

“comfy” concrete chair, garden of chattering teeth
NSCAD’s sculpture oddities

by Marni Amirault and Michele Thibeau

“Hardened Arteries”, on display last week at the Anna Leonowens Gallery, was a group exhibit featuring the work of sculpture students from the Nova

Scotia College of Art and Design. Glen MacKinnon, an instructor at the College, said “the work in “Hardened Arteries” is intended to expose the variety of approaches to the sculptural medium within the department.” He has worked with these stu-

dents and also organized and curated the exhibit.

Stepping into Gallery II, we were immediately confronted with a bizarre display of nine pieces, set in an airily spacious white room. With no titles on most of the exhibits, and no

explanations, the viewer was left to interpret.

Peter Wuensch’s skeleton of an empty “comfy” chair, complete with working vibrator, gas mask, and heater was the most uncomfortable piece. At the same time it demanded the most attention, partially due to the great noise it emitted.

The petrified “Concrete Pants”, done by Bruce MacLean, seemed to make one of our culture’s most legendary styles denim, more permanent, while his “Copper Ingot”, copper plated metal, piqued curiosity.

Two pieces, by Lauren Schaffer, seemed to defy explanation. The first was a metal bedding for a piece of sod, resembling a pedestal, while the second was a tall, thin rusted metal “door” with two knobs and a knotted piece of rope attached.

“Do not walk lightly on A Garden of Chattering Teeth” by Paul Artz, for Sarah Maloney, was a collection of teeth molded out of sand on a red painted background. This fragile exhibit, on top of a low pillar was not enclosed in glass and unfortunately began to crumble before the end of the show.

A cooperative effort between Paul Artz and Phil Grauer produced a piece called “Treads: 3 One Plot”, a set of tracks from a snowmobile, a tractor and a car, molded from soil, sand and asphalt which was at first much more confusing and complex.

Sarah Maloney’s two pieces, seemingly welded together, showed what looked like a ribcage and a breastbone. They were realistic but, because of the dark colour of the ribs and the great, rough texture, was a crude interpretation of human anatomy.

The piece by Mike Vavra was thought provoking, to say the least. It consisted of an old fashioned ironing board with the image of an M-16 rifle engraved down its middle. In one showing it was set up, and in another it was folded down to show the rifle pointed down towards the point of the ironing board, each position giving a new impression.

Phil Grauer’s work carried the viewer to the stairs of Gallery III. This piece was constructed of two “asphalt mattresses” with a grass mat in the middle, preventing traffic direction problems between people travelling from one Gallery to the next.

“Hardened Arteries” left lots of space to walk around in, and the pieces contrasted well with the austere room. After closer observation, each piece seemed to gain its own soul.



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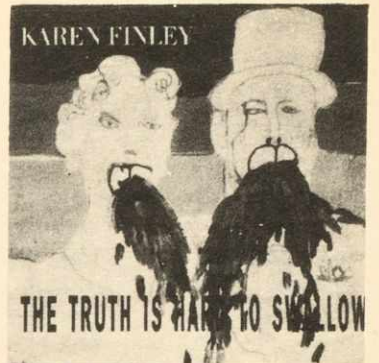
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Hard to swallow

by Andrew M. Duke

Following up her previous 12” releases — “Tales of Taboo” and “Sushi Party” — New York performance artist Karen Finley has released a new single, “Lick It”. One can expect more of the same shocking fun as on previous material, however, Finley shys from obscenities this time around and because of this is actually receiving a fair amount of club play. While “Sushi Party” passed relatively unnoticed, “Tales of Taboo” received a lot of attention after London-based S-Express sampled the now in/famous “you drop that ghettablaster! / suck me off” line for their world-wide “Theme From S-Express” hit. This lyric was perhaps one of the tamest on “Taboo”, and with the basic safe sex message on “Lick It” (“put on the latex/ ooh, safe sex”), followers may be looking for something more.



Check out her *The Truth Is Hard to Swallow* album (Pow Wow Art International) featuring the crude (“Sushi Party”, “Sacred Meat”), the surprisingly sensual (“Tender Animal”, written with Bony Bikaye), a short, spoken-word message to the Parents’ Music Research Centre (“Dear PMRC”), and the humorous, biting sarcasm of “Gringo”. Mark Kamins, the disc jockey who supposedly discovered Madonna, ensures a danceable beat to the latter track. The flip side of the LP is entitled “The Constant State of Desire”, a 25-minute piece featuring excerpts from three live performances in which she expresses her hatred of power-hungry entrepreneurs and others. Also included is her oratory on what she’d like to do with yuppies’ genitals. This performance is one of her better known ones and is found in the movie “Mondo New York” which features Finley, Lydia Lunch, and many other performers in their natural setting. Halifax’s Wormwood’s Cinema planned on showing this movie early in January but it was banned from entering Nova Scotia due to its “scenes of extreme decadence”. The new single from Sinead O’Connor, “Jump In the River” (MCA), features Finley on background vocals on the 12” format.

