

# ENTERTAINMENT

...music...films...exhibitions...theatre...arts...



## Decoration & celebration of the body

PAT FITZPATRICK PHOTO

Body paintings, tattoos, scarification and dance highlighted an evening of art and entertainment at The Parade of Living Art.

SCOTT RADFORD

THE BRUNSWICKAN

"Man has always marked his body to signify cultural events. The body is the one thing that we as humans have with us for our entire life -- it goes with us everywhere." -- Marie Maltais, Director of UNB Art Centre

The human body is both a canvas for the work of artists, and a piece of art itself. This idea was fully explored by the UNB Art Centre on Tuesday night as it presented The Parade of Living Art at Memorial Hall. The show featured many facets of body modification which coincided with the opening of the Art Centre's presentation of body art.

The immense crowd on hand was treated to an incredible range of art forms that dealt with both the body itself as a beautiful, malleable,

moveable form, with the practice of body modification in the form of tattoos and body piercing and also the body as a canvas for body painting, costumes and jewellery. Yet, this was not a shocking nor a ghastly display of body modification. Rather it was a celebration of the human body in all of its facets.

The variety of entertainment was not limited solely to the physical body; there was also a presentation of conceptual body growth and change in the form of poetry. This first portion of the evening was written by Eric Hill, entitled *Written by the Body*. Three overlapping parts were read by Hill, Darryl Whetter, and Paula Dawson, which presented a history of human growth and change through both the modification of the body and the growth of the mind and the spirit. The packed gallery was very appreciative

and it was a terrific setup for the following show performed by the contributors to the literary 'zine, *Querty*.

The crowd was packed and jammed into the foyer of Memorial Hall, anxiously awaiting to be ushered in, when a figure dressed in black and wearing a wild-looking mask came down the stairs, forced her way through the crowd and opened the doors. The crowd flooded in to the hard-pumping beat of the Fat Bastards Blues Explosion. Obviously, this was definitely not your typical opening for a gallery exhibition. The crowd pushed inward and gathered around the stage, craning to see the performers. Photographers were leaning on the stage, twisting and turning with the movements of the performers in order to get every shot and every angle of this unusual show. Once this started -- and it started hard -- it never turned back. The band was hot, the cage dancers went wild and an amazing runway extended from the stage where the performers could preen, strut and proudly show the work that decorated their bodies.

The show itself included all manners of tattoos in so many designs and locations that it would be impossible to name them all. The variety and

artistry of these was incredible. Included with the tattooing were all sorts of piercings, decorating all areas of the body from tongues to eyebrows and nipples to lips. Not only was the idea of body modification explored, but the body also became a canvas for artists. Many different body paintings included total body coverage and some stylized partial coverage.

The body as a flexible form was evident in the power, grace and control exhibited by Jon Kelly in his display of Tae Kwon Do. Several dancers also performed in multiple styles from classical ballet artistry to the pulsing, fluid forms of the cage dancers on either side of the stage. Finally, the Sue Lawrence Hair, Spa and Gallery presented a set of costumes, body paintings and hair designs in the forms of a Tree, Fire, Earth, Water and Air. With this, the ideas of the whole show came together: the body moving, the body as canvas and the body as a framework for costumes and props.

Simply put, this show was fantastic. It brought forward facets of the human body and of art that are not ordinarily associated with one another. But, more importantly, this was a display of students. Nearly every performer in the show was a student, so in other words, this was not an exhibition of the

## Furnaceface: Fire below

CHARLES TEED

THE BRUNSWICKAN

An appearance on MuchMusic's "The Wedge," two YTV interviews, press releases, and a show at one of Toronto's biggest clubs, the Horseshoe Tavern, occurs all in one day. Given this hectic schedule, most people might not be able to find time for newspaper interviews as well. Fortunately, Mr. Poopyhead (aka Tom Stewart), the bassist for Furnaceface, found some time to spare.

Furnaceface are no newcomers to the Canadian underground music scene. They have been around since 1989 and have four albums to their credit, the latest being *unsafe@unyspeed*. They have also won Canadian Music Video awards in 1993 and 1995 for their videos "About to Draw" and "This Will Make You Happy."

While this puts Furnaceface among the top bands in the independent rock scene, Stewart is reluctant to admit that they were among the bands who broke it open. "It's nice when people say we've been a bit of an influence. It makes us feel really good."

What also makes Stewart feel good is the airplay that Furnaceface have received from MuchMusic. "MuchMusic has been really supportive of us right from the beginning." This is credited to their excellent videos, which are directed by Anthony Seck. The video for their latest single, "Slip and Stumble," which debuted on The Wedge last Tuesday is, according to Stewart, "hilarious."

Most important, though, is the music. Stewart feels *unsafe@unyspeed* is their "best album yet. I think the songs are 'hookier' and the melodies are stronger. It has a lot more personality than our last album (*This Will Make You Happy*) and it is a much more cohesive package." Whether the critics like it or not is a different story. "We make records that we like," claims Stewart. "We don't think too much about what the reviews will be like."

Furnaceface will be blasting through town on Monday, September 23, appearing at The Dock. Make it a long weekend and check out one of the top names in Canadian indie rock.

grotesque, the ghastly or the sinister -- it was a display of peers, of pop culture and of the changing boundaries that constitute art. As suggested by Marie Maltais, Director of the UNB Art Centre, "Bruno (Boback) and Molly (Boback) are not the be-all and end-all. ... There is a young vital art community out there and this is it." According to Kathleen Scherf, Associate Dean of Arts, this type of exhibit is necessary in the university.

"It should be the university's mandate to reach out to the community, to reach out to the students interested in the fine arts and create a platform upon which students can display their talents and their work."

If you missed the show, no need to worry. The UNB Art Centre, located in Memorial Hall, is open from Monday to Friday from 9 AM - 4:30 PM, and Sunday from 2-4 PM. The Body Art exhibit remains on display until September 29. The display includes one gallery of the body, as seen by artists, and the other gallery contains a pictorial exposition of the cultural, social and anthropological history of body modification.

Also, a symposium on body art will be held on September 26, from 4-6 PM. This will be a discussion of the history and issues associated with body modification and will include special guests from a wide range of fields.



Cage dangers raged on the stage.

DIANNE NORMAN PHOTO

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Dr. M.C. Sears, Assistant Dean of Science

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Application Deadline: September 27

For more information contact:

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