

Artist creates 'Link' for AIDS

University graduate Mike E. Walsh returned to campus with his new exhibit, 'Link,' a commentary on AIDS

By Ryan Nyburg
Senior Pulse Reporter

Oak leaves blanket a floor that holds coffins and ladders; a television plays only static; fragments of poetry are posted on the walls along with test tubes, wooden ears and illuminated plastic flowers. These objects may seem random, but each one of them has a very particular meaning to their creator, local artist Mike E. Walsh.

Walsh's most recent exhibit, currently showing in the Adell McMillan Gallery, is a form of sculptural art referred to as a site specific installation. Entitled "Link," Walsh's exhibit is intended as a commentary on the HIV/AIDS epidemic.

"I'm gay and I've seen a lot of my friends die of AIDS," Walsh said. "Now I'm seeing that this is a topic that is being ignored by the media. It's made me kind of an AIDS activist."

Walsh has a long history with conceptual art pieces. After receiving a bachelor's of fine arts from the University of Oregon in 1972, he began to tour the country with a piece entitled "Rope Chains," in which he hung a series of ropes around a gallery that could be rearranged by the audience. Since then, he has put on a wide range of exhibitions at galleries and colleges across the country, as well as shows in Australia, Italy and Germany.

"Mike has become a really well known installation artist," UO Cultural Forum Visual Arts Coordinator Linda Archuletta said. "He redid his entire installation in order to fit into this gallery. He's very accommodating."



Danielle Hickey Photo Editor

Local artist Mike E. Walsh's sculptural art, which honors those who have died from AIDS-related illnesses, will be on display in the EMU's Adell McMillan Gallery until April 30.

Though he had to rework the exhibit in order to make it fit within the glass cases of the Adell McMillan Gallery, Walsh said he didn't have to change much in order to make it work.

But since each object has a particular symbolic meaning and the objects work together, accommodating the entire work to a limited

space is not an easy task, he said.

"I was about to head to Egypt before this event, which meant I really had to work this out beforehand," he said. "It was tough to work it all in."

A variety of complex symbols work throughout the piece. One of

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Courtesy

The Shoghaken Ensemble will present traditional Armenian folk music at Beall Hall Sunday.

Armenian musicians share folk tradition at Beall Concert Hall

An octet of performers will visit campus this weekend to perform Armenian music

By Natasha Chilingirian
Pulse Reporter

Few are familiar with the culture and history of Armenia, a small Middle Eastern country surrounded by Turkey, Iran, Azerbaijan and Georgia. The Armenians have a past which was both successful and tragic — they produced original architecture, literature and inventions, but they were victimized during the Armenian Genocide of 1915, in which more than 1 million Armenians were killed by the Turks of the Ottoman Empire. But through the area's ups and downs, Armenians' traditional folk music has persevered as a strong part of their culture.

The music of Armenia will arrive at Beall Hall on Sunday with the Shoghaken Ensemble, an octet of

native Armenian performers who are committed to keeping their ancient folk tradition alive. Radio show host Gil Medovoy, who airs the group's music regularly on his show "Crossing Continents" in Davis, Calif., said the group displays a high level of talent and knowledge.

"If they were put alongside the top Western classical musicians, they would all stand at the same level," Medovoy said.

The most prominent instrument used in Armenian folk music is the somber double-reed flute called the duduk. Constructed from the trunk of an apricot tree, the duduk sounds melancholy, ancient, and/or biblical when played. New York City record producer Harold Hagopian, who records the Shoghaken Ensemble on his record label, Traditional Crossroads, said Armenians don't always believe that the duduk sounds forlorn.

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