

EMU art displays offer passers-by something new to view

■ The Cultural Forum has updated exhibits of local talent in galleries at The Buzz and near the Fishbowl

By Mason West
Oregon Daily Emerald

Students standing in line for Subway sandwiches in the EMU food court or coffee in The Buzz may miss the artistic offerings of the University's Cultural Forum. With new shows up this month in the Aperture Gallery and The Buzz, students are reminded that hungry minds also need satisfaction. University student Jessie Wylie hung the work in the Aperture Gallery for her show, "Excerpts from the Big Picture," last Sunday.

The title of the show explains Wylie's philosophy of photography. Although she is a metalsmithing student, Wylie has been interested in photography since the beginning of this school year. She started taking pictures focused primarily on line and form in metal structures. Most of her pictures are close-up looks at objects that she repeats and distorts to create new images.

"I'm trying to abstract a piece so that it ceases to be the original object," Wylie said. "I take pictures of things that we may not notice just walking past but have a lot of potential to become something more interesting."

The young photographer started taking pictures of objects at playgrounds, using the fun nature of the space to reflect her lighthearted start in the medium. One of the works she will be displaying is made from images of a twisting slide found in these early shoots. After Wylie is through manipulating the image, however, she admits

that it can be impossible to discern its beginnings. To help onlookers, she will include a copy of the original image next to the finished piece.

The transition from metalsmithing to photography was easy for Wylie, and now she uses the two media to play off each other.

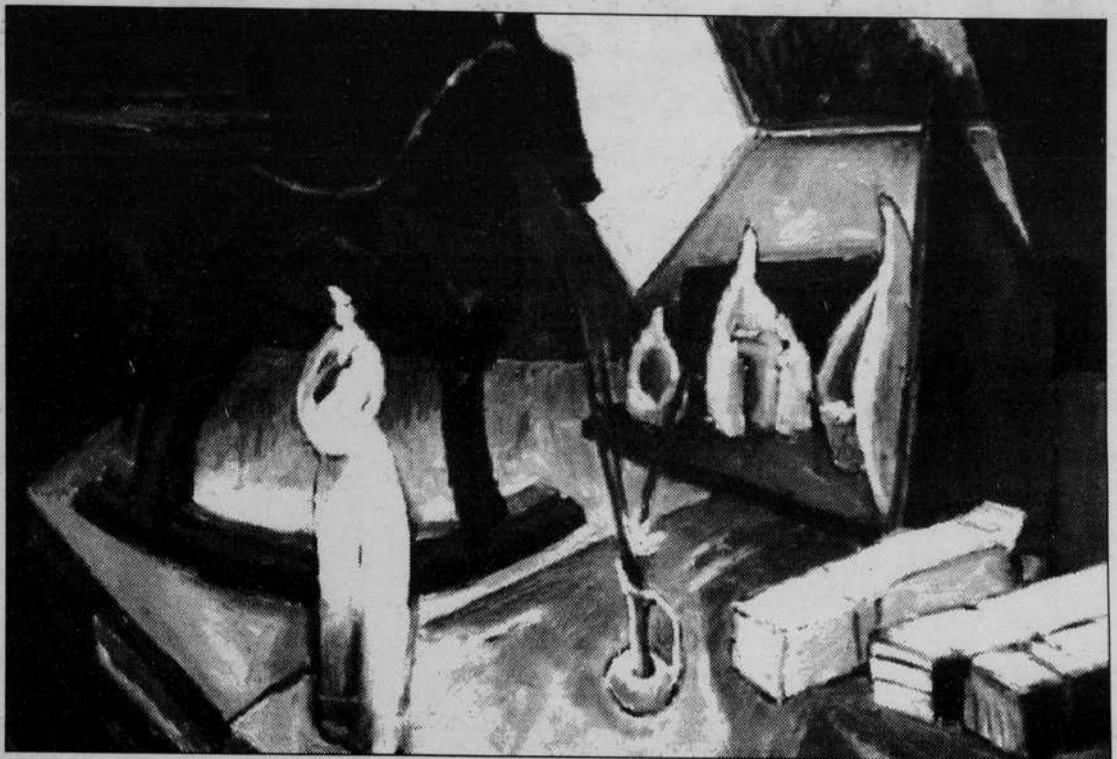
"Photography is instant gratification, and metalsmithing is the polar opposite. You need to plan everything beforehand with metal, but you can do a lot in post-production with photographs," she said.

This is the last show in the current Aperture Gallery before it is remodeled during spring break. Dan Karp, visual arts coordinator, received \$5,000 for the project that was left over from the Fishbowl remodeling. Karp plans to give the gallery a complete overhaul to boost its professionalism.

"Right now, it's more like a marquee than a gallery," Karp said. "I do see people engaging the gallery every day, but this remodel will get the people that are just walking by to start paying attention."

