

EXPRESS YOURSELF

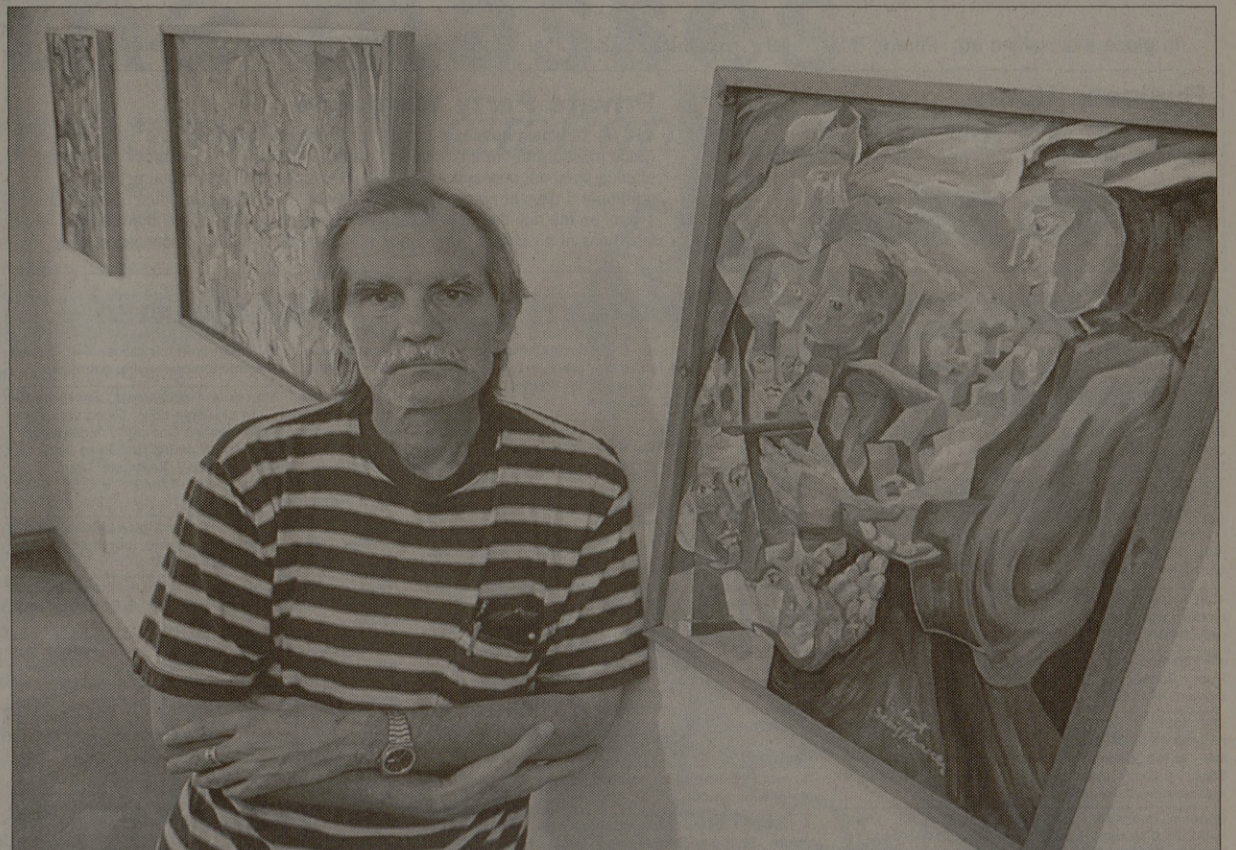
A&M professors display 'recurring art phenomenon' in Local Color exhibit

