

ARTS

Surrealist, pop art influence Johns' Ackland show

Jasper Johns

Through November 15
Wednesday-Friday 12-8 p.m.
Saturday 10 a.m.-5 p.m.
Sunday 1-5 p.m.

Ackland Art Museum

Free Admission
For information, call 966-5736

Jasper Johns' art stomps all over anyone who has ever looked at modern art and said, "I could do that." Johns, a pioneer of conceptual art, is a modern classic. "Prints and Multiples," a group of works currently on display at the Ackland Art Museum, covers his most familiar themes.

The works contain symbols such as United States flags, targets, numerals, letters and household objects. As in Andy Warhol's "Soup Cans," it is difficult to divorce form from cultural meaning.

"Grey Alphabet" is a grid of stenciled letters arranged so they are in alphabetical order when the rows are read horizontally or vertically. Subtle gray strokes wash over this structured composition, forming intricate, graceful patterns.

The work illustrates the codification of language — a system organized by rules, whose beauty comes from slight variations within the system.

Other works, with the help of those funky optical illusions you used to play with at the science museum, twist interpretation of common symbols.

"Flags" shows a U.S. flag with black stars on an orange field and green and

exhibit

EMMA WILLIAMS

black stripes. There is a white dot in the center of the flag. Below it is a lightly shaded rectangle with a black dot in the center.

Viewers are supposed to stare at the white dot for two minutes and then focus on the black dot — because of optical illusion, viewers see a red, white, and blue United States flag.

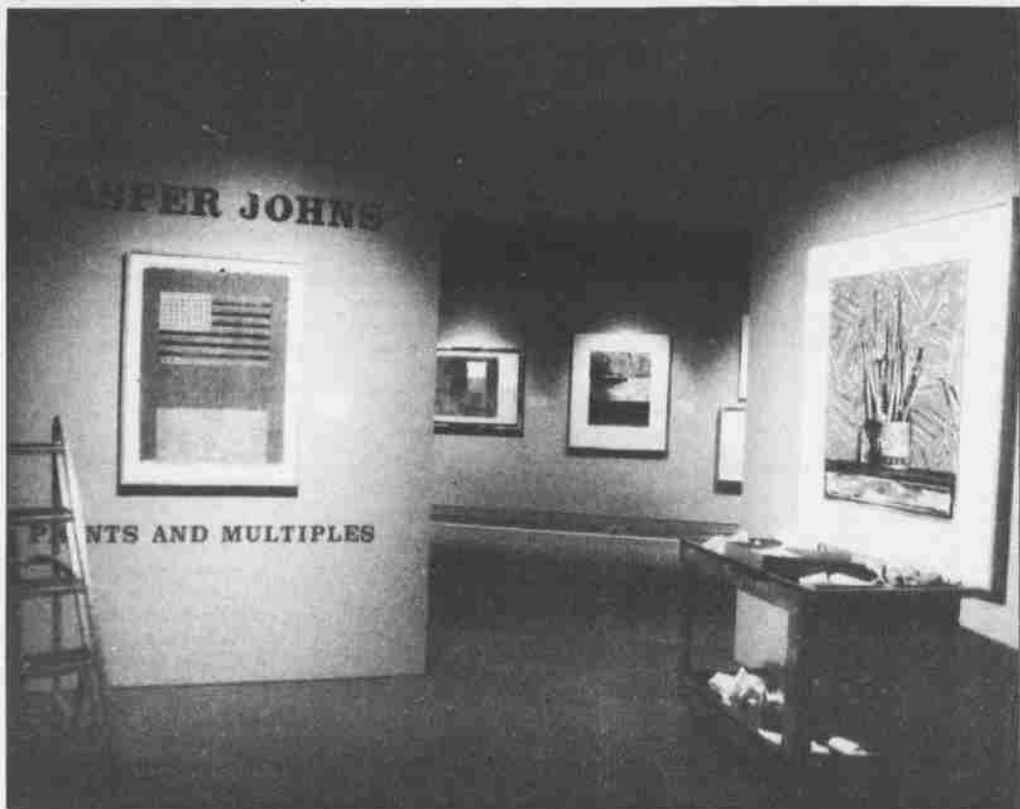
Through all his works, Johns fosters a partnership with the viewer.

"Viola" looks like a chaotic building plan. An open trap door is superimposed with a diagram labeled A and B. To the right of the trap door, a rubber band attaches a spoon (labeled A) to a fork (labeled B). Stamped across the bottom, the word "viola" suggests that the contraption is some sort of unassembled musical instrument. The work's cluttered, unfinished feel makes the viewer want to organize the work and mentally assemble its pieces.

