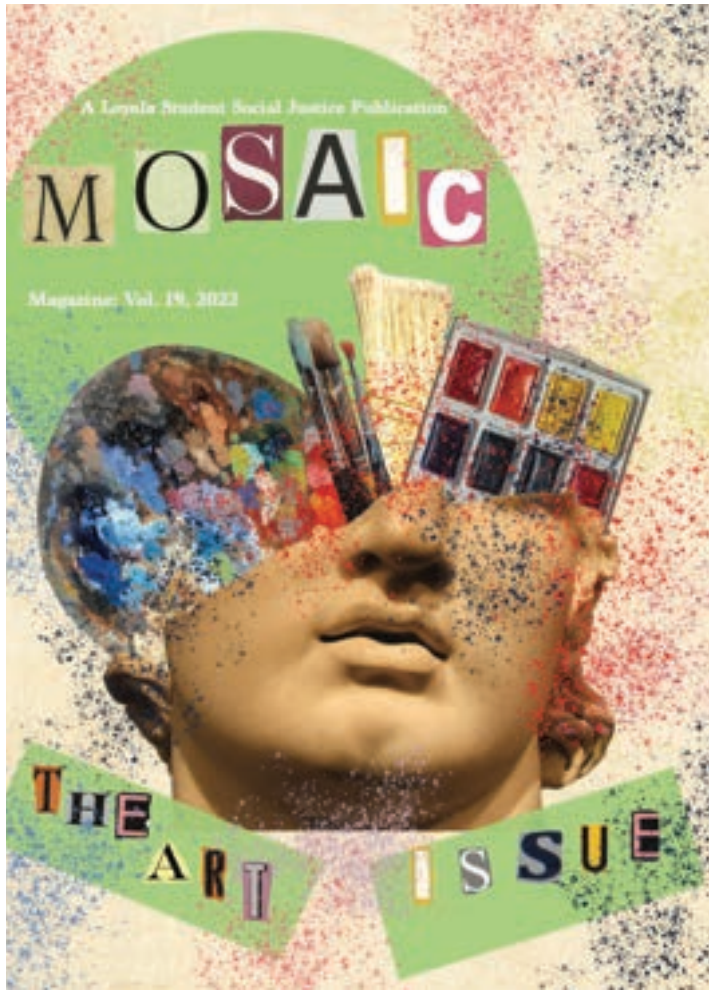


AMANDA MAURER

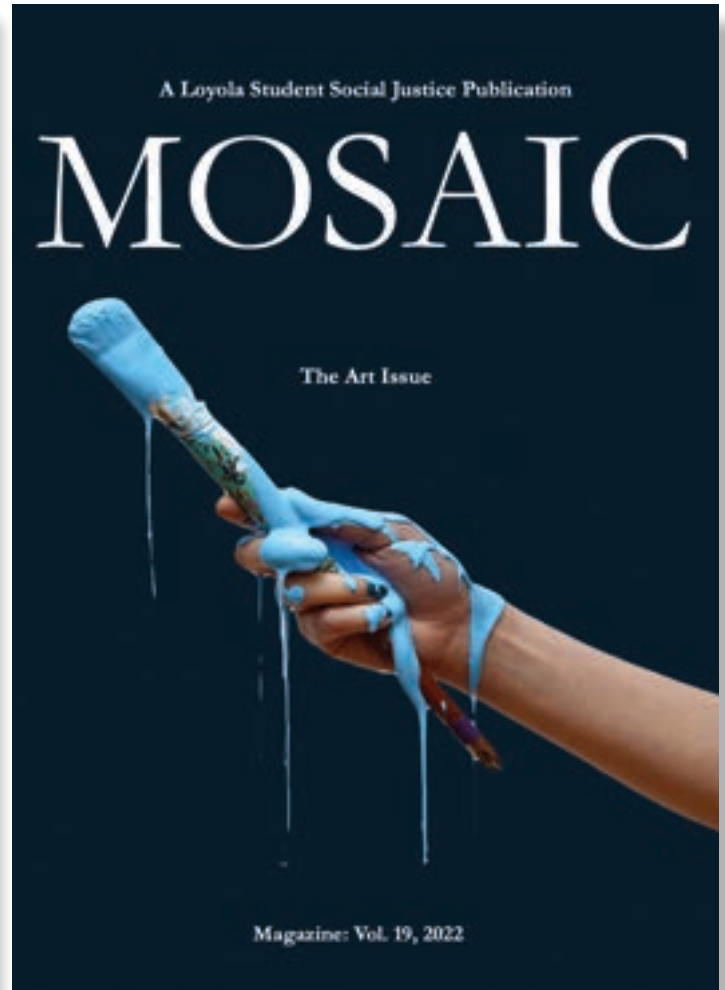


ERIC MORAN





DASHA  
MUSIL

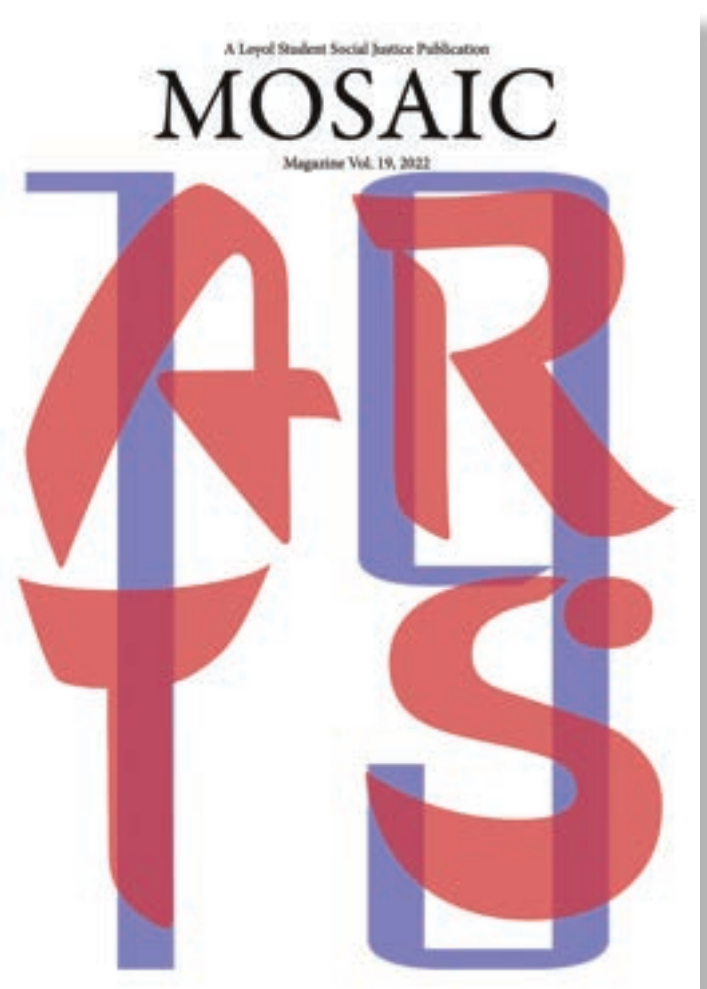


REBECCA COOK  
TECUCI PALTINEANU

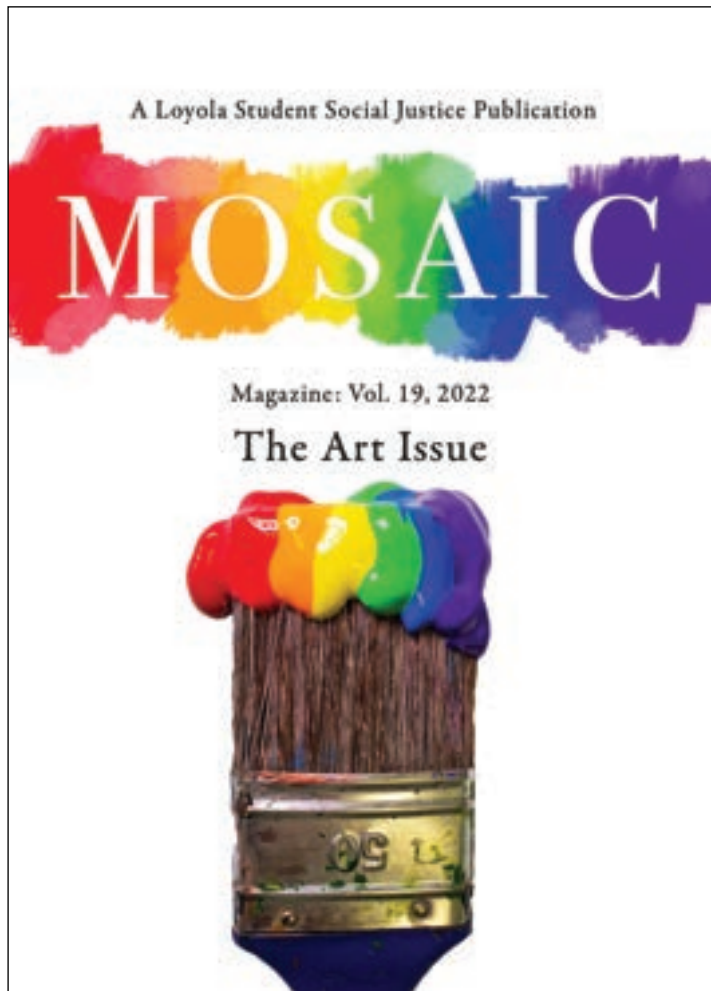




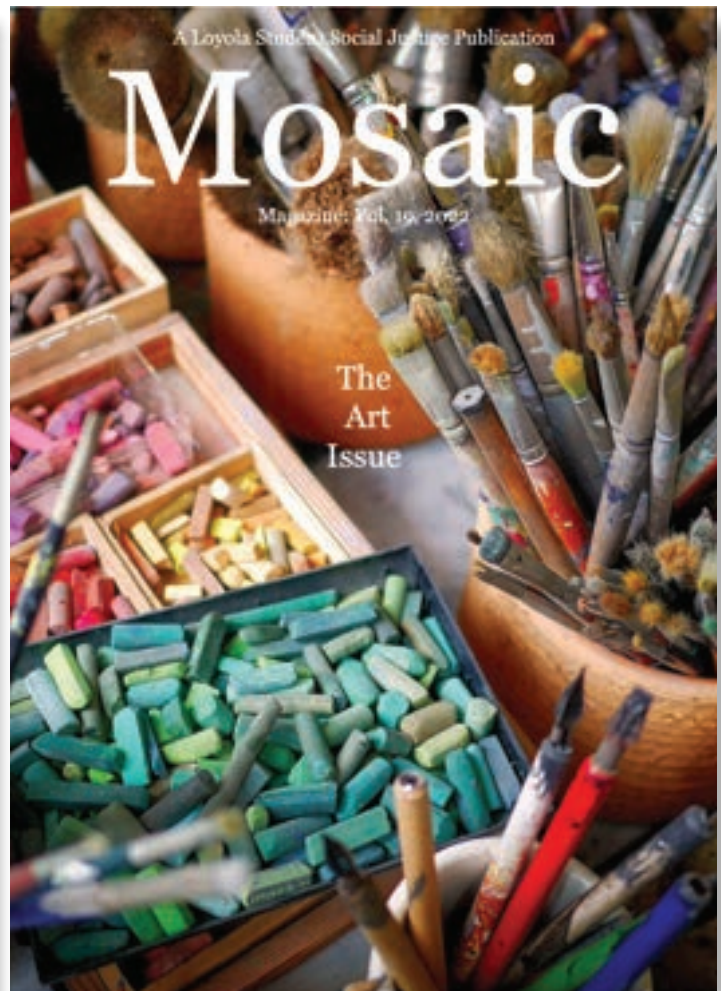
CAROLINE  
RYAN



OMARI  
SALISBURY



TIANA  
THOMPSON



DUSTIN  
WIGGINS



# BLOCK

## STORIES

BY MANNY SERRITOS



Mural created from the stories of students from the Englewood community for Chicago Stories on the Block in summer 2021. PHOTOS BY DAVID GONZALES, PROJECT LEAD.

# Chicago youth create neighborhood art to improve their communities.

Chicago Stories on the Block is an art initiative that has the desire to inspire youth in Chicago by personally getting them involved with the creation of art. The public works of art the youth are tasked with creating are broken down into three different parts that all tie together.

“We started off with a month of art storytelling, then we led into a month of visual art performance and then into a month of music performance,” said David Gonzalez, executive director of a South Side group called The Port Ministries and one of the project leads for Chicago Stories on the Block.

The Port Ministries is a Franciscan organization that serves to improve the South Side through free health clinics, soup kitchens and art studios. Gonzalez has been working with The Port Ministries for five years and is trying to create methods of violence prevention that change the mindset about certain Chicago neighborhoods with his latest citywide art initiative.

“We need to put out a narrative that the South Side of Chicago isn’t just where bad things happen, it’s where amazingly beautiful things happen,” Gonzalez said.

Chicago Stories on the Block aims to make the South Side more beautiful by telling narratives directly from the youth involved with the program. Once the youth go out and find inspiration for their stories, murals and performance art will be created from their experiences. From this search in their communities, Gonzalez believes something in the young people starts to change.

