

Lifestyle

Highlights

Hoobustank is ready to make its move to the big leagues with a new album in the works / 7

New MOCA exhibit combines the mundane with the absurd / 7

Win free tickets / 7

Daily Trojan | April 2, 2001 | 7

until I come out," enrolled people in computer dating services and ordered someone 10 Porta-Johns for a 6 a.m. delivery."

Marlee Matlin, "The West Wing": "My husband told me he hit a pedestrian with his car and drove over the body. He had me bawling until he yelled, 'April Fools!'"

Jenny McCarthy: "I had my sister write a note to my husband that she'd developed feelings for him. He freaked out."

MOCA exhibit offers an eclectic collection

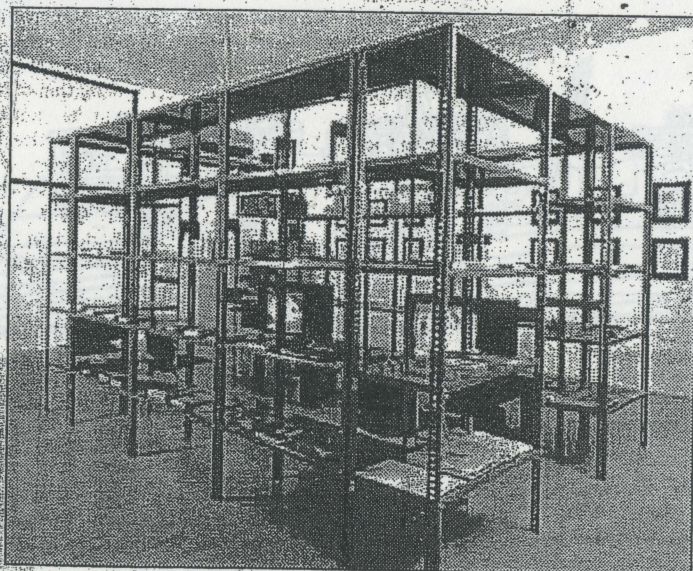


Photo courtesy of MOCA

Funky! Renée Green's 'Import/Export Funk Office,' mimicking a shipping warehouse, is social commentary on the Europeans' fascination with black culture.



ARTISTIC VIEW

Art: 'Public Offerings' is a look into the unique minds of select modern artists

By **ALEXANDER NGUYEN**
Assistant Lifestyle Editor

Art of the mundane. Art of the absurd. In one corner of the gallery is Janine Antonis' "Gnaw" (1992). She uses mundane objects and her body as art. In another corner sits a 600-pound cube of chocolate gnawed by the artist. Another corner holds a 600-pound cube of lard, again gnawed by the artist. In the middle back wall are three make-up display cases that feature heart-shaped packaging trays for chocolate made from the gnawed and chewed chocolate and 130 tubes of lipstick made from wax, pigment and the gnawed and chewed lard.

Also in the gallery is Sarah Lucas'

"The Odd Couple," which is comprised of two wooden chairs side-by-side. In the middle of one chair is a pair of dentures and on the other is a wax stick that, on closer inspection, is a dildo.

In the far corner of the gallery is Matthew Barney's "Transexualis (Decline)." The installation consists of a walk-in cooler containing a weight-lifting bench made from petroleum jelly. The installation is complemented by a video of the artist, nude and dangling from the ceiling as he tries to move from one part of the ceiling to another.

All these and more are part of "Public Offering," on display at the Museum of Contemporary Art. The exhibit includes 25 of the most intriguing artists who have graduated from leading art schools in Los Angeles, New York, London, Tokyo and Berlin.

| see Art, page 8 |



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Art: Artists of the '90s gains gallery exposure at early age

| continued from page 7 |

"It's a historical exhibition about the making of the artist in the '90s," MOCA Chief Curator Paul Schimmel told the L.A. Times.

"What differentiates these artists so dramatically from preceding generations is that they gained recognition so early," he added. "The Abstract Expressionists were well into their 40s when they became well-known; the pop artists were in their 30s, and that was considered very young at the time. These artists were in their early 20s. They went into a kind of public arena that artists at that age had never experienced so uniformly, across the whole generation."

The artists and their subsequent art questions society and everything that makes it functional. In "Gnaw," Antoni is questioning gender roles in society. In "The Odd Couple," Lucas is exploring the issue of gender representation in society. And Barney is deconstructing gender in sports.

Yutaka Sone's "Her 19th Foot" (1993), challenges the notion of interdependency. The exhibit is comprised of 19 modified unicycles chained together in a circle along

with a video documenting a group of people attempting to ride them. In the art piece, Sone is perhaps commenting humanity's total dependency on one another. Riding these unicycles is a challenge for the group; they demonstrate that the leader cannot succeed if the person behind him fails. And the fact that the unicycles are chained together in a circle signifies that no one is the real leader, *everyone* is working together toward a common goal in society, but the twist is that everyone is leading everyone else in a circle. A proverbial the blind leading the blind.

Chris Offili, on the other hand, is challenging the definition of beauty. After traveling to Zimbabwe, he began using elephant dung in his multi-color paintings, which was inspired by aboriginal techniques.

Lauren Owens however, explores the definition of beauty in a different way in her untitled paintings. She uses perspective, lines and shapes to draw the viewers in, push them out and disorient them. In her "Untitled" (1992), she is playing with the viewer's mind. From afar, the piece looks like something is suspended in from

| see Art, page 10 |

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Art: Rhodes takes a stab at commercialization with his piece about IKEA

I continued from page 8 |

of it, however, on closer inspection, the thing is actually painted on the canvas. Owens is using the shadows to play with the viewer's head. Staying the room too long will leave a feeling of disorientation and confusion.

