

No-fuss entertainment: Art exhibits on and off campus

Whether on campus or down the road a spell, free enlightenment is just a trot away

BY STEPHANIE RUSHIA
STAFF WRITER

Entertainment can be expensive. First run movies are close to \$7, concerts start at \$20 and the Thunder From Down Under may be totally out of your league.

Even watching drunken mating rituals at The Sports Pub theatre costs \$2.50 a beer. TV is free but boring.

So where else can a self-respecting, starving college student go to delight in—at a distance—a little sex, drugs, and rock-and-roll? Do what has been done for centuries: turn to art.

Yes, art. The Donna Beam Fine Art Gallery (in that building on the right, just south of the \$50,000 flashlight) is a fine beginning. It's amazing, the wide range of feelings you'll entertain while perusing the exhibits at Beam's current Art Department Faculty Ex-

hibit. Better than those aroused during the season premiere of Melrose Place. And more sincere.

Showing through Sept. 29 are works like *Sinister Urge* by Mark Burns, who actually cites TV as a great influence; *Embrace*, an unpretentious tear-jerker by Catherine Angel; and *Love Me Tender*, an impious homage to Elvis from James Pink, who is also an Absolut Vodka artist.

Don't leave campus yet, because there is much more. In the Alta Ham Fine Arts building, through the doors facing the gallery exit, student works are displayed throughout the semester. Right now, you can see Mark Brandvick's version of the Fruit Stripe Gum cartoon zebra sharing space with a realistic, sometimes bloody zebra. You can't do that on television.

Upstairs is an informal gallery of photography. Look closely: if you are friends with an art student you might see yourself naked up there.

Next door to the art buildings in the Richard Tam Alumni Center is a relatively unknown little gallery currently featuring *Validation*, an exhibit by graduate student Tamara Scronce, which will remain on display until Oct. 6. See how surprising it is to find that a severed bird wing sealed in a jar

relates to your life's experiences.

The Marjorie Barrick Museum of Natural History is the final stop on the campus artistic tour. As an illustration of the migration of Japanese women, the current exhibit, shown through Sept. 30, should not be missed. As a pictorial depiction of the irrepressible women in Japanese internment camps, it should not be missed. As an exhibit of artwork from Japanese women, past to present, *Strength and Diversity* should not be missed.

The museum also houses permanent displays, from Mexican dance masks and a taxidermy collection, to a glossy of Miss Atomic Blast tucked away in an eclectic collection of Vegas paraphernalia.

Just a bit away from campus, near the corner of Maryland Parkway, Flamingo Avenue and The Mediterranean Cafe is Temporary Contemporary. Here, "The Art of the Deal" spotlights a variety of artists' comments on gambling themes and Las Vegas in general. The show runs until Oct. 14 and includes pieces from several UNLV art faculty members.

The Nevada Institute for Contemporary Art has been sneaking culture into town for nine years and is always worth the dollar for bus fare from

campus. Take bus 202 east from the corner of Flamingo Road and Maryland Parkway any day from July through Sept. 21.

Nevada Institute for Contemporary Art is showing originals, described as works created by artists using a box as their starting point. Look for *Dr. Thrills Midway Sideshow* by Earl Linderman, among other creative deviations from the original object at the NICA exhibit.

Local libraries also provide an escape to art. Again, near Maryland Parkway and Flamingo Road, within walking distance from campus, is the Clark County Library. *Built Environment* is a library-sponsored photographic competition focused on the creative shapes and colors of Nevada's man-made structures.

And all this mind-boggling manipulation of your senses is absolutely free.

College life does not have to revolve around money. Whether mom and dad are sporting the bills or you're supporting yourself, you can look good, eat well, and soon talk about art as if you actually learned something in school.

Vasna

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left Nassau to cruise to exotic destinations. During orientation, Wilson got some good advice on what to expect from the next 100 days—equally divided between land and sea.

"They told us to be prepared for adjustments, be open-minded. We aren't tourists, we're travelers." Wilson explained the difference between the two. "Travelers get a sense of the land; they blend in and go with the rhythm and let it flow. Tourists just go shopping and drinking."

