

Revolutionary
EXPRESSIONS

By Kristin Bailey
Student Activities Reporter

When Chinese students fighting for democracy were massacred by tanks in Tian'anmen Square on June 4, 1989, theirs was not the only movement crushed.

Chinese artists also felt the wrath of the government's crackdown on their experimental or avant-garde artwork. The country's leaders called it "unofficial art."

The University's Museum of Art displays this history in its recently opened exhibition, "New Art in China, Post-1989." The exhibit demonstrates the politics, propaganda, humor, satire and inner struggles of the avant-garde art movement in contemporary China.

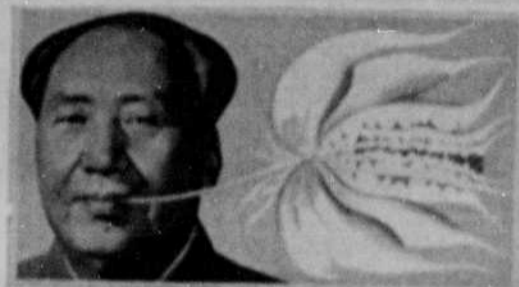
According to Laura Aaron Sear, the museum's curator of education, this exhibition attempts to define the ethos of Chinese contemporary culture in the 1990s.

"These artists have tried to express themselves in ways that the Chinese government does not find appropriate or acceptable," Sear said.

Many artists had to take their work underground or flee China because of government disapproval, Sear said.

The artists participating in this exhibition are mostly men younger than 40, and they come from all parts of China. Although a few are self-taught, most of the artists are graduates of China's elite art schools. Their art, according to exhi-

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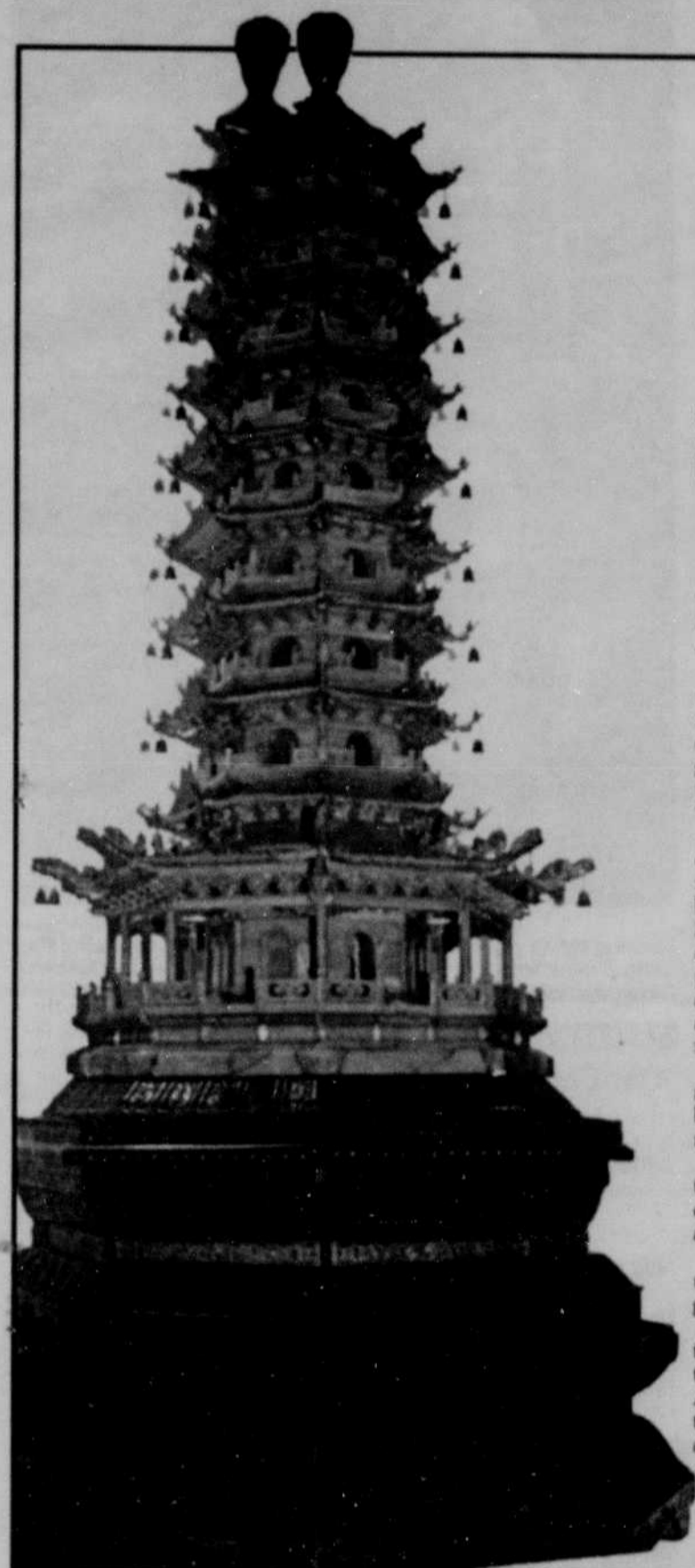


RELATED EVENTS

Gu Xiong of Vancouver, British Columbia, an expatriate Chinese artist and friend to many of the exhibiting artists, will speak about his work and the exhibition. Lecture in PLC followed by discussion in the Museum of Art.

SUNDAY, JAN. 21, 2 p.m., 180 PLC

PHOTOS OF EXHIBIT BY ANDREW BRACKENSHICK



'Flagship' entertainers add litte to market

This week Janet Jackson upped the ante in the superstar contract department, receiving a reported \$80 million dollars from Virgin Records.

More and more, entertainment companies are investing in "flagship" performers to add stability to their cash flows. Among those music celebrities receiving enormous deals in the 1990s are U2, Metallica, and Aerosmith, to name a few. However, one must seriously ask when will it end, and how much is too much?

Sony must be more than a little concerned after signing a \$60 million deal with Janet's brother Michael, who has seen record sales slip because of the negative publicity surrounding recent allegations of child molestation. Irish pop group U2 received a deal in the neighborhood of \$50 million from Island

ON THE SCENE



Ted Hinds

Records, yet sales of its last album *Europa* did not live up to expectations.

Sometimes entertainment deals of this magnitude can fail completely.

Such was the case with the last album

from 1980s rockers Motley Crue. Motley Crue sold more than 15 million albums between 1982 and 1992, and was rewarded with a \$20 million deal for its next four albums on Elektra Records.

Despite sales of more than five million copies of the band's previous album, *Dr. Feelgood*, changes in pop culture caused sales of the band's first album under the new contract to fall to around only 600,000 units.

As power in show business becomes increasingly centralized, big companies will continue to sign big artists in an attempt to validate their claim to time on television, major radio networks, and mainstream press. Big names also provide leverage to get exposure for a company's smaller artists and productions.

Unfortunately this "money talks" approach to show business limits competition and ultimately damages artistic integrity.

When enough entertainment firms get hurt by these long-term, top-dollar deals to cause a correction in this trend is hard to say. However, it won't come soon enough.

Ted Hinds, is a senior double-majoring in busines and psychology, is an entertainment columnist for the Emerald.



Artist teaches forte-piano



The School of Music presents a lecture and master class on fortepiano by guest artist Malcolm Bilson on Sunday at 2 p.m. in Beall Hall. The event is free and open to the public.

Bilson, who directs the 18th century historical performance program at Cornell University, is an expert in period instruments. He has also conducted workshops and master classes in Helsinki, Jerusalem, Budapest and Tokyo.