“When kids were going out and getting stories, they were doing realizations of not only their neighborhoods, but also family members,” Gonzalez said.

This approach led to narratives that might otherwise be ignored. With this perspective, Chicago Stories on the Block was able to address issues people in the South Side community are facing.

“It forced them to ask questions to people that they see every day but don’t talk to every day,” said Mayra Hernandez, an administrative assistant at The Port Ministries who helped start Chicago Stories on the Block. “Which helped them to create community in their own neighborhoods.”

During her time working on the project, Hernandez helped bring ideas together for the youth who were part of the project. With her help, the beauty of the stories told by the youth could be displayed.

“Chicago Stories on the Block is about showcasing the other side that usually gets ignored,” Hernandez said. “It asks people to open their mind to acknowledge and respect the other side of our story.”

Larryah Harris is a student who shared her story as a part of Chicago Stories on the Block for the past two summers. Harris

discovered the art initiative through an email from One Summer Chicago, which offers employment and internship opportunities for young adults. During her time with the project, Harris was able to become increasingly aware of the vital role she has as a member of her community.

“Some people might have the same story and our stories can bring us together and can create something beautiful like the murals we created,” Harris said.

From gathering stories for the project, Harris was able to make realizations about how the stories of the people in her community are essential.

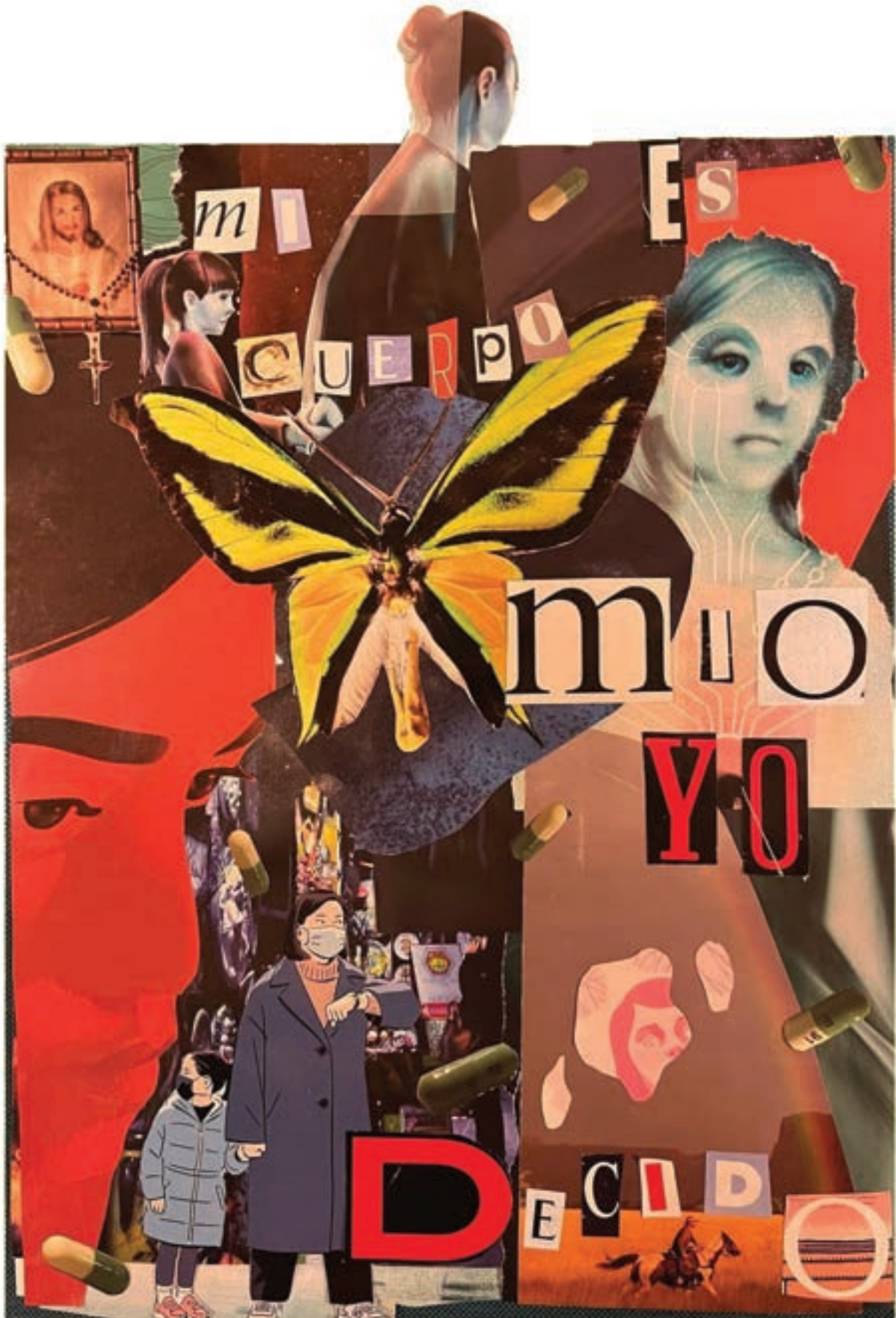
“Often, we think that we don’t matter because we come from a certain place and that our story doesn’t matter,” Harris said. “But the program helped me realize that everybody’s story does matter.”

