

## BARN CONTINUED FROM R3

Rec Center only holds 3000 students, and to do an \$80,000 concert, it would cost more than \$25 per student, and no one's going to pay that much for a concert at UCR."

No one's going to pay that much, especially Program Board, who can't afford it. At the October 28 ASUCR Senate meeting, ASPB reported that they did not have enough money to bring a big concert to campus this year without charging students the aforementioned \$25-plus. Program Board's budget for the '99-2000 school year totals approximately \$144,300, a number that is accumulated through a \$4.50 per student per quarter fee. After proposed budgets for Welcome Week and World Fest that totaled \$10,000 each, plus \$30,000 for Spring Splash and \$15,000 for marketing costs, The Program Board says that it's already stretched thin.

Jhala told me that, in an effort to produce a winter concert, they are looking into doing a charity benefit in order to reduce costs. You know, not to mention that helping the needy stuff. She mentioned the difficulties of trying to incorporate a more diverse, hip hop-oriented concert, which include increased security and higher artist fees. She and the rest of Program Board tried to get Snoop Dogg, but his fee was around \$30,000, and that was before any other overhead costs.

It seems as though much of this could be circumvented, though, by bringing in less-hyped but equally respected acts like De La Soul, KRS-One or The Roots, all of whom mark in at the \$12,000 to \$15,000 range according to Concert Ideas, a concert organization company that represents hundreds of rock and rap acts to colleges across the country. Even if these numbers are underestimates, it still raises issue with some of ASPB's monetary obstacles; however, since the numbers quoted for Snoop are almost identical to the \$30,000, the plausibility of affordable yet respectable concerts still exists.

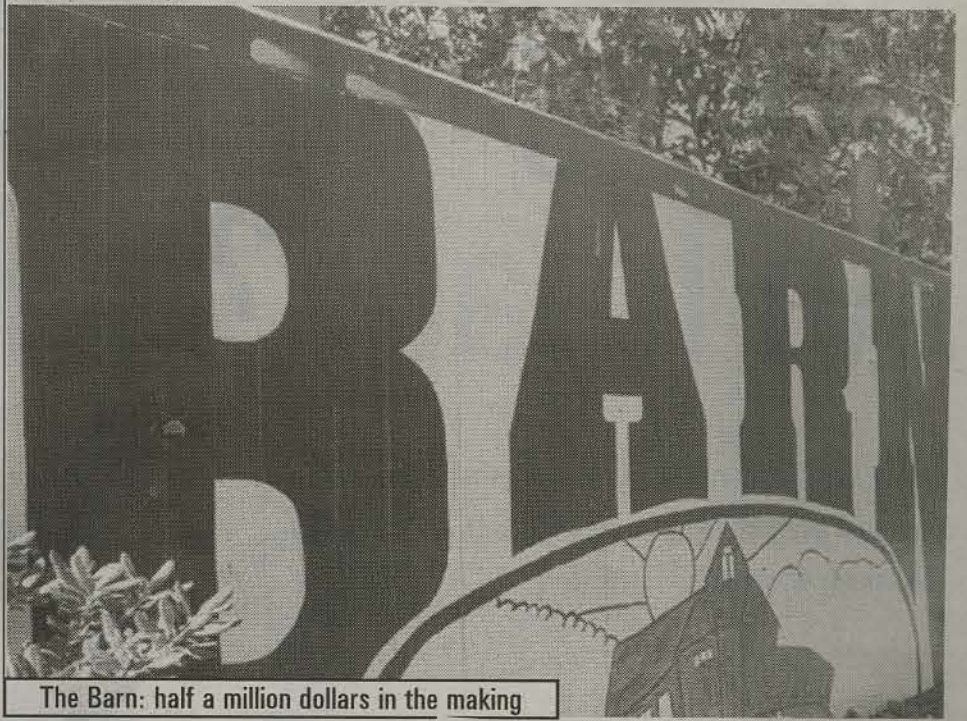
FERGUSON'S PROPOSED ANSWER TO PROGRAM BOARD'S CONCERT WOES, AS WELL AS THE GENERAL level of UCR programming (including future Barn activities) is to go for a referendum which would increase student fees for ASPB from \$4.50 per quarter to \$10.00 per quarter. The \$4.50 rate has held steady for the past four years, and was raised from a prior \$3.00 rate. In the past five years, Program Board's budget has steadily increased from approximately \$63,960 in '94-95 to the current \$144,300.

In a statement released to me on November 23, Ferguson stressed his hopes that "ASPB will move forward with a referendum in the spring to raise their fee from \$4.50 per student/quarter to \$10.00 per student/quarter. I see this as a more appropriate fee for a campus our size and for a campus that is moving in the direction we are moving in the area of enrollment."

