

PUBLIC ART

FROM PAGE 5
Kim Radochia, a Massachusetts native, sculpted "Swept Up," a metallic piece located in front of the police station on Martin Luther King Jr. Boulevard. She said some outdoor shows have strict entrance requirements, but Chapel Hill's open-call exhibit makes the public art domain more accessible.

"Sometimes you have to meet certain qualifications, which can be very difficult if you're trying to break into the field of public art," she said.

Each of the artists is given an honorarium of \$600 for his or her work, which covers the cost of transporting the sculpture to Chapel Hill and setting it up.

If a piece is sold, the town gets a 15 percent commission for that work — but Flory said profiting from the pieces is not a priority.

"That isn't our goal at all, to sell the pieces," she said. "Our goal is to showcase the artwork."

This year's pieces range in price from about \$2,000 to \$25,000.

From the 2004 show, Chapel Hill resident Terry Barnett bought "Sun Search" — a towering bright yellow experimental sculpture by Wayne Trapp.

Barnett, who refers to the piece as "Here Comes the Sun," said he chose it for its inspirational themes.

"It is bright and sunny, and to me it shows optimism and

confidence and faith in a better future," he said.

Barnett also said he favored Chapel Hill's approach to an outdoor art event.

"One thing that I like that the public arts commission is doing is it's not looking to buy, it's simply renting," he said.

Chapel Hill funds the work of the arts commission — this year through a grant of \$125,000, Flory said. The money helps cover some of the artists' honorariums and the exhibit's operating costs.

"It's nice that we're adding to the collection of the town, whether it's town-owned or not, through this program," Flory said.

One of the pieces in a past exhibit was even purchased by the town. Betty Branch's "Once Upon a Time" was displayed in front of the town library for 2003's "Visions."

Since the sculpture of a girl reading a book was so beloved by library members, former Town Council member Lee Pavao helped raise the funds to buy the work after the library's director asked him to get involved.

"Everyone thought the town owned it, and when they found out it didn't, they were disappointed," Pavao said.

Though the artists don't choose their sculptures' locations, Flory often places them according to how their themes or structures will complement the settings.

Boone resident Wayne Trapp,

who has two sculptures in this year's show, "Back Packer" and "Kyoto and Beyond," said he was happy with his work's placement.

"The Kyoto piece is down at the museum, and I think it just compliments the architecture beautifully and the grounds around," he said.

The local flavor

Outdoor art exhibits such as "Visions" are popular throughout the state as well as the country.

Greensboro hosted the North Carolina Outdoor Sculpture Exhibition in 2003 and 2004, and the Florida Outdoor Sculpture Competition is held each year in Lakeland.

Doug Makemson of Georgia, who crafted the Roberson Street "Crane Queen" sculpture, said the shows are appealing to communities because of how they help the overall aesthetic.

"They're of the belief that it makes the quality of life better to put the public art up," he said. "It's cheaper than buying a work, and they get fresh work every year."

An outdoor setting also gives the artists more freedom and challenges their creativity, said Shelby Davis of South Carolina, who sculpted "Through," on display at the Estes Drive fire station.

"You can do a lot more outside than you can inside," he said. "With white walls it's a little more poignant, but when it's outdoors,

you have to compete with trees and other surroundings."

But there are disadvantages to an outdoor show. Some artists said bad weather conditions can be a concern.

Robert Coon of Florida, sculptor of the Mayan god statue "Quetzalcoatl's Declination," said he takes nature's potential to cause ruin into account when crafting his work.

"I go to great efforts to make it something that both the sculpture and the paint job can withstand the elements — at least as long as a Mercedes," he said.

As popularity for sculpture competitions increases, college towns specifically have seen more of these types of outdoor events.

Ithaca, N.Y., home to Cornell University, hosts "Art in the Heart of the City." "ArtInPlace" is held in Charlottesville, Va., home of the University of Virginia.

"In college towns those town councils seem to be more liberal about art and brave in accepting a proposal," said Elizabeth Breeden, executive director of "ArtInPlace."

But these kinds of exhibits certainly aren't exclusive to college towns, said Hanna Jubran of Grimesland, creator of the "Earth, Water, Fire, Wind" sculpture at the fire station off Martin Luther King Jr. Boulevard.

"A college — the diversity may enhance it," he said. "But it has nothing to do with the college."

Regardless of the community, artists said long-term, large-scale exhibitions with outdoor settings are an opportunity to get their art out to the public. A way for their art to achieve its purpose: to be seen.

"You can make a work and put it in your driveway — up to a point," said Makemson, creator of the crane sculpture. "But you really have to get it out there."

Contact the A&E Editor at artsdesk@unc.edu.

Swords makes dull LP with little edge

BY BRYAN REED
STAFF WRITER

Some bands just don't rock. Swords is one of those bands.

On its debut album *Metropolis*, Swords combines elements of post-punk, electronica and alternative rock with occasional string arrangements and new-wave keyboards.

Then it takes a good idea and demolishes it by toning it down. What's left is a travesty fronted by singer and bassist Corey Ficken.

