



'Sin'ly lithograph  
by UT student  
Heather Muise

me wonder what I've been missing.

The 48 prints on view, selected this past fall by UT graduate art students, represents an impressive range of work that will travel the country for the next two years.

Three hundred art programs a- the U.S. were courted. and from the more than 200 resulting submissions, we're left with this fine show. Particularly intriguing, speaking of feeling old, is the maturity of vision presented. A placard announces that the prints 'address the end of the millennium as a theme; an historical marker signaling either the end of time or the beginning of a new era.' As can be expected, man of the

works are dark ... even frightening. Others are amusing, painterly, or just plain stunning.

The Bo-Peep psycho boo of Marshall Applewhite's deadly Hale Bopp fiasco is heralded in two different artists' works, and in a way it sets the tone for the exhibit. Even unfunny pieces possess a verging-on-comical humility, a 'who knows the answer?' quality. And those works that are humorous are sharply so. Dave Alber of West Georgia College in Carrollton offers up his "Modern Shiva" woodcut, a sort of Cat-in-the-Hat-on-speed. With spinning color and a spin on both the familiar images of Shiva, the Hindu destroyer, and our beloved grade school bon vivant, he hints at childhood gone wacko in an unstable culture. Gregory Fry's

"Millennium of the Dog" lithograph, an entry from U. of South Dakota in Vermillion, states at the bottom of its frame: "The Scientific Reason For These Howls Is Very Simple." Above that phrase are diagrams of the human face and mouth structure, presumably howling. There's also a larger picture of a dog's bone (a jaw bone?) with small holes surrounding it containing type/hidden words. Who the hell knows what all this means, but it's visually captivating. The column of text at right, proclaiming that "a dog when it howls is acting according to instincts inherited from its wild ancestors, not giving a warning as some believe," might well refer to the notion that we're essentially fated to behave as we do.

Veering in another direction altogether are two intaglio prints by Charles Jason Smith of East Carolina University in Greenville N.C. titled "America" and "The Free," they're easily the most blatantly political of the bunch. With the subtle brown of well-worn foreign currency, Smith's "America" renders a chilling scene of toy soldiers marching upward-much like the faceless combatants on Sergei Eisenstein's Odessa steppes in The Battleship potemkin - beneath an all-seeing New World Order pyramid found on bills we all carry in our wallets. At the bottom of both prints are governmental-looking, curved, carved slabs of stone with "The Best Armor Is To Stay Out Of Gunshot" ("America") and "Abandon All Hope Ye Who Enter Here" (The Free"). The latter shows three lynched figures beneath the presidential seal, passively receding into space.

Equally disturbing is Lea Barton's screen print called "Let Jesus Be Your Truck Stop" (the Pratt Institute of Brooklyn). Right off, there's a New York City feel with graffiti blasphemously defacing the classic, almost effeminate Christ visage. Fetid magenta and chrome yellow lend the

off-register image a tragic, Warholesque air that speaks of God's seemingly immobile hand in the modern world. The white paper-based light in one eye is nevertheless a glimmer of promise. Along similar lines is "Saint Aiden's Hands," an intaglio wiped woodcut by Roberta Frew of UT. In gorgeous aubergine, green, and black tones, the hands and area enveloping them are plaintive, humble...possibly awaiting our return to our senses



Steven Chalmers, a Southern Illinois University (Carbondale) student, is the only photographer in the mix. His gold-toned albumen print of a nude beneath a table (untitled) is a stand-out, no matter what the medium. With only a hand in focus, one palm vulnerable and exposed Chalmers' half-hidden, hunchedover figure suggests shame and powerlessness-the no longer necessary human, if you will.

Of the many rape-of-the-earth visions of looming cranes and desolate construction sites, Kevin Haas' paper plate lithograph titled This Monument" (Indiana University in Bloomington) is among the creepiest. A wall-less warehouse structure sits heavy and black above a patchwork of old-fashioned mechanical drawings of cement piers and cagelike objects. A gray stripe spans the space in between and contains the following phrases: "there's a gritty taste on my tongue and teeth. this is what's left. the triumph of progress abandoned by progress. this is the exhaust of our new gleaming fast speed but in even tighter circles. this was the infrastructure for abundance. now a monument of obsolescence. it will outlast our noise and blur. now the only lasting product is amnesia."

As depressing as much of the above art may sound, there's a welcome clarity and triumphant confidence to the pieces as a whole. A howling. An outlasting of throngs in endless halls. ●

## Hale Bopp and the New Millennium

UT's University Center features the new wave of printmaking

by Heather Joyner

**WHAT:** *The End of the World?*  
**WHERE:** UT University Center's Concourse Gallery  
**WHEN:** Thru February 14

Perhaps it's the word "concourse," sometimes meaning a crowd or throng It could be the fluorescent lights and lesser airport aura. Or maybe I simply feel old in a place that felt old when I was younger but now, unchanged, reminds me of my own changes. For whatever reason, I've avoided the University Center's great hall for quite some time. Seeing the national student print exhibition titled *The End of the World?*, however, makes

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