By MANDY CATER
THE BATTALION

At a University where engineering and agriculture are the foundations of curriculum, Dr. Robert Schiffhauer is an unsung hero. Schiffhauer has called Texas A&M University his home since 1969. A student of New York's elite Cooper Union School of Art, Schiffhauer earned his master's of the arts at Yale University. A professor in the College of Architecture, Schiffhauer specializes in teaching design and figure drawing classes. His teaching philosophy is simple—he wants to "imbue students with the idea that drawing is the basis of good design." Above all, though, Schiffhauer's

work comes down to the figure. Mary Saslow, a professor of painting and design, is Schiffhauer's office suite mate. "Bob calls his figure drawing class 'boot camp for artists,'" she said. In a recent review of Schiffhauer's work, Richard Davison Jr. said that his art "suggests a deeper awareness of the inherent mystery and significance of the human form." Schiffhauer believes understanding the figure is a must for any serious student in fine arts or any sort of design. "Drawing the figure reminds you of human scale and proportion, which can be applied to all areas of design," Schiffhauer said. Although he has experimented with a number of artistic move-

ments, Schiffhauer can best be described as an expressionist. Expressionism involves "interpreting an inner experience in a distorted rather than natural way," according to The Dictionary of Cultural Literacy. Davison said Schiffhauer sees expressionism as a tendency, not a movement and feels it is a recurring phenomenon in art. A sample of Dr. Schiffhauer's work is now on exhibit at College Station's Local Color Gallery. John Walker, a retired professor in the A&M College of Architecture, is sharing space with Schiffhauer. Walker said that Local Color has a lot to offer a community like Bryan-College Station by "giving local talent a place to exhibit." Kass Prince, executive director of the Arts Council of Brazos Valley,



PHOTOGRAPH: Rony Angkriwan

Dr. Robert Schiffhauer, a professor of architecture, displays his work at the Local Color Gallery. Schiffhauer, a self-described "expressionist," uses religion, Christ images and angels as prominent themes in his work. said the gallery is an important part of the community. "It provides an opportunity for Texas artists to show and sell their work," she said. "It is not just on the walls and pedestals. It provides education for the public, artists and the media." The exhibit features works in several mediums. Schiffhauer, typically a painter, devotes most of the work in this exhibit to a series of woodcut and block prints on canvas and rice paper. The end products were the result of, in many cases, numerous attempts to create the perfect marriage of color and amount of ink. Leather and felt were also the backgrounds for some of the prints. A predominant theme in Schiffhauer's exhibit is religion. Christ images and angels are visible throughout the work. Schiffhauer said the reason he incorporates so much religious imagery is because many contemporaries choose not to. Many artists are criticized for dealing with religious imagery, Schiffhauer said, but he feels that it is important today.

Please see ART on Page 4.

'Suckers, Union 13 breathe fresh air into music

The Supersuckers
Must've Been High
Sub Pop Records
*** 1/2 (out of five)



reverent religious attitudes have taken a turn toward Nashville, proving yet again that one never knows what The Supersuckers are going to do next. The latest album, *Must've Been High*, is described by Sub Pop as "the greatest country record since Merle Haggard stopped smoking pot." The group that made a splash with songs such as "She's My Bitch," and "How to Maximize Your Kill Count" on its now classic 1994 album *La Mano Cornuda*, has spent a good deal of time in the Lone Star State. Their Texas catalog includes the Austin recordings of 1995's *Sacrilegious*, produced by Paul Leary of the *Butthole Surfers*, and a cover of "Bloody Mary Morning" for a Willie Nelson tribute album.

As much as listeners enjoyed *La Mano Cornuda* and the stage antics of front man Eddie Spaghetti, fans were more than a little skeptical of The Supersuckers step into the world of country music. In retrospect, more should be expected from these Farm Aid veterans. The Supersuckers pull from the influences of Willie Nelson and Johnny Cash, Mickey Raphael, Nelson's harmonica player, Brantley Kearns of Dwight Yoakum's band and Jesse Daton all lent a helping hand. The result is a genuine sound, free of cliché references to pick-up trucks and drunken mothers, that thankfully is not corrupted by the last 20 years of noise that has been passed off as country music. This album contains several instant classics. "Roadworm and Weary," and "roamin' round" are simple, beautiful tracks that embody everything that is good about country music. These tracks are on a level with Stevie Ray Vaughn's "Life by the Drop." The lyrics are less potent, but that just means listeners won't cry. "Non-Addictive Marijuana" is the drug reference-laden, upbeat, boot scootin', sing-along that you might expect from the 'Suckers. This festive little number is reminiscent of Reverend Horton Heat's "Bails of Cocaine." The instrumental "Hanggliders" is a great all-purpose tune. Whether one is out riding fences, sippin' on a cool one at the end of hot summer day or blazing down Highway 6 in a step-side 4 x 4, this tune goes down smooth like Southern Comfort. *Must've Been High* contains seven strong tracks that would be a solid addition to any collection. If all the tracks on the album were as strong as the four mentioned, this album would be an easy five stars.

