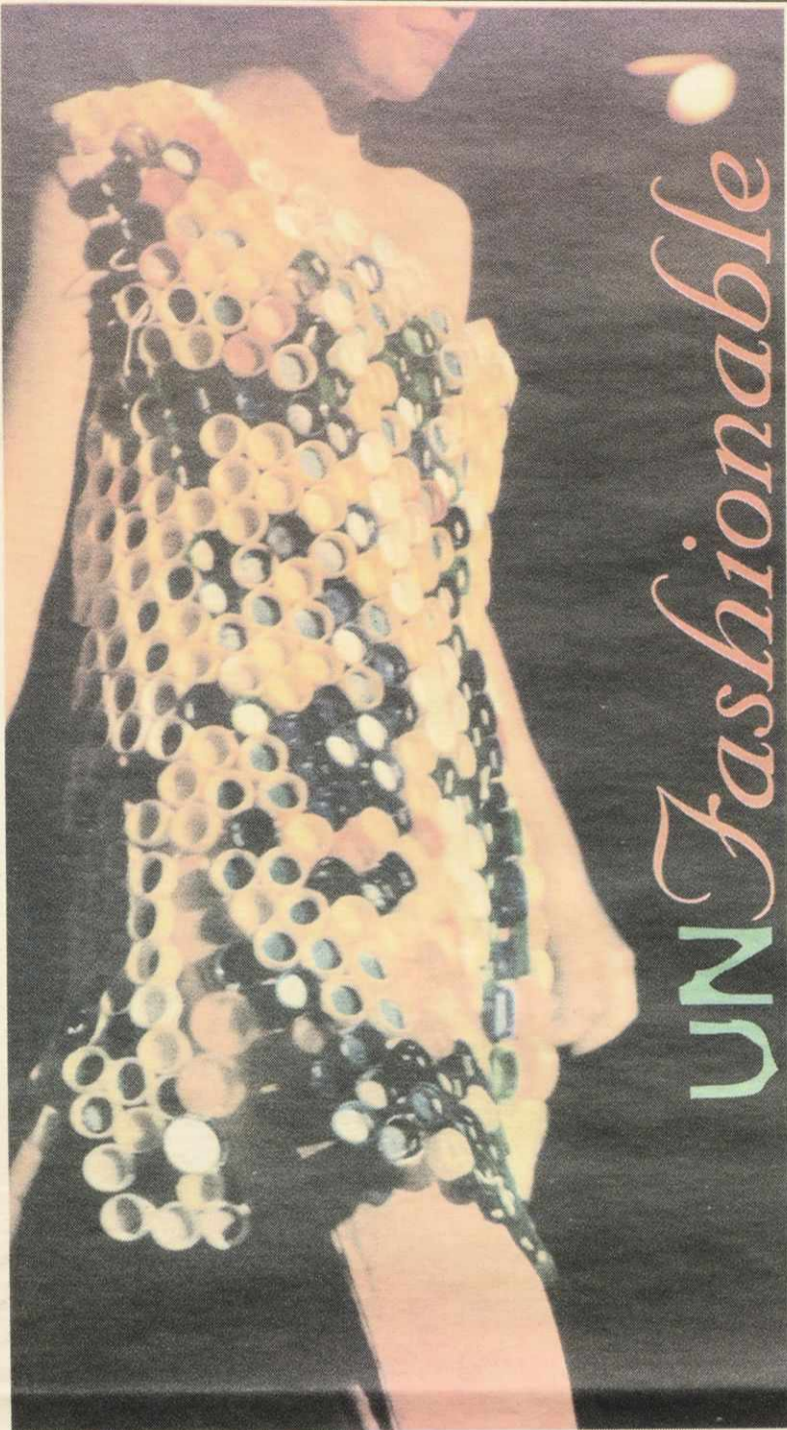


# ARTS & CULTURE



**PHOTOS AND WORDS  
BY JENN BETHUNE**

Students from the Nova Scotia College of Art and Design (NSCAD) staged the 10th annual Wearable Art Show at Reflections Cabaret on Friday, March 10.

Over 20 student artists put their work on the runway before a capacity crowd. All proceeds from the event were donated to the AIDS Coalition of Nova Scotia.

The collective emphasis of the show seemed to be on the exploration of the relationship between the ways we choose to adorn and cover our bodies and the worlds, material and natural, in which we live.

Some artists represented this through the use of non-conventional materials — designs were made of paper, fun fur, plastic, natural fibers, and found objects, among others. Sophie Pilipezuk showed a brightly coloured dress made of plastic bottle tops, Sheila Wilson and Tricia Close created a garment made almost entirely of artichoke leaves, called "Artichoke Armour."