Part of Wilson's funding came from a work-study scholarship. She assisted instructor Cheryl Klauss with the photography classes; assisted students with dark-room work, including film processing and developing; and helped put together a yearbook from the trip. This cut the \$12,000 cost of the program in half.

To fulfill her 12 credit hours, Wilson chose Film Studies, Photography, and Anthropology of Women from a bank of 50 classes that were offered. Each student was also required to take International Studies, a multi-disciplinary core class.

Aboard their floating home, the Universe set sail for its first stop in Venezuela. Fully equipped with dorms, a gym, library, dark room, theatre, computer lab, even a student union, Wilson described it as "a university in every sense of the word."

"There's nothing like approaching land from sea," Wilson said of the docking after three days at sea. "We always arrived at 8 a.m., so we got to see the sunrise."

A welcome reception was held upon the group's arrival in Venezuela. Students from the local university arranged a dinner and dance to give the

group a chance to meet and mingle with Venezuelan students. Tours, based from Caracas, were arranged to such places as the rainforest and the Venezuelan coast.

Once back on the ship, a report was due, describing what they had seen, done and learned. Wilson took advantage of the photo opportunities, snapping and developing pictures as fast as the dark room would allow.

Brazil was next on the itinerary, with a brief stop in El Salvador. Wilson noticed the rich 17th and 18th century European architecture, all very brightly painted. In contrast, she also noticed the drab upheaval of the very poor.

"You could see the distance between luxury and poverty clearly. There are no middle classes. In Brazil, 50 percent of the population is under 21; they have the highest rate of single-parent families in the world."

As part of the film studies class, the students viewed movies about each country they were visiting. *Pixote*, a true story about the street children in Brazil was shown to prepare the students for what they might encounter.

"Children under 18 are not tried for their crimes as adults," Wilson explained, "so crooks exploit the street children to annoyance."

After visiting Cape Town, South Africa and the experience of a three-day safari in

Mombasa, Kenya, the group sailed to India.

"I have never been so shocked and disgusted or so uplifted by an experience," Wilson said of her encounter with the large, over-populated country. She was also aware of the country's caste system, as well as the clearly defined roles of men and women.

One group she encountered was a grass-roots organization called The Working Women's Forum. "This group is organized by upper-class women to help poor, working women to help themselves. It gives women the power by lending them money to start a business for themselves, buy a daughter back who might have been sold."

Wilson was touched that some of the women walked more than 10 miles just to take advantage of the opportunities that could help change their lives for the better.

The next stop was Vietnam. Wilson describes it as naturalist and socialist in every sense of the word. "They're very suspicious, but now, for economic reasons, they are open to tourism. I don't know if they're to happy about it." Other stops included Hong Kong, mainland China, Taiwan, and the final stop, Japan.

Wilson spoke of the difference between the two tours. "The European tour was about Western Civilization. When I went on the Semester at Sea,

I saw the impact Western Civilization has had on Third World countries. It's devastating; the exploitation of the rainforests, the natives, the oppression, it's unspeakable."

Conversely, Wilson described the experience as uplifting. "They were the most amazing people I have ever seen; how they love life."

Wilson returned with her faith in humanity restored. "No matter who you are, there is a place for you in this life—you just have to find what it is, find your niche, because it's there."

"My mission was to travel the world to discover myself, find my place in the world. I wanted to expand my horizons, discover who and what I am, what my purpose is and what my responsibilities are to the human race, how I can make a difference."

Wilson recommends this experience to any major, whether in the arts or sciences. So whether you're wondering what avenues you can take

to discover yourself, gain experience in your field, or just to get the most out of your education, you need go no further than the education opportunity pages. You'll be surprised what you find—any doubts, just ask Vasna.

If you would like to find out more about these opportunities, call the UNLV International Studies department at 895-3221 or Wilson at 223-4741.

For the Record

The UNLV Coupons Fall '95

booklet, which offers many two-for-one specials and several free items, was misidentified as Carrows. We apologize for any inconvenience this may have caused.

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