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DSU

**D.S.U. NEEDS PEOPLE
FOR 1991/92 COUNCIL**

The following positions are now open for the
1991/92 year:

Treasurer
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B.O.G. Representative
Director Dal Photo
Editor Pharos Yearbook
Chair of Student Council
Student Advocacy Director
Secretary
Looking Glass Editor
Handbook Editor

Applications can be picked up/dropped off:

Student Council Offices.

Room 222 S.U.B.

For further information:

Contact the Dalhousie Student Union

494 - 1106

Deadline for applications March 22/91

editing together eating hugging and

Windows of the soul

by Alberta Schaap

SHOWING MARCH 5-9 at Anna Leonowens Art Gallery are the black and white photographs of NSCAD student Patrick Hartnett. Taken with a 4x5 camera, these large portraits (16x20) are deceptively simple and exquisitely detailed.

All are frontal head and shoulder shots, on a neutral grey background, closely cropped, and with an apparently similar expression on each face. Hartnett has instructed all of his sitters to produce, in his words, "A blank expression". Seen together, these larger than life portraits become acutely uncomfortable to view. It is remarkably disconcerting to stare long and intently at the face of a stranger in this way, scrutinizing all details (every line, every pore visible), whilst the stranger, though not

present, also stares unsmilingly back.

Purposefully grouped together in a small space, these portraits become massive, domineering, and overwhelmingly claustrophobic, largely because the overt facial moves with which we are so familiar have been eradicated, taken away.

Influenced by the documentary work of the German photographer Auguste Sander, Hartnett too aims to document, in a somewhat scientific and unadorned, unmanipulative way, the human content of his community.

His subjects were chosen at random amongst his acquaintances, family and friends. All were instructed and photographed in the same uncomplicated way, yet the results are far from simple.

Expanding on the naturally vo-



yeuristic tendency of photography, these works grouped together confront us with the stark reality of the human gaze. Into that gaze may be read volumes, for each subject interprets the blank stare in their own way, and each viewer as well reinterprets what is presented.

Hartnett's attempt to simplify the work of Sander by removing the occupational labels of his sitters may indeed have had the opposite effect. Because there is no identifiable expression or categorization of these people, no handle to understand them by, they become more mysterious, and therefore more open to interpretation; even more subject to the social narrative we seem to need to create about each other.

THE TRAGICALLY HIP



March 13th

McInnis Room, Dal SUB

Tickets: \$10.00 — Still On Sale

Enquiry Desk SUB

(Student I.D. Required)