

Exhibition Showcases Diversity of N.C. Artists

"This is a story that is not over. This is history, hystory, hysteria. Hysteria, derived from the Greek word for womb. History, also from Greek, historia, meaning learning by inquiry, narrative. This is a story of hysteria, the 'female disease,' that is not, is not over."

So reads the text in the installation by Susan Brenner at the N.C. Museum of Art. Brenner is one of 26 artists featured in the triennial N.C. Artist's Exhibition. The exhibit runs through Dec. 5.

SALLY STRYKER

Art Exhibit
N.C. Museum of Art
Through Dec. 5

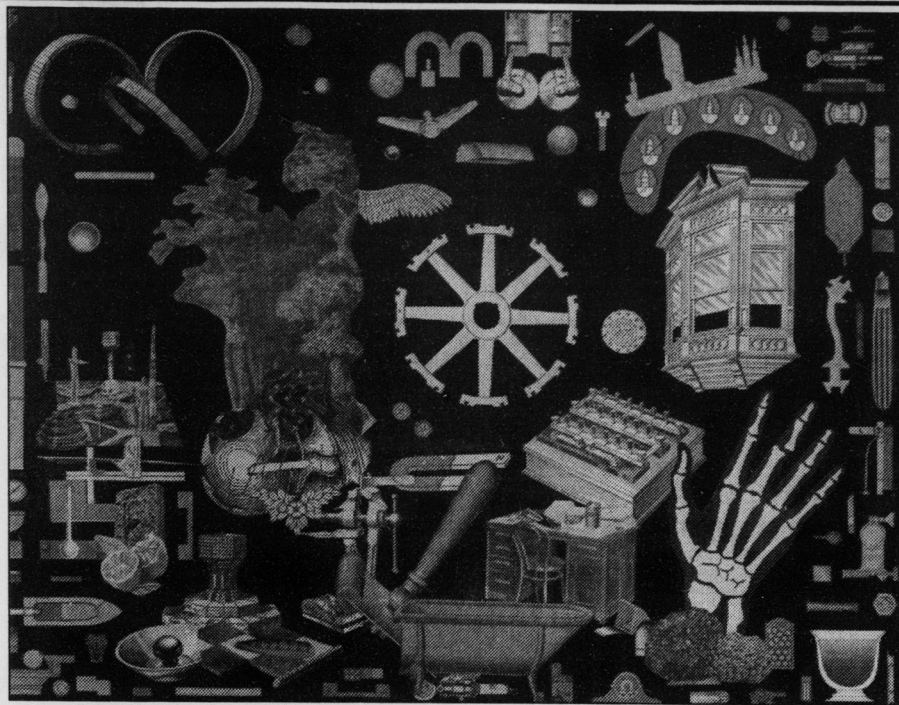
Brenner's installation features the "hysterical female" as seen through the eyes of a 19th-century French neurologist. Text on a sheer cloth, a mural of the release of the insane and photos of female victims of hysteria are all integral parts of her exhibit.

Brenner focuses on one of the many theatrical, if not caricatured, images widely accepted as "female." The installation's goal is to show that although we believe we create our own identities, we are really created by culture.

This installation is only one of 125 objects featured in the exhibition. Photographs, collages, paintings, drawings, prints and sculptures by N.C. artists comprise the remaining objects.

An entire room filled with bales of shredded work paper is a major part of Linda Kroff's installation "Discarded Histories, Reclaimed Voices." A file labels each 3-foot-by-5-foot bale. Photographs portraying industry decorate the surrounding walls.

The amazing thing about the photographs is that they seem to have been painted onto the wall with a few wide brush strokes. Through a process that



Tom Sullivan's "Zelph" is included in the N.C. Artists Exhibition, organized every three years by the N.C. Museum of Art in Raleigh. The 1993 exhibition features 125 works by 26 artists from across the state.

quires gel emulsion and turning the museum room into a darkroom, Kroff "painted" actual photos to the wall.

The range of works within each medium varies, but minimalism and conceptualism are rampant. This is exemplified by numerous pieces, from painted squares of wood to faces drawn on paper bags.

Some of the pieces look so painfully simple it is a wonder they are included at all. One group by Ann Conner features black, wood-cut prints of items such as saw blades placed in the midst of a white expanse. This is simplicity devoid of any intricacy, save perhaps the process.

Suzanne Miller, a Raleigh resident, commented, "Sometimes you have to appreciate the process that goes into creating something, rather than the outcome. I may not

like to look at something, but I know that I couldn't do it."

Tom Sullivan's collages prove the process is the key to a perfect outcome. The mind-boggling intricacy of his collages could only be the result of immense patience. Each collage contains thousands of clippings from magazines, newspapers or whatever else he found.