When asked about the effectiveness of a referendum in solving their programming woes, Jhala was a bit less than certain. "I can't say for sure that (a fee increase) would solve all our problems, but it couldn't hurt," she said. "We've only gotten to the point of negotiating the band price, and then we knew we couldn't go any further, so I don't know for sure. But it could help in little areas, like doing small concerts or comedy series at the Barn."

This trace of doubt, combined with Program Board's already ailing budget, makes one wonder whether or not more money is the solution, and what we can expect as far as quality programming at the Barn. With \$500,000 of the University's money already sunk into the Barn's struc-

photo by Jazmin Ortega



The Barn: half a million dollars in the making

ture, will a student investment in the quality of campus life reap visible rewards?

Looking at comparable numbers, it might be worth a try. Certainly UC campuses that are comparable to our projected enrollment are receiving more per student than UCR. UCSD, which currently has approximately 18,667 undergraduate, graduate and medical students, takes \$20.00 per student per quarter from its residents. For this year alone, that would total over a million dollars, which might explain a few things. For instance, it gives some clues as to why, by the time our Program Board had announced its inability to bring a big band to campus, San Diego's Program Board had already brought two to their students (with an MTV Garbage and Lit show upcoming next week). When viewed in this light, our programming prospects look pretty disappointing.

All of which brings us back to the Barn, and its possible fate as just another Commons dining area if the stage is not filled with the sounds of music, comedy and (what the hell) karaoke. The lack of communication between Dining Services and ASPB is disheartening, as is the fact that ASPB is practically filing Chapter 11 in the concert department. As the grand re-opening approaches, one wonders what the next chapter in the Barn's history will be.

## DARK

Amir Zaki explores that which we all fear, and casts an obtrusive, artificial light on it all.

by Tenele Chapman

Have you ever known anyone who creates something that seems to have little beauty or purpose to it, and then tries to pass it off as artwork? For example, what if an artist takes photographs of the dark and calls it art? Thanks to such deconstructionist frameworks, Amir Zaki is one such artist testing the boundaries of visual expression.

Currently, Zaki is the second artist featured in the Projects 2000 Series at the UCR Sweeney Art Gallery. Zaki explains that his project, "Spot-lit Stages of a Nocturnal Voyage," started out as an experiment to make pictures that would illustrate the failure of the medium of photography to represent what we see. His six-piece project represents something other than the illuminated world that we are used to. Taken in different natural landscapes at night, his photographs are scarcely lit by anything more than a flashlight and the moon.

While his seemingly simple work lacks some depth, I found it to be unique and interesting. I've heard of many people experimenting with light, but I've never heard of anyone focusing an experiment on darkness. It holds a creative and mystical touch that many other photographers (and photographers) lack.

Zaki is a graduate of the MFA program at UCLA and is a photographer of some notoriety. With exhibitions of his work shown at the UCLA Wight Art Gallery, the Los Angeles Municipal Art Gallery and many others, he has tried to share his vision with Southern California for some time now.

It is not often that an artist tries to magnify the flaws of the project as Zaki does. He admits that his purpose is to create something fear inspiring, yet he sees that his desired result has not been completely accomplished. While the photos do begin to create fear, wonder and mystery, the light stand brings the viewer back to reality. I'm not sure what his exact purpose is in doing this, and therefore cannot come to a definite conclusion as to its effectiveness. It is possible to compose the photo so that the light stand is not in the picture, yet

