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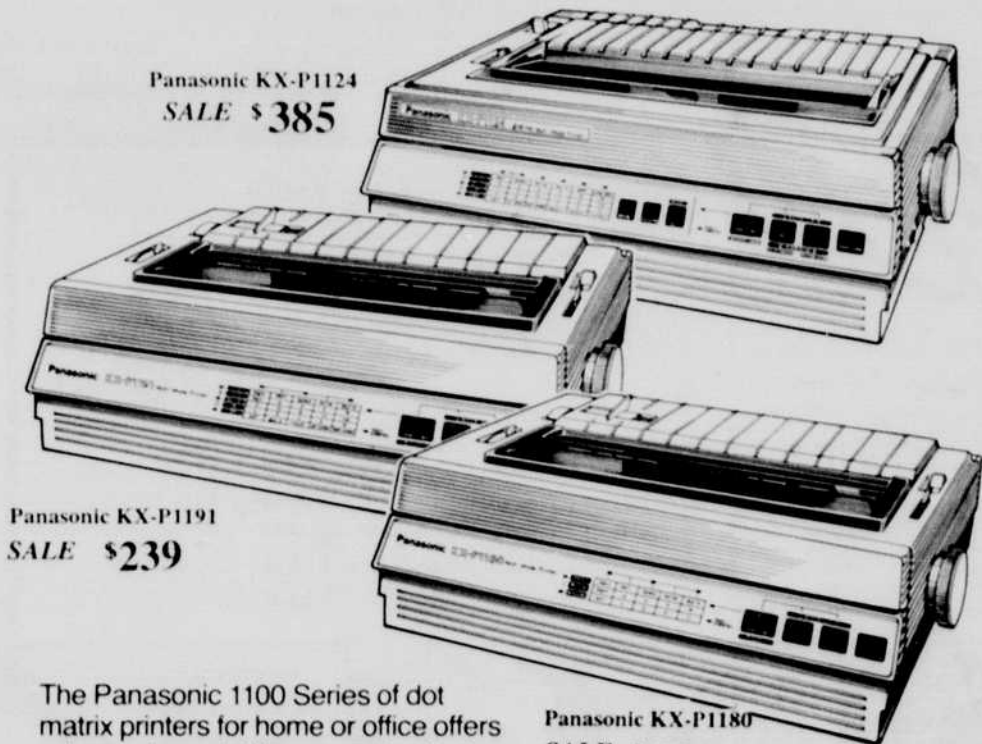
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## Encore!

### Art Continued from Page 7

"The great misconception is that people deserve it," Garlinghouse said.

Mike Walsh, another participating artist and a 1972 University graduate, describes AIDS as "an everyday Armageddon."

In his own writings, Walsh explains, "I find myself in the midst of another way, remaining HIV negative in a world in which promiscuous sexual behavior is no longer an option."

Walsh explores the cultural impact of AIDS in his installation, which is simply titled *Names*. It was inspired by the Names Project-AIDS Quilt which he saw while it was in Portland last year.

Walsh describes the installation as "the embodiment of my sense of self and a menacing world, the condition of being in a universe which looks at the same time whimsically disjointed, visually exotic, but ultimately perverse."

The installation features a canvas which is covered with names of men, women and

children who have died from AIDS, and who, according to Walsh, "have been culturally sacrificed as victims, to victimless disease, by an indifferent media, public and political system."

In the center of the canvas, a model of the White House burns, representing government apathy, around which arrows strike the canvas and fall between the names of those who died. The phrase "Unsafe sex death by AIDS" predicts "a fragmented future of safer and unsafe sex."

A large installation entitled *We're Up To Our Necks In It* is not easily missed. The installation was created by Stephen Floyd and Phil Dunn, two local performing artists.

The work is a structure of boxes covered with media articles about the AIDS epidemic, especially ones about the lack of government interactions.

Painted words on the strategically placed boxes remind us that AIDS is all around us, warning: "It's hanging overhead," "Knee Deep," and "Trouble Afoot."

Contained in a cage is a globe, suggesting AIDS isn't just a national issue, nor can it be ignored. The installation is meant to be confrontational, and encourages people to get directly involved.

Across the gallery is a series of black and white photographs by David Robertson, whose tense portraits confront a society that makes outcasts of people living with AIDS.

Robertson maintains, "All too often, people with AIDS are shunned by their friends, alien-

ated by their families and abandoned by the world."

The exhibit is not just limited to local artists. Included is a work from Brooklyn, N.Y., by an unknown artist who died of AIDS. Even more geographically remote are the works of Soviet artist Baby Badolov.

The five pen and ink drawings are from a series of 18, and were given to White from Badolov after he was told about "Art & AIDS."

White said the fear of AIDS in the Soviet Union is prevalent, where hospitals re-use needles, spreading the disease even within the walls of the hospital. Many Soviet AIDS cases go unreported.

"Art & AIDS" includes many other works by various artists including Joe Wayman, Dianne Eubank, Aimee Mattila, Bill Fein, Christine Bourdette, Don Ross and others.

Outside the EMU is a work by John Chapman, declaring, "AIDS never discriminates." The idea behind the work is that people in their daily walks of life will encounter the piece, see the shadows, and realize that they could be one of the figures on it.

Bubb explained that the combination of various artists and media is intended to reflect the pluralist focus of AIDS, which affects so many areas of our lives and addresses so many cultural issues.

"It is important, especially in Oregon where AIDS is not on the surface a lot, to make people aware that AIDS does concern them and does affect them," she said.

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