Hernandez and Gonzalez agree violence in Chicago is a complex problem that can’t be solved by a singular method of prevention. It is a challenge each community in the city must accept for there to be a proper change. Through public art and storytelling, Chicago Stories on the Block hopes to be a part of this change.

Gonzalez summed it up: “We have to inspire young people, so that they find out they matter.”



Mural created from the stories of students from the Back of the Yards community for Chicago Stories on the Block in Summer 2021.



# Mi Cuerpo es Mio

(My Body Belongs to Me)

BY DASHA MUSIL

**D**asha Musil made this collage to focus on the challenges women face in South America. Musil specifically focused on Guatemala as women's rights are treated poorly there. Women in Guatemala are unable to get a safe abortion and must find other dangerous alternatives instead. If they get caught, the women are sent to prison for at least 25 years. Women also face prison time if they have a miscarriage as it is considered murder. Some of these women are too young to even realize they are pregnant, and some have been raped from gang members. The women in Guatemala are unable to make their own choices since the government follows strict and traditional values. This collage conveys the struggle women face as they are risking their lives for an abortion. Musil placed some green pills and a green butterfly to convey freedom, and the green flags used in women's marches. "Mi cuerpo es mio, yo decido," translates to "my body is mine, I decide."

# Global Movement

June 7th 2020 - Black Lives Matter Protest - London, England. through Chidera Ajuzie Lens

**C**hidera Ajuzie is a 22-year-old student from the University of Kent who does freelance photography in her spare time. She mainly focuses on portrait, fashion and e-commerce photography; however, in this series of photos, she decided to try her hand at street photography. Capturing the moments from the Black Lives Matter protest that was held in London in June of 2020, after the death of George Floyd. Focusing on the signs and the emotions of the protestors to clearly demonstrate the sheer importance and massive size of the movement to not only Americans but people in Britain as well. Highlighting them in black and white promotes depth and keeps the focus on the message of the movement.



Image to left Protestors stop to vocalize their views about police brutality during march.

Image Above: Sign that reads " Don't fear us." in all white on a black poster, delivers a very simple message.

