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## PROFESSOR OF THE WEEK

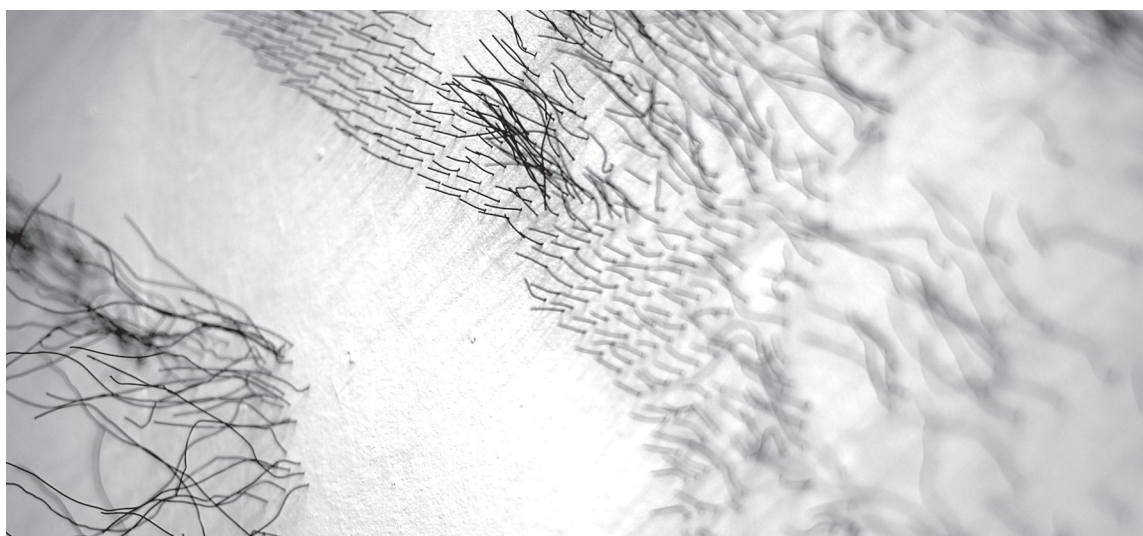


YUANGFAN LIN  
MARKETING 301

He is incredibly nice and considerate. He consistently goes out of his way to accommodate students and to integrate personal and tangible examples in class. Further, he gave copious materials for midterm preparation. [This included] detailed sources for each practice midterm question, i.e. where to find the detailed information for answers. Also, he is great at providing positive feedback to the class!

Do you have a professor that's unique and shows their value of undergraduate teaching? Nominate them! Email [avpa@su.ualberta.ca](mailto:avpa@su.ualberta.ca).

Nominations can also be picked up and submitted at any Faculty Association or InfoLink desk, or the SU executive offices front desk.



LIZ DURDEN

**HAIRS LIKE A FOREST** The artwork of Sherri Chaba embodies both the environmental and the human aspects of life.

## Vestiges full of dual perspectives

From different angles, Sherri Chaba's work shows our bodies and the environment

### artpreview

#### Vestiges: Fragility of Being

By Sherri Chaba  
Runs until 17 November  
FAB Gallery

VANESSA HORNE  
Arts & Entertainment Writer

Inspiration can come from the most unlikely places: in 2006, Sherri Chaba's family farm was interrupted by the construction of a pipeline while her daughter was working on biology homework. This strange juxtaposition led her to consider the exploitation of the environment and the fact that we are all subject to decay.

"Branches fall and moss claims them; seeds drop, shrivel, and are absorbed by the earth [...]. You throw a window frame out, and moss starts to reclaim it, and it eventually disappears. And so I take that, and I think what I try to do is to connect it in my work, and I strive to reach two things, and one is the reference to the fragility of the environment, but also, I am referencing the body."

In *Vestiges*, her display at FAB Gallery, eight scenes are presented to viewers, and each can be interpreted in terms of both

the human body and the environment. From one angle, it looks like a familiar scene from the world around you; at another, you see a biological model.

"I started with an aerial map of the properties around the area that I live, and it starts resembling a burnt forest or the ways farmers plow their fields. But then, you know, it also looks like the hairs on the body as well," Chaba notes of *Tenacity*, one of her works.

One work has been described as seaweed, or blood vessels, while another is seen as constellations or brain networks but is based on a pipeline map. Each work has a double meaning that is fascinating to explore.

This ability to convey two ideas with one object allows Chaba to explore ideas of how fragile the body is parallel to the environment,

"We have to be careful with what we do with the environment because what we do can affect the body, so there's that link between the human body and the environment," she explains. "I believe that art is an important vehicle for communication, and, as such, I attempt to emphasize the potential consequences of industrial progress when it takes precedence over concern for the environment."

Chaba's experience in a rural

community as the daughter of a taxidermist and collector also comes out in her work. One exhibit contains a hand-made hanger from her father's collection. Each work is both introspective and unnerving as she combines the familiar in unfamiliar ways.

"This is both experimentation and my alluding to remnants, mutations—you know, things that have been mutated or transformed."

Chaba's choice of medium also plays on the duality of her work.

"The delicate wires I have used often suggest fragile and aesthetically pleasing vistas; however, the size of the work and the objects and spaces created contrast this quiet nature to present powerful, dangerous, or destructive undertones often alluding to remnants of something that once existed and to an underlying danger."

Intermedia allows Chaba to explore the idea of drawing without paper, where "some of [the] lines are actually completed with shadows or a line from another plane; there's an illusion that happens."

As you walk through *Vestiges*, the idea of environmentalism soon becomes one of self-preservation as you realize that to stop the exploitation of the land is to also stop the exploitation of ourselves.

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## illScarlett toking audiences nationwide

### musicpreview

#### illScarlett

With Your Favourite Enemies  
Wednesday, 14 November at 7pm  
Starlite Room

CAROLINE LAVOIE  
Arts & Entertainment Writer

illScarlett tours for what's ultimately a self-stimulating reason: to inhale their audience's energy, and maybe some weed.

"We go onstage for the love of it," singer Alex Norman explains. "It's for our own entertainment. We do it for the energy at the show. We pull from their energy to give them our performance."

After breathing in so many audiences, illScarlett have attempted to capture the vitality of their live performances on their new record *All Day With It*. The album's infamous single "Who's Got It," is thought to pay homage to their smoking habits, but that's only a foggy interpretation at best. According to Norman, it isn't about taking the literal hits of weed—more of the figurative variety of hits.

"It's not really a weed song," he explains. "The lyrics 'take a hit, and pass it on' [are meant as] more of



an energy exchange. Like at a show, there's that energy exchanged from the audience and ourselves as well."

Taking hits, however, did affect the overall outcome of illScarlett's sound. Making the band a reggae-mixed punk act seems like an odd choice, until you realize the hazy influence a little marijuana had over the boys as they were developing as musicians.

"When we were, you know, 18 and smoking lots of reefer, that's where the reggae stuff comes," Norman notes. "Before that, we listened to punk music, and heavy music, and everything else."

With that in mind, illScarlett participated in the 2007 Marijuana March in Toronto, although they didn't do it to further the legalization of their muse.

Really, they participated for that elusive energy—and some free cannabis.

"We got a bag of weed out of it, [but] we're not activists, I'm a little embarrassed to say," Norman admits. "It's a great cause, though [...]. It's just really fun to be around those people and have their vibe, taking a hit, and then passing it on."

Passing around energy and passing around the hash is something that illScarlett will be doing again after this tour ends. In January, they'll return to the cross-country road with Silverstein.

But that doesn't mean they won't appreciate their time touring their home country; this eager group might suck in your vivacity, but if you bring your high, they'll definitely bring theirs.