Other culinary clothing creations included a silk and tea bag dress called "Tea Bag Princess," by Amanda Louise Emsley; and an edible tunic, made of fruit puree and licorice by Kerri Ann Croft. One of the most humorous pieces was "Playwear," by Thomas Doucette: the artist and a female model wore strategically placed doll parts, and little else.

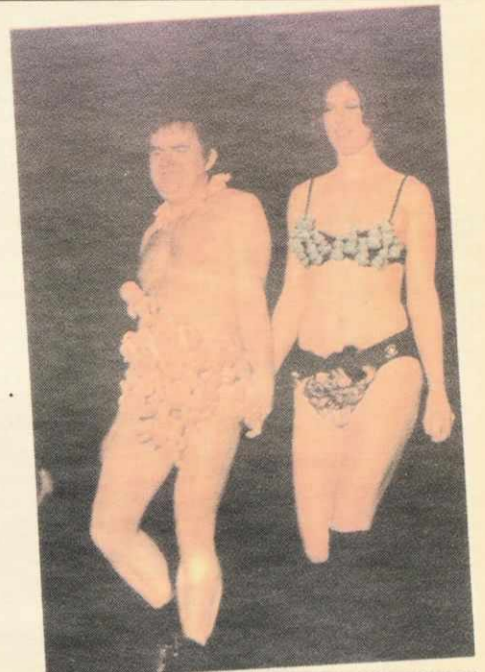
Many designers turned to the natural world for inspiration. Janet Howse created an Elizabethan collar made of twigs, Junam Kim showed copper and steel bug-eye glasses, and Jessica Rowland's plastic and packing tape "Raincoat" imitated the fluid essence of a raindrop. Sarah Alford's "The Magpie

Bride" bridged the animal and human worlds with a skirt made of pockets containing scavenged odds and ends and a crown made of a birds nest, complete with eggs.

The manufactured world also showed up as an influence. Holliby Ross presented "Electra + Electra" — models dressed in human x-rays and plastic struggled awkwardly down the runway. Alyssa Robichaud created a dress made of AstroTurf.

The fashion show was as much performance as it was a simple display of garments. The A-Leens, a group of giant dancing puppets made of cardboard and tissue paper lightened the mood, and Sarah Kilpack's, "The Wife Gives Away the Bride" ended the show with an intensely powerful statement, or question, about the sacrament of marriage.

The NSCAD student artists presented a varied show, laced with wit, absurdity, and complex aesthetics. Those unlucky souls who missed the show on Friday may check out the pieces at the Anna Leonowens gallery on Granville St. until March 18.



## Wearable art & edible clothes

Clockwise from left;

*Bottle Cap Dress* by Sophie Pilipezuk.

*Playwear* by Thomas Doucette.

*Red Ribbon*, Aids Coalition of Nova Scotia.

*Electra and Electra* by Holliby Ross.

# Rough country riders

**BY JAMES DICKIE  
AND JENN BETHUNE**

After a small hiatus, Joel Plaskett is back gracing the pages of *the Gazette*. Last week his emotionally involved drumming energized Neuseiland's performance at the Marquee, this week he led his Emergency Band through a rocking preamble to Toronto's The Sadies set, only a few days later — when does he sleep?

While Joel Plaskett may be great, the Sadies (guitarists Travis and Dallas Good, upright bassist Sean Dean and drummer Mike Belitski) were who the crowd at the Marquee on Friday had really come out to see.

If I ever write a brilliant, critically acclaimed movie, I want The Sadies on my soundtrack. I don't know, though, if I could ever approach the complexity, variety and depth that The Sadies present. Their

sound — an organised smorgasbord based on bluegrass, country, and rock and roll — is challenging to categorize.

They started out in 1995 as a rock band. But with Travis and Dallas being the sons of one of the Good Brothers, country was closer than just around the corner for The Sadies. Don't be mistaken though, The Sadies sound doesn't approach anything you'll hear on Halifax's only FM country music station, CHFX Hot Country 101.9 FM. It resonates with the kind of early 70s country twang that you might be able to catch on the AM side of things, but it goes well beyond that.

They, incredibly, manage to both impress Blue Rodeo's Cancan, popcountry loving fans, and fill the Marquee with decidedly non-mainstream music lovers.

On Friday night, The Sadies treated the audience to a double length set that had the diversity of a

New York subway car. They stormed through an Everly Brothers cover, some gritty garage rock and Travis pulled out a fiddle to saw out some gritty, foot-stompin' bluegrass.

Their lyrics are fun and

throughout the show, they related directly to their audience, fielding requests, and stretching their stamina to provide a satisfying encore.

The Sadies have released several albums on Chicago's Bloodshot

Records, one of which, *Pure Diamond Gold*, was recorded in collaboration with R&B legend Andre Williams. They plan to do like the prolific country bands of yesteryear, and produce at least two more recordings this year. Cool, huh.