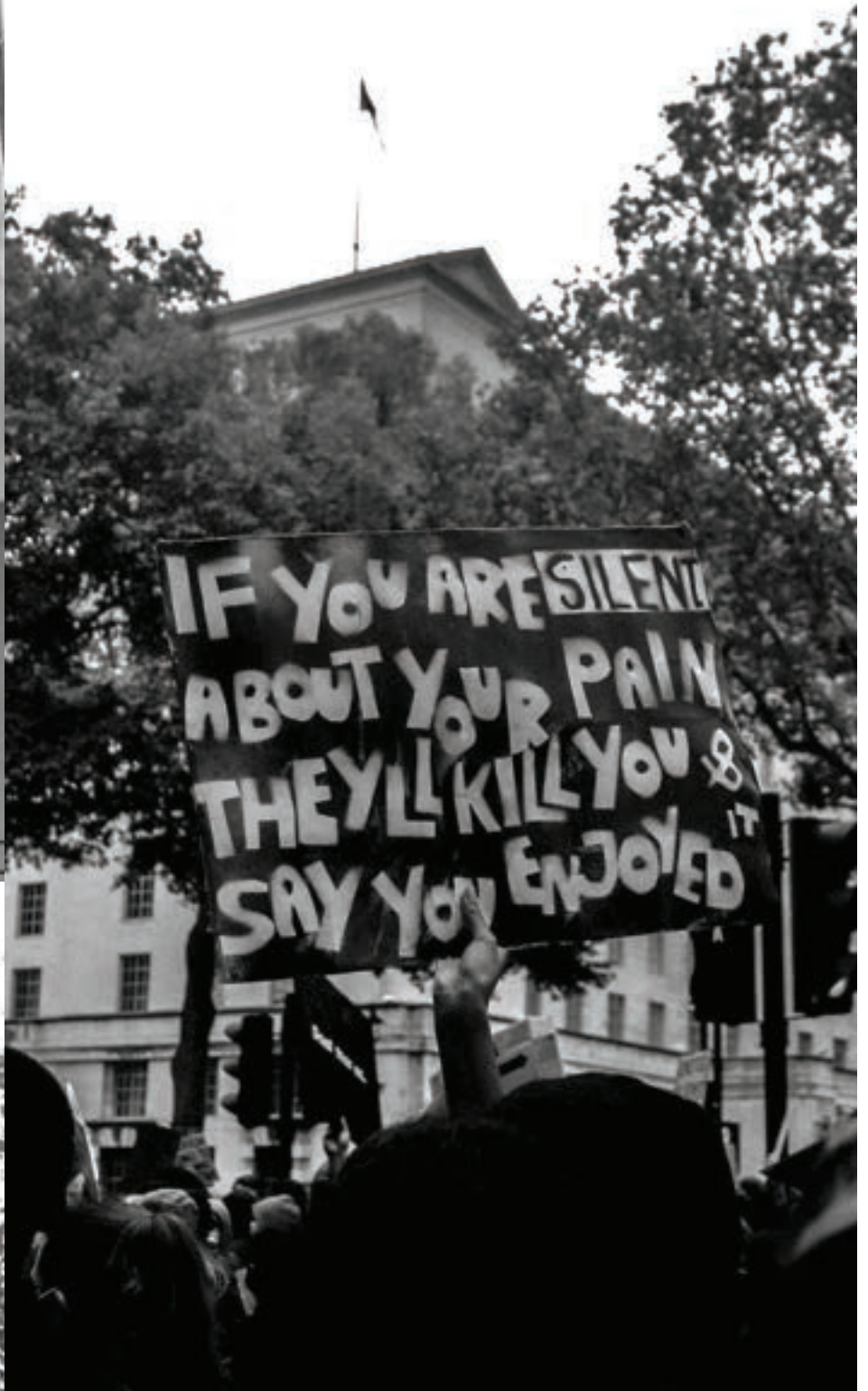


Image bottom left: Thousands join to call for the defunding of the police in response to the death of both George Floyd and built up anger of experienced racism in the UK.

Image top left: Thought-provoking signs suggesting a need to destroy racism and to end white supremacy.

Image above: Sign that reads "If you are silent about your pain, they'll kill you and say you enjoyed it" held during the march.



A BLM protester carries a sign that reads "Black is Powerful."





A protestor's sign reads: "If you are neutral in situations of injustice, you have chosen the side of the oppressor."





# VAX CHI NATION

Chicago artists' new assignment:  
promote the COVID-19 vaccine

BY ENRIQUE ORTEGA





Use your mobile device to learn more about the Vax Chi Nation initiative, and see more work from artists across the city.

Artists can play a significant role in their communities to encourage action or change. To promote vaccinations in the Chicago communities, local artists were asked to create pieces of art to encourage people to get vaccinated.

The Chicago Department of Public Health, the Chicago Department of Cultural Affairs and Special Events and the Design Museum of Chicago created the VaxChiNation campaign and reached out to 80 local Chicago artists to use their work to promote vaccinations in the city.

Carolyn Elaine, a Chicago native known for her culturally relevant mosaics was one of the artists asked to create art for the campaign. Elaine was asked to create a piece for vaccine promotion, and she said of course. Elaine's artwork for the campaign was inspired by her grandchildren.

"Those two little people that you see on that image, those are my grandchildren," Elaine said.

When the vaccination campaign started Elaine said children were not yet eligible to receive one. Because of that, she thought it is important for those of age to get vaccinated. She said that was her motivation for protecting her grandchildren and other children's future.

Elaine's grandson watched her create the piece for the campaign, and she hopes that someday he will look back on the art and realize that "Nana" contributed to the vaccination efforts and securing his future.

Another Chicago artist William Guerrero, aka "the kid From Pilsen," was asked by the Design Museum of Chicago to create art for the campaign.

"They reached out to me saying, 'hey, we love your work, we love what you do, and we want you to do an art piece or to take a photo that symbolizes something along the lines of getting vaccinated or the message getting vaccinated,'" Guerrero said.

