

LIFESTYLE

B-DAY»

BEYONCÉ RE-RELEASES HER DOUBLE-PLATINUM ALBUM AGAIN, THIS TIME WITH SCORES OF REMIXES, BRAND NEW TRACKS, AND HIDDEN BONUS

CD RELEASES»

SHOCK VALUE»

PRODUCER OF ARTISTS LIKE JUSTIN TIMBERLAKE AND NELLY FURTADO, TIMBALAND RELEASES HIS LONG-AWAITED ALBUM FEATURING MUSIC HEAVYWEIGHTS AND UP-AND-COMERS

WAKING UP LAUGHING»

MARTINA MCBRIDE SHOWS HER SOCIALLY CONSCIOUS SIDE ON HER NINTH ALBUM

Artful

violence

'Violated: every 2.5 minutes' explores sexual violence through collaborative art.

By DANIELLE CHARBONNEAU
Daily Trojan

Using art and photography as their form of expression, two USC alumnae hope to help raise awareness of sexual violence in America.

Their exhibit, "Violated: every 2.5 minutes," takes inspiration from a Rape Abuse and Incest National Network statistic, which reported that every 2.5 minutes someone in America is sexually assaulted. The project was a collaborative effort of painter Rhea Rebbe and photographer Nicole Ellington, begun in 2005 to contribute to Take Back the Night, a national campaign against sexual violence.

The paintings depict the issue with an emphasis on the complex, deep-seated emotions such violence engenders in both victims and the community. The documentary-style photography captures 20 locations where sexual violence has occurred in L.A. County, each photo paired with the police report of the crimes that occurred there. Responses written by previous viewers of the exhibit are also on display, some of which share personal stories of sexual assault.

"It's amazing. It's one of those things you walk through, and you look at the images, and at first they really bother you, but you realize that you should be bothered by

them," said Andrea Gleaves, the director of Take Back the Night at USC. "It's beautiful and powerful and has a wonderful message."

Gleaves, a junior majoring in history and political science, first got involved with Take Back the Night as a freshman after one of her friends was sexually assaulted.

Like Gleaves, Ellington has a strong personal connection to the issue.

"I've been attacked. I've been date raped. I've been drugged at a bar and almost died, and I was in an abusive relationship," Ellington said. "I'm a survivor."

Ellington is not alone. According to the Populations Reports Ending Violence Against Women, one in three women worldwide has been beaten, coerced into sex or otherwise abused in her lifetime — most often by a member of her own family. In America, one in six women has been the victim of rape or an attempted rape, according to the Rape Abuse and Incest National Network.

Ellington picked police reports that would represent the range of sexually violent crimes. She photographed each location at the exact time the incidents occurred to best capture the atmosphere. The photos were taken in black and white to emphasize the eeriness and to capture what Ellington calls the "residue of violence" left in each scene.

"I hope that (viewers) will feel the impact that violence leaves, not so much in a depressing way, but in a way that it will empower them."

| see EXHIBIT, page 8 |



Isabella Josefberg | Daily Trojan

The face of rape | One of a series of paintings by USC alumna Rhea Rebbe, on display at Topping Student Center, explores sexual violence.

RACHEL REES

Paint by Numbers

Art that moves in a whole new way

If you were given the chance to paint with anything that wasn't a paint brush, what would you use?

Though you may be tempted to revitalize the finger painting of old, what if I were to tell you that a new creepy-crawler has taken its place?

A new style of art has young participants absolutely bug-eyed. UC Davis forensic entomologist and doctoral student Rebecca O'Flaherty works with maggots and children on a regular basis. Disgusting, right? O'Flaherty sees it simply as a hands-on way to get kids excited about science.

O'Flaherty created the concept for "Maggot Art" six years ago. She brings blank pieces of white paper, water-based paints, specialized tweezers and maggots to classrooms and teaches kids how to use the maggots to create art.

Step 1: Dip the maggot in the color of your choosing. Step 2: Place the maggot on the paper and let it wriggle free. Step 3: Repeat until masterpiece is complete.

The artwork becomes a documentation of the movement of the maggots.

O'Flaherty raises the clean maggots — baby flies — in her own lab. Maggots, she says, "are really neat little guys." In an interview with National Public Radio, O'Flaherty explained how she loves taking maggots into the classroom and teaching kids about what she does.

O'Flaherty got the idea for Maggot Art from observing maggots at crime scenes. The way in which maggots leave trails of fluids behind them when they leave a carcass got O'Flaherty wondering, "Why not do the same with paint?"

While O'Flaherty's work with children is clever for the way it teaches maggot appreciation, I don't think it's right for the kids to take credit for the art. Sure, they pick out the colors and place the little creatures on a blank page, but let's not forget it's the maggots that are doing all the hard work, meandering over a clean slate while doused in globs of paint.