His high-pitched, sleep-inducing croon brings to mind contemporary Christian artists such as Steven Curtis Chapman.

The music of Swords, while brimming with potential, is overwhelmed by Ficken's drowsy vocals and stifled to the point of frustration.

Overall, the band sounds like U2 on Valium, except for the untitled track five, where the band wastes two minutes and ten seconds of the listener's life on an experimental ambient fare that sounds more like the band retuning its instruments instead of playing a song.

However, at times the sedated sounds are effective, as in the haunting "Family Photographs," which is about a broken home.

The band challenges Ficken in the synth-heavy "Radio Radio" by upping the musical intensity ever so slightly, but the sleepy singer still manages to make the track boring.

By the last two tracks, "Metropolis" and "The Last Song," Swords has finally thrown in the towel and falls back to the slow pace of the voice at the front, making for a cohesive end to the record, even though both songs reprise earlier tracks.

The latter is an ironic homage to '80s heroes Hüsker Dü.

MUSIC REVIEW
SWORDS
METROPOLIS

★★★

The members of Swords show they still have plenty of room to grow as a band on the cooperative front.

Musically, they push toward experimental post-punk, but vocally they're stuck singing along to Dashboard Confessional and wishing they could rock that hard.

Fortunately, all the members are involved in other careers outside of the music industry.

They should keep their day jobs for a while longer.

Metropolis is pretentious and insipid. Lyrics abound with sardonic repetition that accomplishes little, if anything at all.

Also in the filler are redundant gems like "Out in the streets ghosts walk the streets," in the title track.

Another pearl of Swords' rhetorical mastery is the deep and philosophical lyric, "What is the use of this useless information?"

Perhaps the real question is: What is the use of this useless record?

Contact the A&E Editor at artsdesk@unc.edu.

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- ★★ FAIR
- ★★★ GOOD
- ★★★★ EXCELLENT
- ★★★★★ CLASSIC

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THE Daily Crossword By Alan P. Olschwang

ACROSS

- Carp cousin
- Acknowledge
- Fashion of the moment
- Fling
- Bast fiber plant
- Mild expletive
- Pulitzer winner of 1958
- Minneapolis suburb
- slaw
- Start of Mason Cooley quote
- Helmut's three
- Taro dish
- Tough trial
- Grocer's concern
- Unit of wisdom?
- Perm milieu
- Bikini part
- Charged particles
- Part 2 of quote
- Saline drop
- Hoops event
- Dead, as a dragon
- Hang in loose folds
- Voters
- Put on a first coat
- Lacking experience
- Close securely
- End of quote
- Asta's mistress
- City on the Seine
- Invention origi-

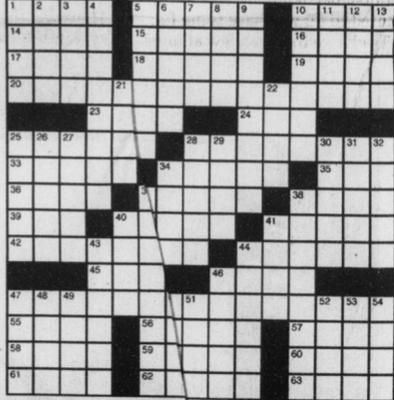
nation

- Average grades
- Ecole student
- Auto pioneer
- On the less windy side
- Medicated
- Brooding place

DOWN

- Plug of tobacco
- Mr. Hefner
- 1934 Nobel-winner in chemistry
- Bar gadgets
- Fairy-tale girl
- Wheel spokes
- Novelist Kingsley
- 1492 ship
- Recipe measure
- Shrink back
- Eager
- Festival
- Idyllic place

- Preacher Roberts
- Butcher's cut
- Think out loud
- Lubricate again
- "Divine Comedy" poet
- Rani's wraps
- Think ahead
- At right angles to the ship's keel
- Jelly choice
- Like some veals
- Fly high
- Came into bloom
- Immense quality
- Constellation component
- Dull situation
- Fold
- Authored
- Sifting utensil
- Anders people
- Coward of note
- Shade provider
- Flight school final
- Cal. abbr.
- Like a couch potato
- G-men
- Bridge position



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OCTOBER 14, 2005. NOON. HAMILTON HALL 271

Inventor quality and past success with technology transfer are strong predictors that university inventions will be licensed to startups and established firms, according to research by Richard Jensen and colleagues at Notre Dame. Conversely, a slight increase in the rate of return to venture capital, or the interest rate, significantly reduces the annual number of startups licensed by a university.

Jensen's research examines the experience of universities that commercialize their inventions through licensing. He provides a theoretical model that can help technology transfer officers plot successful licensing strategies.

Jensen is an expert in microeconomic theory, industrial organization, international trade and environmental economics. His current research focuses on innovative pioneering, innovation diffusion, and the behavior of university technology transfer officers. His research has been funded by the National Science Foundation, National Bureau of Economic Research and Ewing Marion Kauffman Foundation, and published in the *American Economic Review*, *Quarterly Journal of Economics* and *Journal of Economic Theory*. Jensen is co-editor and fellow of the *International Journal of Industrial Organization*.

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