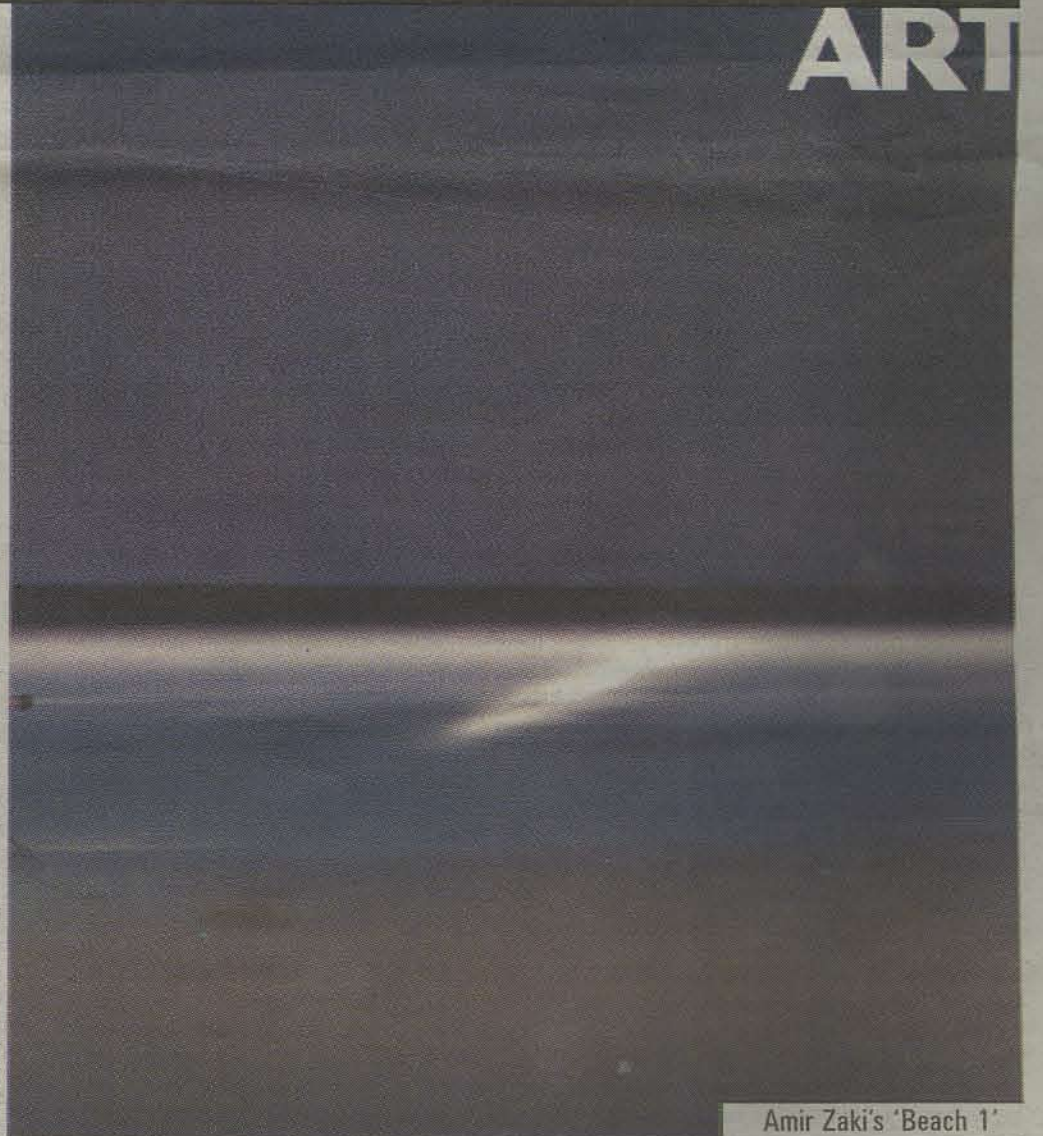
Zaki does not do this. While the light stand and flashlight are not in the direct center of the photo, they are given enough importance to detract from the beauty of the landscapes.

His six 24-inch by 29.5-inch photographs consist of two beach scenes, three falls scenes and one hill scene. While it is difficult to figure out what is going on in some of the photographs, the very fact that the viewer contemplates the origin of the photographs made it very interesting.

The first photo consists of light being flashed over the water. Nothing else stands out except a beautiful rainbow of shades of blue. Obviously it is a very dark photo, but the light was artistically arranged to give it a positive feeling of serene curiosity.

Another photo that stands out consisted of light shining onto a waterfall, which resides in a cavern with a mystical haze that covers a portion of the photo. The only aspect that takes away from the beauty of the piece is the light stand that is clearly visible in the bottom right-hand corner. Some of his other photos are not as easy to decipher because one does not know what they are supposed to be. For example, one photo consists of a circle of light illuminated black. At the bottom of the photo, one can barely make out some rocks, but nothing else. In addition, there is another photo where the light focuses on dead wood left on a floor. Nothing else

## ART



Amir Zaki's 'Beach 1'

of immediate interest can be seen because the rocks and tree surrounding the circle of light are barely visible. The lack of clarity and the clear view of the light stand ground the viewer in space and encourage deeper exploration into the photo's meaning.

While this project may have lacked in certain aspects, it did stimulate questions about the creative approach of the project and the lasting impression it leaves on the viewer. Zaki's work leaves a lot to be imagined in his photos, and one could easily infer some purpose and meaning. Zaki demonstrated society's reliance on light and encouraged the viewer to step out of the ever-present comfort zone and explore something new. By bringing it out, I mean that one could approach the feelings the photos inspire and apply them to life. Zaki's "Spot-lit Stages of a Nocturnal Voyage" will be at the Sweeney Art Gallery through December 12. The Gallery is located in Watkins House across the street from Bannockburn. Admission is free.