

Skin Deep art tapes

by Dor Arie

The Centre for Art Tapes is exhibiting the audio-visual work *World Wide Skin Deep* until October 20. The installation consists of six videos, each running for twelve minutes, which display photographic and aural images representative of six international cities during the course of a day.

One artist is responsible for

sights and sounds of three separate locations, and upon their conclusion the remaining three videos are shown; this cycle repeats itself. The photographs meld into one another creating a sense of movement, and the visual rendering of each city is accompanied by a continuous stream of indigenous radio advertisements, popular music, common speech and the like, all in local vernacular. While each video is similar in

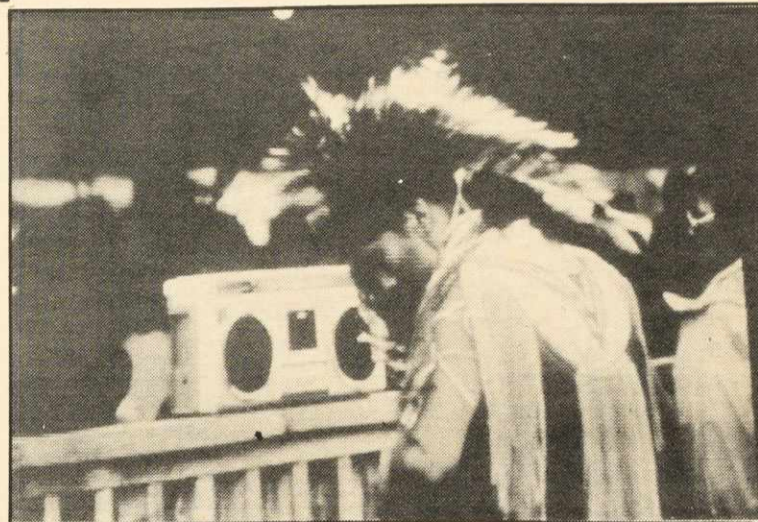
plays the beauty of its respective city, with many idyllic sites, historical landmarks and present-day pageantry. Contrasted with these are images of the hard realities of life such as the earthquake destruction of Mexico City, and the memorial erected in Jerusalem to commemorate those who died in the Bergen-Belsen death camp. Symbols of popular culture are amply represented and they include the numerous wrestling performers who grace magazine covers as demigods in Mexico City.

World Wide Skin Deep is exactly that: an interesting — albeit cursory — look at six varying worlds within a world. One might term each video a travelogue with artistic pretensions

In addition to this exhibit, the centre is presenting *Infermental 7*, a showing of various choice independent videos (58 in all) each Thursday evening at 7:30 pm, until October 19.

The Centre For Art Tapes, has existed since 1978 and is now housed on the third floor of the Alexandra Centre at 2156 Brunswick Street.

Originally established on Argyle Street, the centre's main function was to exhibit photographic and video works. According to Gordon Laurin, the present



Punk in Calgary

Managing Director, the formative years of the centre were characterized by a grass-roots spirit. This resulted in a closely knit cooperative but limited its access to the general public.

Since transferring to the Brunswick Street site, the Centre For Art Tapes has emphasized video and audio art production, allowing artists to make use of its recording facilities and equipment. In addition to its work with artists, the centre also works

closely with local community and social groups unable to fund exhibits to promote themselves and their ideas.

Besides its efforts on behalf of 'technological art,' the centre offers audio, video and editing workshops and, in the past three years, has often hosted poetry readings.

Admission to the Centre For Art Tapes is free and more information is available by calling 429-7299 or 429-6399.



Fun and games in Mexico City

each city and Calgary, Berlin, Mexico City, Bangkok, London and Jerusalem are depicted by montages.

Three television monitors simultaneously display the culled

its basic use of melting photographs, one into another, they differ in the speed of the montage, the choice of visuals and various subtleties of photography.

Each video abundantly dis-

Surprise

Film & Music

by Irfan Mian

Film: Vincent Ward's *The Navigator: A Medieval Odyssey* has finally been released on video. The suspenseful film is, of course, the best video release this year. The mystical quest of Griffin (a young visionary), his brother and some others leads them from the days of the black plague to modern day New Zealand (well, actually, a tunnel leads them) in search of a cross. The alternating segments of color and black-and-white filming are accompanied by an equally astounding soundtrack which combines chanting monks with synthesizers. Quick, run out; rent the movie; watch it twice; then buy the soundtrack. OK.

Music: After all the attention received by *The Last Temptation of Christ* last year I was afraid to mention the name again. But after hearing the soundtrack, *Passion* created by Peter Gabriel, accompanied by an array of musicians from countries such as Pakistan, India, Egypt, Morocco and the Ivory Coast, I couldn't resist.

It is Gabriel's best work ever. The compositions either have enrapturing, rhythmic percussion ("The Feeling Begins") or are soft and enchanting like the two versions of "With This Love" (one

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sees it as a star in the sky, flashing the face of a beautiful girl with whom he falls "instantly and deeply in love."

What follows isn't a parable of disillusionment. The girl is trapped inside the dragon — who also is female, voracious and vengeful.

*Out of the ash
I rise with my red hair
And I eat men like air.*

That isn't the dragon talking. It's from a poem Sylvia Plath wrote shortly before killing herself. Strange sources indeed!

Townshend's album defies judgment. The songs on it are alternately goofy and heart-warming. Its most endearing quality, all but unheard-of on a rock record, is a child's sense of innocence and wonder. Just listen to "A Friend Is A Friend" or



with a choir). Three of the twenty-one tracks are somewhat disappointing, but that is a tiny price to pay for this masterpiece. And it does not matter if you hated the film.



"Was There Life (Before This Love)."

But against the fairy tale backdrop are the pre-eminently adult concerns of love and friendship, global catastrophe, and taking responsibility for one's own life. Hogarth saves the Iron Man and the Iron Man saves the world. There's a moral in there, somewhere.

Though *Iron Man* falls short of Townshend's usual mastery, there's still enough precious metal to make it worth buying. Keep 'em coming, Pete!

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