Guerrero's inspiration came from the colors of the Chicago

flag and Guerrero's community.

"When looking at the pandemic, it has hit communities of black and brown communities, underserved Black and brown communities in a way where there needed to be attention within these communities," Guerrero said. "Looking at the Chicago flag the colors baby blue, red, and white, I wanted to incorporate those colors. I also drew the guideline out of the Chicago map there was a peace sign there's a bus, there's a mask, there's a camera in there, you know all things sort of Chicago that represents the symbol."

Both Guerrero and Elaine's art has been promoted on their social media and around the city of Chicago. Guerrero's piece was even at a festival in Pilsen.

Toward the end of 2021, about 69.4% of the Chicago population had received their first vaccination dose and about 62.7% of the Chicago population had completed their vaccinations.

"Vaccines have been working and this is nothing political, there's no politics in this, it's just a form of health," Guerrero said.



(Left) Carolyn Elaine's art of her grandchildren to promote vaccinations in Chicago for the VaxChiNation campaign.

PHOTO VIA CAROLYN ELAINE



Guerrero's artwork with the Chicago flag colors promoting people to "Get Vaccinated" in Chicago for the VaxChiNation campaign.

PHOTO VIA: THE KID FROM PILSEN



# PAUSE

Covid-19 stopped the music at many live music venues, so to continue they had to change their rhythm

# PLAY



BY KATIE ANTHONY

**W**hen the COVID-19 pandemic hit, almost all the things that make up the concert experience were restricted — large crowds, being uncomfortably close to strangers, traveling across cities or states to see your favorite artist perform.

In a June 2020 report, the National Independent Venue Association said 90% of venues were at risk of closing permanently if they didn't receive government funding. The ones that have survived are navigating the trials of running a venue as the pandemic continues to fluctuate.

Donnie Biggins, the owner of Golden Dagger in Lincoln Park, said he entered into a "recovery rebrand" for his venue, which was called Tonic Room before the pandemic.

"Throughout that shutdown, I made a firm decision to basically redesign our interior space to make it more accessible for artists and bands," Biggins said.

In addition to increasing the venue's accessibility, Biggins also reevaluated how he paid the artists that performed at the venue. Biggins began giving artists 100% of the ticket sales.

In January 2020, the unemployment rate for performing artists was 1.7%, according to the RAND corporation. By May 2020, that number jumped to 27.4%.

"It is all about the artists if you think about

it," Biggins said. "That is the reason why people come to our venues — to see the performers — and I just firmly believe they deserve it." Across town in Rogers Park, another venue reevaluated its operations as the pandemic shifted how people consume live music. Archie's Cafe wasn't intended to be a hub for performing artists — but as nearby Loyola students and Rogers Park community members searched for a concert-fix, the cafe offered a COVID-safe compromise.

"I feel like it changed the pandemic for us, the employees and for a lot of people that were patrons," said Roberta, the owner of Archie's Cafe. "It was something joyous in this dark time."

Like Biggins, Roberta wanted to offer a safe space for musicians to perform when they otherwise couldn't. While COVID-19 restrictions were still in full force, Roberta set up an outdoor patio that allowed artists to perform safely.

"They were happy to have a venue that felt safe and it was outdoors, and the guests were thrilled," Roberta said. "It made for a really great time out of something that wasn't ideal."

Himal Koshy, a recent Loyola graduate, said he started frequenting Archie's live music nights during the pandemic, and found solace in visiting the venue when many other activities in the city were shut down.

"I could always hear the place from my apartment," Koshy said. "One night me and my friends went down to check it out. It was the best decision ever."

1.7%

The January 2020 unemployment rate for performing artists, according to the RAND corporation.

27.4%

The May 2020 unemployment rate for performing artists, according to the RAND corporation.



Archie's Café, located at 1228 W. Loyola Ave., has become a go-to spot for Rogers Park locals to enjoy live music. PHOTO: KATIE ANTHONY



'Lavendar Women' display image. KALEIGH PADAR; Frame image by Gaspar Uhas via UNSPLAH.

## 'Lavendar Women' exhibit finds new home at Howard Brown Health Center

**BY KAYLEIGH PADAR**



Many Ann Johnson witnessed Chicago's flourishing lesbian community in the 1970's firsthand. At the time, Johnson said the community was full of idealistic ideas for the future. Some lesbians imagined that if women could separate from the broader society by organizing resources for each other, life might get better.

Those resources included private gyms with self-defense clubs, literary cafes, book stores, choir groups, independent newspapers and health centers, all led by lesbians to serve lesbians.

