

# Behind closed doors?

New university exhibit examines issue of privacy of space — or lack thereof

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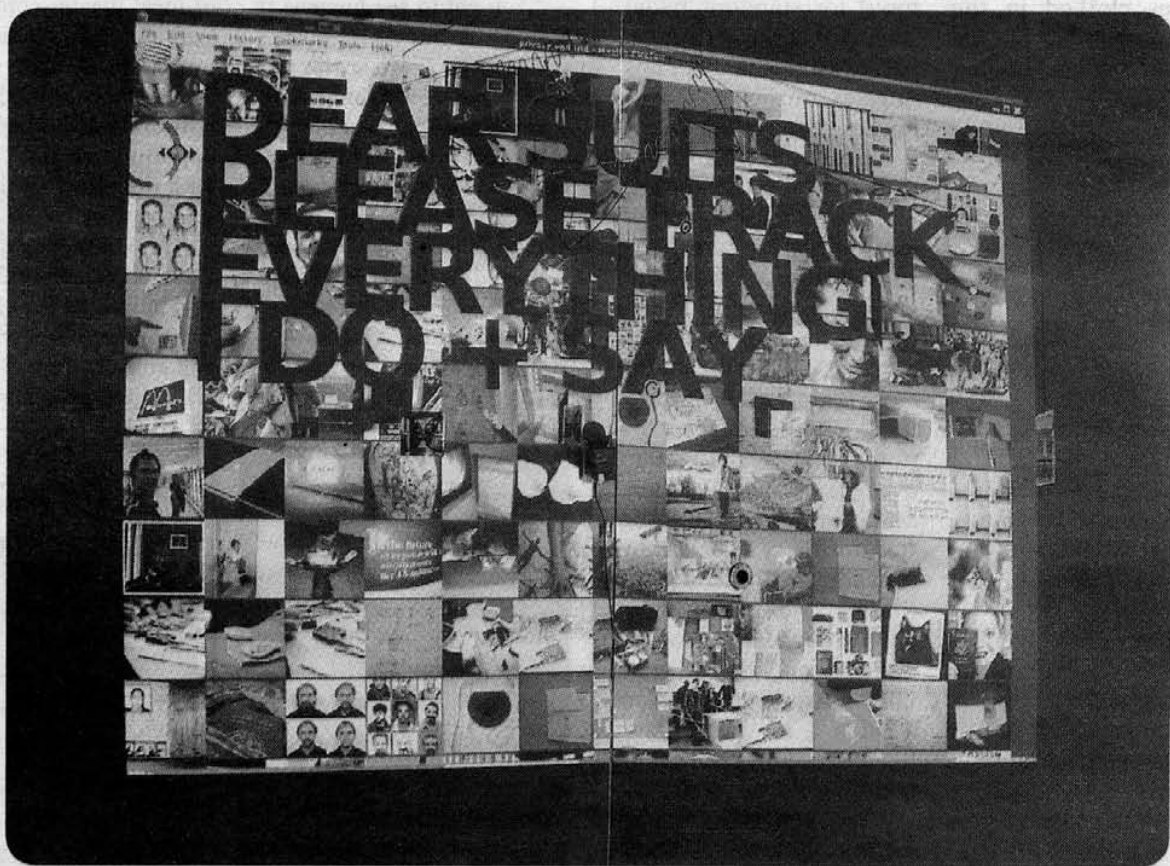
If there's one buzzword associated with the newest exhibit in the Fine Arts Building on the University of Arkansas campus it would be this: interesting. The exhibit's co-artists, Tom Hapgood and Bethany Springer, both used the word several times while talking about the motivation and potential interaction between an installation piece and a patron.

Although it is customary for university faculty members in the art department to display solo showcases of their work, Hapgood and Springer decided to combine efforts for "Private Property," which runs through March 14, when they, in the words of Hapgood, "decided we had a lot of research interests in common as well as the materials of our subject matter."

Hapgood teaches visual design among other disciplines, while Springer instructs sculpture students. Still, those common ties touch on the subjects of privacy of space, feeling secure and the perception of place, all of which are the main threads that run the exhibit.

"I hope that the show kind of opens up a dialogue and will allow people to examine maybe where they stand in their relationship to property and place," Springer said.

"We're looking at the different ways privacy is interpreted in modern



COURTESY

"Identity Friend or Foe" by Tom Hapgood

society," Hapgood added.

The first item sure to grab eyes is an installation called "Identity Friend or Foe" by Hapgood. It is a mobile inspired by artist Alexander Calder containing several Radio Frequency Identification (RFID) tags, which help companies track large and expensive products such as TVs. In the back of the mobile sits a projection screen where numerous photos are displayed. Four different tags, which Hapgood researched outside the classroom, trigger four different picture displays when they come in range of an RFID antenna reader mounted to the screen. Furthermore, the photos are constantly being downloaded from [www.flickr.com](http://www.flickr.com).

The four tags represent what Hapgood named the "four nodes of the controversy": religion, privacy, busi-

ness and government.

Hapgood's work also includes "Raw Sewage," a ceiling-to-floor projection of video footage that was taken from two area sewage treatment plants. The footage is shown inside a Web browser along with "porn-movie style" music in order to show "the social and psychological effect that unrestricted access to pornography is having on the younger generation," he said.

In addition, the gallery features "STOP Sign Preacher," an interactive installation in which patrons can type a message and have it project onto a stop sign attached to a wall.

The exhibit includes six pieces by Springer, including a large installation that takes up a sizable portion of the center floor, called "Showcase Showdown." The work features a

vinyl artistic composition of a bear with camouflage walking on a carpet that symbolizes typography laid across a large collection of timber that has been removed from a nearby demolition site. Springer said the desired effect of both the fur and the carpeting background is to make the patterns look like satellite imagery through blurred eyes.

The exhibit also contains two video projects by Springer. "Homeless Project" features aerial footage of Memphis, Tenn., as a longtime resident answers the question, "If you could fly anywhere in Memphis, where would you go and why?" The other piece, "Homeless Project," is a small video clip of an ongoing project she is working on involving a collection of testimonies of the area's homeless.

## PRIVATE PROPERTY

When: 9 a.m.-5:30 p.m.

Mondays through Fridays, 1-4 p.m. Sundays through March 14

Where: Fine Arts Center Gallery located in the Fine Arts Building on the University of Arkansas campus, Fayetteville

• Admission is free. An opening reception will take place at the gallery from 5-7 p.m. on Thursday.