

Boycott at A.G.N.S.

that LEATHER HUESTON

warm, fuzzy
corporate
image

American Folk Art is a folksy facade for militarism, a local corporate watchdog. The Media Action Group, who plan to boycott the show when it opens tonight at the Art Gallery of Nova Scotia, says the show is sponsored by United Technologies Corporation, whose subsidiary, Pratt and Whitney, a producer of military technology, is opening a plant in Halifax. AeroTech Park (home to the AeroTech Industries) is a UTC spokesperson Bruce Barber says the members of the group are members of the arts community as well as media analysts. The object of the use of

culture and advocacy ads to present a "benign" image of the responsible corporate citizen, despite historical examples such as Three Rivers and Love Canal.

"UTC is trying to say technology is neutral and just a part of life," says Barber. He thinks it's ironic that high-tech multinational is selling low-tech "naive" art to sell itself.

"(This) show is a cheap form of advertising. Compared to the huge budget UTC spends on ads, this is a drop in the bucket of culture."

Barber fears that government underfunding of the arts is leading to a situation of "contradictions and problems" where artists

will be too dependent on corporate money. The problem of arts supported by militarism is one that he is "concerned" about, although he says that it's natural for galleries to go looking for sponsors to replace the missing tax dollars.

Board members must understand the interests of the corporation before they court them for support," says Barber.

Debra Young, AGNS exhibitions curator, says that the gallery has no interest in the sponsor's agenda.

"By virtue of (UTC's) involvement we're fortunate enough to

present this show," says Young. She added that the AGNS didn't go looking for corporate funding for the Folk Art exhibit, though the gallery relies on corporations for many of their shows. "They came to us," says Young. "The whole show was organized out of New York," and it's circulated by the National Museum of Canada.

Media Action Group will stage an information picket tonight at 7:45 prior to the show opening. Barber says he realizes it's too late to sensitize the public and the Board members so that in the future, the gallery would look for more information first before accepting a show.

FUNNY FEMINISTS? DON'T MAKE ME LAUGH

By BETH RYAN
Canadian University Press

Women are used to laughing at themselves.

For centuries, women have been the butt of men's jokes and they always joined in the laughter in a self-deprecating way. Women have been conditioned to believe that they are laughable and trivial, so they did little to dispel the myth.

Female comedians of the last three decades have played on the "ditzy broad" to get laughs. Lucille Ball caricatured the scatter-brained housewife for North American television audiences every week on *I Love Lucy*. Phyllis Diller did routines based on her non-existent love life and wacky appearance. Joan Rivers followed suit with shows that managed to put down every famous and infamous woman's appearance, including the Queen of England, Elizabeth Taylor, and Rivers herself.

But a new brand of female humour has hit Canadian stages and women are learning to laugh heartily at those who have kept them down instead of at themselves.

Female comedians are filling nightclubs and theatres across Canada with people anxious to hear humour that takes a positive look at women.

Though feminists have been accused of having no sense of humour, this new breed of comedians is illustrating that women can make people laugh without

Continued on page 20

no more
"ditzy
broad"