Commenting on the incomplete nature of humans, Toba Khedoori's pieces are incomplete. Her "Untitled (windows)" is a series of windows painted on wax paper. She uses opaque colors that gives the painting a feel of antiquity but the painting is incomplete. Perhaps she is saying that humanity never finishes what it began, always moving on to something else and leaving the rest in ruins.

Satirizing European's fascination with black American popular culture, Renée Green's installation "Import/Export Funk Office" mimics a shipping a receiving office. In the "office" are Civil Rights era books and news clippings. Posted on the walls are funk dictionaries so-to-speak. Posted on a sheet of paper are definitions for slang, such as "do," "bad ass" along with its German counter part, such as "falscher esel."

On the same note as Green's anti-commercialism is Jason Rhodes' "Swedish Erotica & Fiero Parts." In the installation are cheap copies of Ikea furniture, which in itself is an

oxymoron, covered with yellow legal paper to copy the distinctive Ikea color. Also in the installation, are bad replicas of car parts from a Chevrolet Fiero.

Manfred Pernice takes over-commercialization to a new level. His "Sardinien" installation is a run-down tourist booth with a picture of some Mediterranean tourist spot, perhaps Sardinien itself. He is, perhaps, commenting on the effect of commercialization and tourism had on the natural landscape of the old world. The run down booth sticks out like a sore thumb, ruining the beautiful natural landscape of the land.

"Public Offering" is a cool exhibition of some of the most celebrated young artists today. Their works, in one word, is whacked. The weird, the absurd, the mundane works all have some sort social commentary attached to it. This show is a must see.

"Public Offering" is on display at the Museum of Contemporary Art at the Geffen Contemporary, 152 N. Central Ave., downtown, through July 29. Museum hours are 11 a.m. to 5 p.m. Tuesday through Sunday. Tickets are \$6 adults, \$4 student with valid ID and free from 5 p.m. to 8 p.m. on Thursdays. For more information, call (213) 626-6222 or visit www.moca.org.

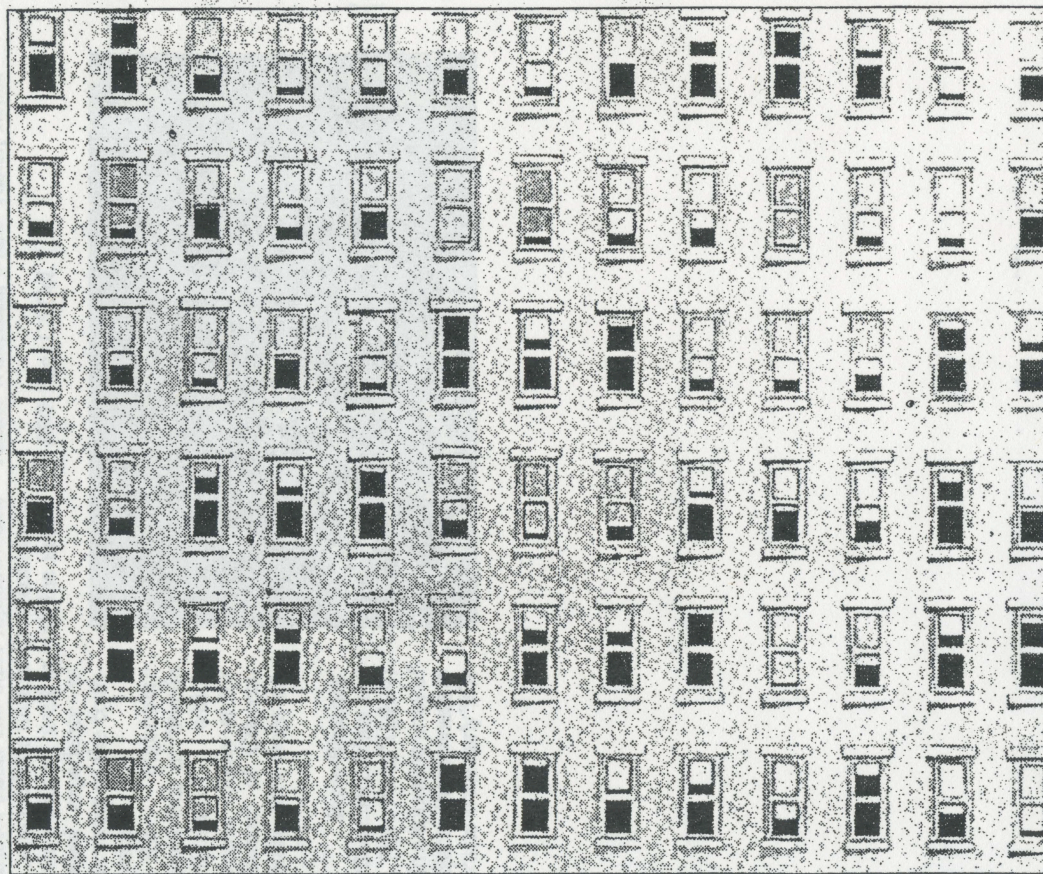


Photo courtesy of MOCA

Window shopping. Toba Khedoori's 'Untitled (Window)' an oil on wax paper has an old, inhospitable feel to it.