In "Fool's House," a realistically drawn broom sweeps across flat gray space. Cartoonish lines indicate the broom's motion, and scrawling handwriting labels it. Below the broom are three shapes, labeled stretcher, towel and cup.

The explicit labeling seems to be telling a story that has been hastily started and then left unfinished. The style borrowed from Magritte actively and humorously recruits the viewer's assistance.

A more obvious example occurs in "Target (1970)," which is simply a drawn black and white target. Beneath it are unused paints and a paintbrush.



The work of 'modern classic' Jasper Johns will be on exhibit through November 15

Beside the artist's signature is the word "and" and a blank line, presumably awaiting the signature of the person who will pick up the paintbrush and color the target.

"Usukuyi," "The Dutch Wives" and several untitled works are all purely abstract, comprised of crosshatched

straight-angled lines. The lines are fitted together to create textural unity that is brimming with energy, particularly effective in "Untitled (Savarin E.M.)."

In the foreground of this print is a still life of a Savarin coffee can filled with paintbrushes. The still life is not

distinctive, nor is the black-and-white rendering of it.

The strongest element of the composition is the bold red arm and handprint that runs across the bottom. The combination of these two subjects underscores the beauty of personal expression.

Boston's babelicious Beelzebubs steal show from Loreleis

The Loreleis

with The Clef Hangers, the Beelzebubs, Lady Blue, Out of the Blue, Phantom Singers, Tar Heel Voices, Speak of the Devil

Friday and Saturday, Sept. 24 and 25 at the Paul Green Theatre

The Loreleis may have lured the sell-out crowds, but Yankee Beelzebubs stole their hearts and the show.

On Friday and Saturday, September 25 and 26, the Loreleis hosted their second independent invitational a cappella concert. The concert included groups from Duke University, Boston's Tufts University, Georgetown University and, of course, UNC.

"Sam I Am! We're Having A Jam!" played to sell out crowds in Paul Green Theatre Friday and Saturday nights. It was so packed Friday night that people were sitting in the walkways and lining the back wall.

By far the best group at this concert was a pack of ultra-adorable guys from Boston, the Beelzebubs. From the moment these guys bounded on stage (even the dude with the crutches) until the moment they sang the very last note, they held the attention of everyone in the theater.

concert

SALLY STRYKER

Not only were these impeccably dressed singers brimming over with so much energy that it spilled out the doors, they were incredibly funny, too. Each song they sang employed a personalized quirk, i.e., a pelvic thrust or a hearty "Huh!" in just the right place which brought the audience to life.

The Loreleis were less raunchy but still hip-hoppin'. They opened with a really beautiful song, written just for them, "What You Don't Know About Love." They also stole old pop hits, such as "In the Air" by Phil Collins and "I Want You Back" by the Jackson Five, which closely mimicked the original.

The Loreleis always entertain their audiences with more than their singing. Throughout the concert, a few Loreleis introduced each group with adapted versions of Dr. Seuss poems. (You were beginning to wonder about the concert name, weren't you?)

The first group to perform on Friday night was Duke's all-female group, Out of the Blue. The highlight of their performance was a medley of "Love the One You're With," also performed by the Tufts' Beelzebubs.

The Tar Heel Voices followed with a not-so-energetic round of songs, with

the exception being "Only the Good Die Young," led by Lee Keel, and the audience fave, "Makin' Whoopie."

A small fable about barnyard animals at State seemed to be the biggest hit of the Heels' performance. The story involved some hearty bulls who withstood a storm and proclaimed their weathered success with the statement, "We bulls wobble, but we don't fall down." A little corny, but amusing.

Duke's Lady Blue followed the Voices; for a fledgling group, they were great. One woman had enough spunk and enthusiasm to make up for the

whole group, singing a perfect rendition of "Tracks of My Tears." It hit home with the audience, especially at the end, when everyone expected a repeat of the chorus but instead heard her belt out, "You fucking bastard, eat shit." Pretty nifty reality check, huh?

Saturday night's performance included the UNC Clef Hangers, Georgetown University's Phantom Singers and Duke's Speak of the Devil.

For die-hard Loreleis fans: The group recently put out a new tape called *On the Rocks*, which is available through the Loreleis business office in the Stu-

dent Union.

Don't let the sirens' mythological reputation scare you away the next time these la la ladies take the stage. Their luring lyrics and whimsical repartee are bound to make an evening full of fun and music and nothing all that deadly.

body

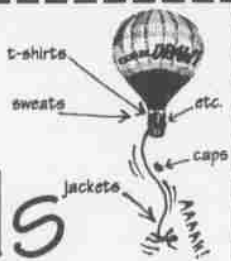
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