"Lifetime" shows a city of skyscrapers interspersed with oversized clock dials. Sullivan says, "The out-of-scale timepieces, leering reminders of the relentless pace of life, regulate the activities of the people the buildings house."

The minimalist aspect of the exhibition is best captured by the work of Kimberly Russell. Though her work is simple, it also is conceptual. "Deceived" consists of seven

pairs of white pantyhose with cement balls at the feet. Each pair is attached to a steel triangle, which is in turn impaled upon a steel spike. "Lament" is a screen in the shape of a transparent, empty house.

The purpose of Russell's work is to create a dialectic between her work and her audience. She contemplates the relationship between the viewer and her work, both physically and psychologically.

Though conceptualism and minimalism are apparent in the exhibition, some works favor realism. Kate Collie devotes her strikingly realistic paintings to the renewal of man's faith in nature.

"I am working with (Thomas Berry's) concept of sacralizing the earthly," she said. "In my opinion this is the answer to the current environmental crisis."

Fox Television Axes Chevy Chase's Late-Night Show

THE ASSOCIATED PRESS

LOS ANGELES — Chevy Chase has reported the news many times: Generalissimo Francisco Franco is still dead.

Now "The Chevy Chase Show" is, too. Chase became the first casualty of the late-night television wars Sunday as Fox Broadcasting Co. announced it was canceling his show, effective immediately.

He began Sept. 7 and battled David Letterman, Jay Leno, Arsenio Hall and Ted Koppel for viewers. But his show was savagely mauled by critics, and it performed a ratings pratfall much as Chase himself had done in his famous sendups of ex-President Ford.

"Despite the commitment of Chevy and our best creative and production minds, we started slowly and did not perform to expectations," said Lucie Salhany, chair-

woman of Fox Broadcasting.

"We saw nothing to indicate that the show would turn around." She thanked him "for giving us his best effort. He is an extraordinarily talented man."

In a statement released by Fox, Chase said, "I am proud of the comedic elements that we were able to intersperse throughout this otherwise very constraining format." He added that he was looking forward to the February release of his new film, "Cops and Robbers."

Less than a month after Chase's show appeared, an emergency team of writers, consultants and Fox executives was brought in to revamp the program.

Salhany said earlier this month that Chase was very nervous.

"It was uncomfortable and embarrassing to watch it," Salhany said. The show,

she added, was marred by unfunny writing and Chase's lackluster interviews.

Frank N. Magid Associates, the noted Marion, Iowa-based research and consulting firm, was hired to work with Chase. Promotional and advertising efforts were halted until the show improved.

One month after its debut, the show settled into fourth place, averaging a 3.1 rating. One ratings point equals 942,000 TV homes.

Number one was Letterman's "Late Show," which averaged a 5.9 rating for CBS, followed by ABC's "Nightline," moderated by Koppel, at 4.9 and "The Tonight Show With Jay Leno" on NBC at 3.9. The syndicated "Arsenio Hall" was fifth, with a 2.1 rating. Fox had promised advertisers approximately a 4 rating.

Fox said it would broadcast reruns of

"In Living Color" in the 11 p.m.-to-midnight time slot that "The Chevy Chase Show" occupied.

Chase rarely displayed the ease and humor he showed in the 1970s with NBC's "Saturday Night Live."

Actor Dennis Hopper said after a guest appearance that Chase was feeling the pressure.

"God, he is so nervous, I feel sorry for him," Hopper said.

"He picks up a glass and he is shaking... He has to relax."

In an interview with old "Saturday Night Live" cohort Dan Aykroyd, Chase appeared to ooze gratitude that his pal showed up.

"You know I'd do anything for you. I'll be here," Aykroyd said.

"Right to the end?" Chase asked.

HOUSEKEEPERS

FROM PAGE 1

ment will hold a press conference at 12:15 p.m. today in the courtyard outside the Campus Y to discuss the latest developments in the case.

Marsha Tinnen, a member of the UNC Housekeepers' Steering Committee, said the group thought the state's action was a delay tactic to keep the case from going before a hearing.

"We feel like they don't want others to know what has happened on this job over this period," she said.

"We have been struggling with this movement for over three years now," she said.

"No matter what they say there is going to be a hearing."

Parker said the state had not asked to delay the trial and added that the questions of jurisdiction and class certification should be decided before going ahead with the hearing.

"It's a question we think we have a right to be reviewed before we go to court," he said.

The case is now in Step 4 of the University grievance procedure.

In Steps 1 and 2, internal supervisors rejected the allegations. Chancellor Paul Hardin denied the grievance at Step 3, and Step 4 marks the first time the grievance will be heard by an official outside the University.

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APPLICATION DEADLINE IS DECEMBER 15, 1993.

Designed by S. A. Allen