



YOU SPIN ME RIGHT ROUND FAB Gallery's Centrifugal exhibit allows different cultures to share their views of art.

## Connecting with outer circles

### **Centrifugal: Ideas From Different Cultures In Print**

Runs until 24 February  
FAB Gallery

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Arts & Entertainment Writer

Immersing oneself in a different culture can be shocking, but for the latest FAB Gallery exhibition, entitled *Centrifugal: Ideas From Different Cultures In Print*, looking at the way another culture values and presents its art can also be quite surprising.

"In Japan, the public is a lot more aware of what printmaking is, culturally, and the history of the prints is much more present," says Sean Caulfield, an associate professor of printmaking and drawing here at the University of Alberta. "In Canada, its profile isn't as high. I think it just has to do with history and things like that. And again in a way I suppose that's part of what this show is about, too: trying to connect with the community and

showing what it offers the art world."

The show, which features a collection of works from 15 artists across the globe, came about as a result of combining two exhibitions that took place in Tokyo and Ohio.

"I thought [I'd] bring these two exhibitions together," Caulfield says. "Artists from Japan are coming. The U of A has a fairly long history of connection with Musashino Art University. The professor that was head of printmaking has visited before. So, the group of artists that are coming are actually people who haven't come before and represent a new generation of artists. We are delighted. I think it means that we're keeping that connection going."

"I remember when I was a student here ... the printmaking program brought in international artists to the department and it had a huge impact on my education. I got a broader kind of view on what art was and the opportunities that were out there."

But even where there is a connection, Caulfield explains that you're still going

to find a lot of cultural differences.

Ideas and connections spread in the art world, radiating and stretching themselves across time and space. And, although unplanned, *Centrifugal* only reiterates this fact.

"There was no underlying theme for [the exhibit] in terms of any kind of conceptual underpinning," Caulfield says. "However, I think if you see the show, there are a number of interesting connections that are set up. Often in the art world, there are themes that sort of float around internationally."

"There are lots of interesting connections, but it's also interesting to look at the different approaches, too," Caulfield continues. "I would definitely say there's a particular sensibility happening with the artists from Musashino University that's different than, say, the American artists. So I think as a viewer walks through the show, it's interesting to look at what connections there are and then what differences there are and then kind of speculate about why that's happening."

## Not Saying not Juno material



AMANDA ASH

"SO4 has become overrated, overplayed and overhyped. The last thing they need is another unfortunate stroke of the ego that tells them what good little musicians they're being when they're really making most of us—those too scared to voice to the rest of Canada just how shitty SO4 is—quietly vomit."

My mother always told me that God rewards those who work hard. However, even God sometimes confuses the diligent with bottom-feeders, and thus there are always a few that end up stumbling upon good fortune by complete chance—like Shout Out Out Out Out, for example. The Edmonton-based electro/disco/rock outfit has just been nominated for a Juno Award, under the category of Alternative Album of the Year, and while the band may throw their arms in the air at this jubilant news, it only leaves me to ponder: does SO4's record really deserve a Juno?

SO4's Not Saying / Just Saying is definitely not the best piece of hand-work SO4 has produced. The album was drawn out, thin, unbelievably repetitive and just plain boring. With the exception of "Forever Indebted," there's nothing about SO4's July release that screamed Juno-worthy, and judging from the opinions held by friends and other local music critics—at least those who are in no way affiliated with the band or consequently swayed by bias—SO4 is nothing special to shout about.

I'm not saying that SO4 hasn't built up a strong fan base, can't get a sweaty crowd pulsating like a heart on cocaine or wasn't one of the pioneering groups that helped put Edmonton on the musi-

cal map, but what I am arguing is that SO4 hasn't risen to the height they have because of their genius. They're not that spectacular; they've just been hyped up.

Really, SO4's acclaim has been the result of a vicious chain reaction, which goes like this: by chance, an Edmonton band—SO4—finally gets a tiny bit of attention from Eastern Canada. Edmontonians then yell, "OMG attention! Squeee!" while flocking to SO4's shows and scooping CDs off shelves like they're canned beans during hurricane Katrina. The rest of Edmonton's music scene, most of which is undoubtedly more talented, continues to work its ass off while SO4's popularity snowballs into one egotistical mass. One magazine covers them because another newspaper has, one hipster attends their show because another hipster has, and so goes the domino effect until SO4 has been given the ultimate handjob: a Juno nomination.

Local supporters only vie for SO4 because, somewhere within that confusing-as-hell moniker, a subliminal message flashes saying, "I'm from Edmonton." Edmonton is a close-knit, supportive community, so when we see a fellow Edmonton group getting some attention, we're right behind them. However, despite Edmonton's natural instinct to backup everything

breeds—think hockey—we're simply going about things the wrong way. We're giving bands attention just for the sake of getting Edmonton's name out there, not because they're actually worthy of respect.

If there's one Edmontonian that deserves a Juno, that artist is Cadence Weapon. His electro, hip-hop style is a million times more innovative than SO4's random drum kicks and synth squeals. Then again, Cadence Weapon doesn't need a Juno to prove himself. He already did that with the Polaris Prize nomination. And how about the rest of the nominees SO4 is up against? Malajube, Islands, City and Colour, and Chad VanGaalen—these guys have much, much more original music up their sleeves and actually deserve to be in the category.

SO4 has become overrated, overplayed and overhyped. The last thing they need is another unfortunate stroke of the ego that tells them what good little musicians they're being when they're really making most of us—those too scared to voice to the rest of Canada just how shitty SO4 is—quietly vomit. But as my mother said, everyone gets what they deserve; SO4 will soon look in the mirror and realize their emo hair isn't going to make them millions of dollars. Really, I'm just saying what everyone else isn't saying.

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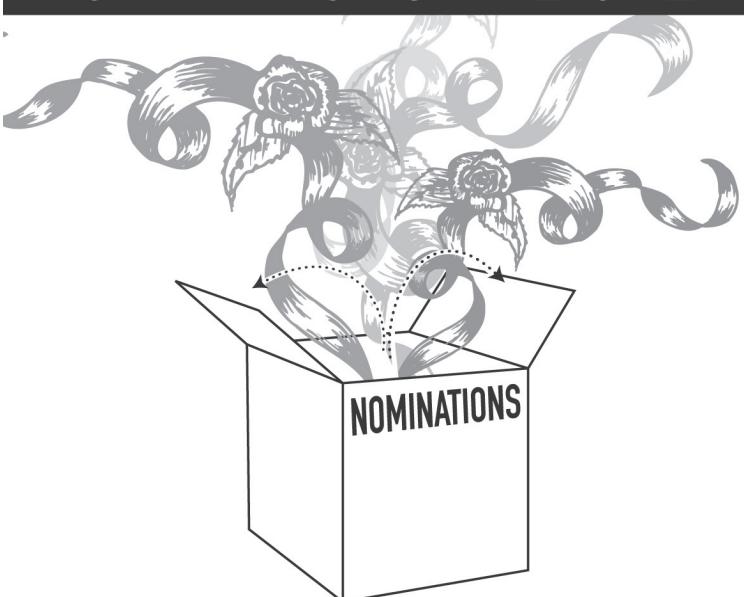
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