But as time went on, Johnson watched many of those "well-meaning" programs die out.

Johnson teamed up with four others to put together an exhibit that illuminated Chicago's colorful lesbian community, featuring artifacts like concert tickets, flyers and newspaper clippings.

"I realized that people had completely forgotten about this period," said Johnson, president of the Chicago Women's History Center. "In fact, by the time we started putting together an exhibit, the word lesbian almost had a bad tone to it. People didn't want to use that word, which was surprising to me because it had been a real badge of honor."

The exhibit, "Lavender Women & Killer Dykes: Lesbians, Feminism, and Community in Chicago," was displayed at the Gerber Hart Library and Archives — a museum that focuses on Midwest LGBTQ+ history and culture — from 2019 to 2020.

Now, parts of the exhibit reside in the Howard Brown Health Center waiting room, where patients receiving LGBTQ+ affirming healthcare can stumble across five display cases and gain a better understanding of the community's history.

"I think it's great that it's so visible, though the original exhibit was much more extensive," Johnson said. "It was very rich. There was a timeline so all the pieces could be seen in context, and you could understand there were so many different elements of this community."

Loyola student Ian Christoferson goes to Howard Brown Health Center for gender-affirming healthcare and said he has noticed the exhibit while waiting for appointments to refill his hormone prescriptions.

"It's so cool to take a second to learn about and see the intersections between the communities that have existed throughout history while I'm just running an errand," Christoferson said.

The cabinets at Howard Brown house tickets from lesbian music festivals, advertisements for lesbian bookstores and restaurants, as well as newspaper excerpts from the prominent lesbian media organizations at the time, "Killer Dyke" and "Lavender Woman."

Exhibit co-curator Erik Rebain said it was "intimidating" to start researching such a varied community when he hadn't witnessed it firsthand.

Rebain, Johnson and the two other co-curators started by reading numerous books about the time period. Once the group narrowed down a specific decade to focus on, they dug through utilized Johnson's contacts to retrieve artifacts to tell the story.

"I didn't know that much about it at first and didn't want to get anything wrong," Rebain said. From self-defense classes to

cancer research, they just had so much energy and did so many great things for the community."

The organizations lesbians created had an "ideological bent," Johnson said. Lesbian leaders were not only concerned with improving the day-to-day lives of women but also addressing broader societal issues, such as racism, sexism and ableism.

"The women involved were very deliberate and intentional about what they were doing," Johnson said. "It wasn't out of hostility, even though they could be pretty hostile towards sexism, but instead, they were really trying to envision a better world. They saw the flaws of society at that time, that weren't being talked about, and they set out to try to correct them."

Many of these organizations came about as women rejected the spaces and ideas gay men offered the community. Johnson said gay men allowed lesbian women into their spaces but assumed they wouldn't take on leadership roles.

Male leaders seemed to have different ideas about what society owed LGBTQ+ people, Johnson said.

"I think some women felt the goals and orientation of the men and women were different in the sense that many of the men's organizations were interested in being accepted by society and wanting to be visible or to freely express themselves sexually," she said. "Many of the women who created all of these institutions had more of a utopian view of society."

As lesbians organized separate resources for themselves, they developed their own distinct political ideology that was heavily influenced by literature released at the time. Instead of desiring acceptance from society, lesbian women sought reform.

"Sappho Was A Right-On Woman: A Liberated View of Lesbianism" — written by lesbians Sidney Abbott and Barbara Love and released in 1972 — heavily contributed to these ideas, asserting lesbianism as a unique and valuable experience society feared specifically due to its positionality.

"To recognize the existence of Lesbianism is to admit that women are sexual beings in and of themselves and that they do not need, though they may want, men in this basic way," the book reads. "Lesbianism sometimes seems basically more threatening to the patriarchy, so threatening that recognizing it, even to punish it, is avoided."

Johnson said this book, among others, presented ideas that were "shocking at the time" and helped to give lesbian women words to describe their unique position in society as well as their ability to change the dominant structures.

Many of the lesbian organizations that came up during the 1970s have "dissolved," Johnson said, "for reasons that are very complex."

For one, women weren't able to earn their own money at that time so it was hard to financially maintain community resources while keeping food on the table. The political situation in the U.S. also changed to become more conservative, Johnson said.

"I think many women got jobs, more in the mainstream, and had less energy for this sort of utopian activity," Johnson said. "There were so many different things happening in the lesbian community back then, and I don't think that's true anymore."

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