If students don't have the time to pay attention just walking by, they will have the time while sitting down. A new art display by local artist Monique Janssen-Belitz goes up in The Buzz coffeehouse Sunday. Janssen-Belitz will be showing work from two series of oil paintings. The first series deals with the contrast between mothers and other women in society. The mother of two said that she has seen many mothers criticized for wanting to stay home and watch the children instead of pursuing more personal activities.

"I think that mothers should stay home with their kids," Janssen-Belitz said. "For me, hav-



"Studio Conversations I" and other paintings by Monique Janssen-Belitz will be on display in The Buzz beginning Sunday. Courtesy Cultural Forum

ing kids was the best thing that ever happened to me, so it was easy."

Janssen-Belitz used a small abstract statue of a mother holding her child to symbolize the classic view of motherhood. Other recurring symbols in the series are flowers and horses. The flowers are in different states of bloom, representing life, and there is a horse that is seen as a male protectorate figure.

Karp admits that this second-level meaning is easily overlooked and that viewers need to spend

some time looking at the art to understand its true intention. Requiring this much of the viewer is something new for work in The Buzz, but Karp sees it as a new opportunity.

"In The Buzz, we like to challenge our viewers," he said. "If we can do something against tradition every time we have a show there, then that will accomplish our goal."

The work from the second series is based around The Lewis Chessmen chess pieces. While there is a wealth of history behind the pieces themselves, Janssen-Belitz chose

them because of the richness of their personal expressions. By using the pieces as models, she creates a world where the characters interact, and she captures all the subtleties of their relationships in still images.

Karp said these two shows are very different and offer a rich variety of art in the EMU. A third exhibit of photographs by Kenro Izu will add further artistic diversity when it opens in the Adell McMullan Gallery on March 1. Look for the larger story in future Emerald arts and entertainment news.

'Castle' compensates for plot with awesome special effects

By Anthony Breznican
AP Entertainment Writer

"Haunted Castle" is not so much a movie as an extended amusement-park ride.

Ghostly stone sculptures and other demonic beasts rendered in three-dimensional computer animation seem to float from the screen while the audience appears to take a rolling tour of a dilapidated, seaside mansion.

A flimsy plot exists only as an excuse to feature the special effects in this movie, which at 40 minutes is about one-third the length of most features. Belgium-based nWave Pictures produced "Haunted Castle" to be shown on giant Imax screens, where its optical illusions can be fully appreciated.

As the film begins, spirits appear before young Johnny, an aspiring rock musician who has inherited the castle from his late mother, a once-famous musician who ignored him for most of his life.

Johnny, played by Jasper Steverlinck, is one of the few things in

"Haunted Castle" that isn't computer-generated. Most of the film is shot from his point of view, however, so he is glimpsed only briefly.

A ghoul named Mephisto (voiced by Harry Shearer of "The Simpsons") explains to him that the devil uses the castle to imprison musicians who try to renege on promises to sell their souls for wealth and fame. It turns out Johnny's mother once made such a deal, and now the devil — who calls himself "Mr. D" — is extending the same offer to her son.

That's when the mother's apparition, played by Kyoko Baertsoen, surfaces to sing an ethereal song and warn her son not to accept the deal.

This sequence is typical of the movie's amusing shamelessness in the name of special effects — Baertsoen sings while misty rays flash and flicker and orbs of light appear to circle the audience. The light spectacle is neat, but slows the story down for what is essentially a music video.

On the other hand, there isn't much story to begin with. Visuals are all this movie cares about.

Forget about flimsy red-and-blue lens paper glasses. The Universal Citywalk theatre supplied each audience member with a massive set of goggles....

That bears repeating: Visuals are all this movie cares about. Abandon all hope, ye who seek stories or characters here.

The gothic castle and its torture chambers are beautifully crafted in some of the most high-tech animation yet to hit the screen. The formidable stone walls and massive

wooden doors seem otherworldly but still tangible.

The 3-D filmwork is also top-rate. Far from the cheap-o likes of "Jaws III" and "Amityville 3-D," the gimmick is exploited to full effect in "Haunted Castle."

Forget about flimsy red-and-blue lens paper glasses. The Universal Citywalk theater supplied each audience member with a massive set of goggles attached to a head-mounted device that prevents the bothersome blurring prevalent in most early 3-D movies.

In one later sequence, tiny skeletons emerge from cages to blow long, groaning horns. Screen and sound effects make it seem like the bells of these instruments extend over the heads of the front row to blast in your face.

It's a treat to lift the glasses and compare this trick with the tangled mess of images seen by the naked eye.

With such impressive effects in hand, why didn't writer-director Ben Stassen try for a story that takes its horror seriously? Maybe because the intent of this film was never to scare — only impress.

In any case, "Haunted Castle" succeeds purely as spectacle, which is all it seems to aspire to.

The film is rated PG for creepy images. Running time: 40 minutes.

G — General audiences. All ages admitted.

PG — Parental guidance suggested. Some material may not be suitable for children.

PG-13 — Special parental guidance strongly suggested for children under 13. Some material may be inappropriate for young children.

R — Restricted. Under 17 requires accompanying parent or adult guardian.

NC-17 — No one under 17 admitted.

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