Union 13
East Los Presents...
Epitaph Records
*** 1/2 (out of five)



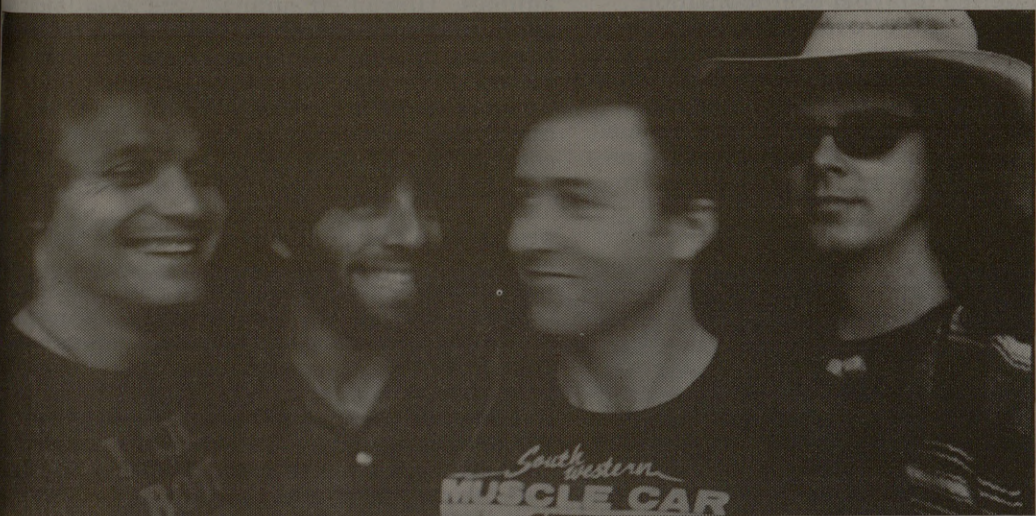
By KEITH MCPHAIL
THE BATTALION

Hardcore fans familiar with the likes of Agnostic Front, Madball, Suicidal Tendencies, and D.R.I need to check out Union 13. This raw album brings a bilingual assault of mosh-pit erupting jams with tight grooves and plenty of punk chants reminiscent of the Misfits. This five-piece outfit from East Los Angeles are straight up hardcore, and hardcore is not for everyone. The album contains a number of tracks that will get under your skin and into your blood. Fans will find *East Los Presents...* difficult to take out of the CD player. "Final Approach" declares the American dream an illusion and is the best punk song in years. "Over the Hill" will get fans off their cans with fists in the air. "Bonded As One" is a hard-

core anthem that highlights the unity that separates hardcore from other scenes. On this track, front man Edward Escoto shouts with authority, "Together we can overcome it all, No matter how hard it seems, As long as we have each other, To fight through everything, Cause we are, We are all bonded as one!!" The production on *East Los Presents...* is unpolished, but meshes well with Union 13 sound and image. The power jams can be tedious at times, but when Union 13 hits one of its spine-twisting grooves, it is worth the wait. The album seems to indicate a band who has an incredible live presence. Those new to the scene that cannot figure out why the Offspring T-shirt didn't buy any credibility with the gutter punks, Union 13 will either make them punk or let them know how much of a poser they really are. Oi, Oi, Oi!

By KEITH MCPHAIL
THE BATTALION

Coming from the Seattle scene, these Tucson natives known for their cowboy hats, hard-pounding riffs and ir-



Supersuckers

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