O'Flaherty's Maggot Art is reminiscent of the work of 20th century artist Yves Klein, who used nude models in much the

| see REES, page 8 |

'Grindhouse' brings B-movies back in style

By JOHN WHEELER
Daily Trojan

Reality check. Not only is Quentin Tarantino sitting next to me in this slightly cramped conference room, I've made him laugh. I muttered "Nice!" enthusiastically, but under my breath, as his "Grindhouse" co-director Robert Rodriguez talked about how the screening for their film was the first time that their "bosses" — noted executive producers Bob and Harvey Weinstein — had even seen the film.

Tarantino smiles, raises his eyebrows a little bit and lets out his notorious machine gun laugh. If it ever seemed annoying or pretentious on TV or in his movies, it no longer feels that way. He's just another film geek, albeit one who managed to turn his cinematic obsessions into popular art.

"Grindhouse" is the latest venture into the worlds of Tarantino and his longtime friend and collaborator Rodriguez. The film somehow finds a way to combine the artistic sensibilities of two masters with the cheese of B-movie schlock. "Grindhouse" is a recreation and update of the films the pair grew up on for an entirely new generation.

"There was more involved in the atrial exhibition, there was more ballyhoo," Tarantino said. "There were big houses, and they had huge posters which would reach 10 feet in the air hanging above the marquee. And there were whole sets of lobby cards, and then you went and saw the movie, and there were all these cool trailers in between and cartoons in the middle of the movie. I mean, it was a whole presentation; there was ballyhoo involved."

Both directors seem to be working on the same wavelength, even though Tarantino worked with real film and Rodriguez shot everything digitally. The pair had a singular vision from the overarching concept of a grindhouse double feature to the minutiae of the presentation. Both even went so far as to add scratches and burns to the prints for added realism.

"It adds a lot of texture and vitality to it, in a way," Rodriguez said. "It just feels more real in the way that it's all screwed up."

The two maverick directors subjected all of their stars to the grindhouse culture, forcing them to watch their favorite B-movies to understand the film's mission. Some

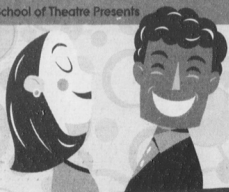


Close-up | Quentin Tarantino gets personal during the shooting of his action-packed portion of the B-movie homage "Grindhouse."

| see GRINDHOUSE, page 9 |

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Isabella Josselberg | Daily Trojan

Eyes wide shut | The artful depiction of rape in “Violated: every 2.5 minutes,” makes for captivating and often challenging viewing.

EXHIBIT: Art shows sexual assault through two mediums

| continued from page 7 |
Ellington said.

Rebbe began the project to confront her biggest fear: rape. After painting the first piece of the collection, she knew she had to continue.

“The first piece” was so moving and it turned out so well that it turned into a whole body of work,” Rebbe said.

As her work progressed, it became less about her personal fear and more about the larger, global crisis. In the first painting, of a man over a woman, the couple is perhaps engaged in sex. But the focus rests on the confused expression of agony on the woman’s face, not permitting

the viewer to know exactly what is happening. The subtlety of this painting sharply contrasts the overt horror of the last piece, in which three men gang rape a woman.

“It’s a matter of power and usually it’s when a person is not secure with themselves. They make the other person feel weak in order to feel strong,” Ellington said.

Gleaves said she hopes both men and women will attend the event. “When everyone feels empowered, we can unite in the fight against sexual violence,” she said.

◆ The exhibit will be displayed at Norman Topping Student Center through 10 p.m. Thursday.

REES: Maggots and body paint give art a life of its own

| continued from page 7 |
same way as O’Flaherty’s students use maggots.

Much of Klein’s artwork focused on the canvas’ ability to record the human body’s physical energy — the body as a “living paint brush.” He had his models dip themselves

into a performance artist, held live shows demonstrating the creation of his art. As Klein once explained, “I no longer (dirty) myself with color, not even the tips of my fingers.” Klein therefore admits that he is no longer an active participant in his artwork but instead the director — the student dipping and placing the maggot, you might say, rather than the maggot itself.

While O’Flaherty and her students may not be able to take credit for the work of the maggots, and while Klein sometimes took to rolling in paint himself (though less so later in his career), both scenarios bring about an interesting concept: using the dynamic movement of one’s subjects to create art.

Think about it. When you sketch or doodle or paint, your hand directs a tool or brush and translates your movement to an artistic medium. So when the that tool takes on a mind of its own, the intention of the art changes. Who is to say who the real artist is? Is it the independent “tool” or the tool’s director?

In situations like this, it is not necessarily the piece of artwork itself that holds the meaning. Rather, the meaning is found in the process of the art creation.

Bottom line: Grow to appreciate the creepy-crawlers in life. If O’Flaherty has anything to do with it, it may not be long before they usurp some gallery space for themselves.

in his signature “International Klein Blue” paint and directed them to twist, lie, roll, sit or drag themselves across a canvas — any means by which he could represent the momentary physical presence of their bodies on the print.

◆ Rachel Rees’ column, “Paint by Numbers,” runs Tuesdays. To comment on this article, e-mail lifestyle@dailytrojan.com.

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