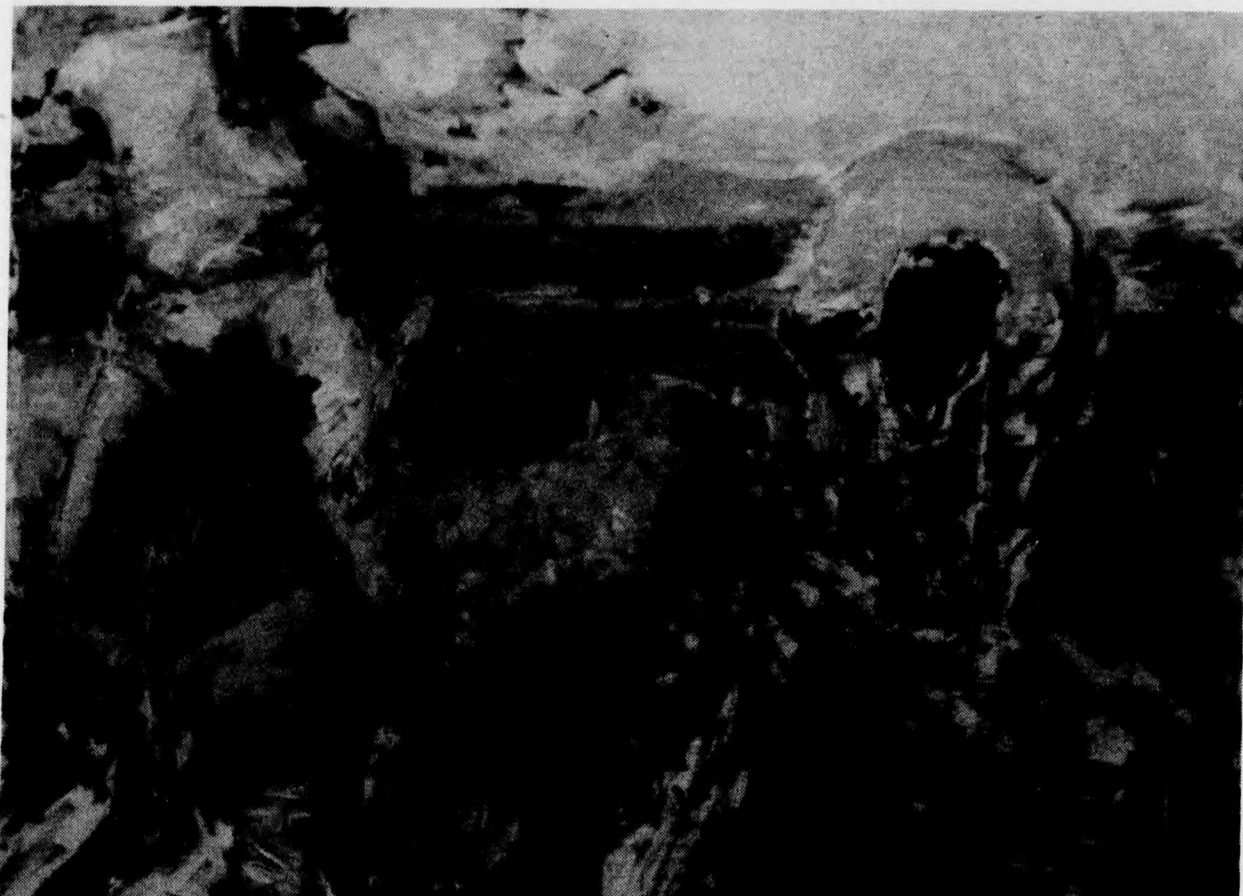


ARTS



Man in Monet Field by Howard Podeswa captures the artist's duality while highlighting his ability to instill his own identity into this Impressionistic pastiche.

# The marriage of food and art

by Trevor Campbell

In a city as expensive as Toronto, home of inflated rents, it's a good idea to get the most from rented space.

Enter the Arts Cafe, which opened in December at 173 Queen St. East. It is the newest venue to use the marriage of art and food to lure patrons off the street.

The Cafe's initial show of mainly figurative paintings featured four local artists; Alex Liros, Howard Podeswa, Susan Stewart, and Barb Young, whose works lent themselves to the vibrant atmosphere of this single-room venue.

Podeswa describes his art as an evolutionary process concerned with the fusion of the anima and animus. This mixture of male and female essences produces an energetic blend illustrated by the bold brush work used within these canvases.

The artist states that he quickly scans his objects so as to develop a sense of their shape without relying on precise observation.

He is not interested in identifying clear edges but prefers his figures to emerge from their background.

This emergence works well in "Man With His Pants Down," which is a small canvas laden with dark tones and implied meanings.

The background seems to be swallowing this semi-nude figure into its

uncertain depths. This ambiguous separation of the figure and its ground, combined with the vague object matter, invites the viewer to come to their own conclusions as prescribed by their own identities.

Barb Young, on the other hand, lacks the technical skill of Podeswa (she has never trained as an artist during her two years of painting) but her crude style works well in "Shad Bay #1."

The picture plane of this landscape angles forward dramatically and gives an overhead view of a boat floating on blue water. The water which occupies most of the canvas seems about to pour onto the hardwood floor and wet our shoes.

Young admits that Van Gogh's painting of the bar at Arles might have influenced her but she goes on to say that she did not copy his style on purpose. Rather than concentrate on technique, Young focuses on naive inspiration to create her art.

Susan Stewart favours a more abstract technique that is both energetic and sedate.

"Black Cloud" is an angry gesture of ink on paper which thrusts negative space into positive space.

Her bold lines suggest powerful emotion while the white background implies calmness.

Unfortunately, this piece lacks originality and seems a mere pas-

tiche of the Expressionism prevalent during the fifties and sixties.

Her best piece, and my favorite, is a small canvas which incorporates explosions of color, layered on top of each other within the same flat plane.

The tones contrast against the white background like blood on snow and give expression to Stewart's emotions. Suggesting a cathartic experience that had to be done in order for the artist to continue.

Alex Liros's Ashbridges Bay collection presents four figurative works painted in simplistic blocks of uninspiring colour.

Their crude style seem far too contrived as if a child-like quality was intended. Unfortunately Liros' simple interactions of colors and figures lack the energy inherent in adolescent art. Therefore reducing these canvases to mere colours on paper.

The Arts Cafe is a welcome addition to the growing number of venues which incorporate other attractions with art.

The blending of food and art allows the patron to enjoy the pieces at a more leisurely pace that does not intimidate. Creating an environment in which both the connoisseur and the novice can appreciate the variety and abundance of local talent.

Trevor Campbell

## Faculty of Education Student Association FINANCIAL STATEMENTS Year Ended June 30, 1990

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### AUDITORS' REPORT

To the Student Council of  
Faculty of Education Student Association  
York University

I have examined the balance sheet of the Faculty of Education Student Association - York University as of June 30, 1990 and the statements of revenue expenditure and surplus and of changes in financial position for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Faculty of Education Student Association - York University as at June 30, 1990 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

Chartered Accountant

December 14, 1990

### STATEMENT OF REVENUE EXPENDITURE AND SURPLUS

|                                    | 1990            |
|------------------------------------|-----------------|
| <b>REVENUE</b>                     |                 |
| Grant                              | \$32,804        |
| Interest                           | 1,646           |
| T Shirts                           | 797             |
| Sweat Shirts                       | 15,184          |
| Formal Tickets                     | 5,277           |
| Conference                         | 515             |
| Raffle                             | 68              |
| Magazine Publishing                | 40              |
|                                    | <u>56,331</u>   |
| <b>EXPENDITURE</b>                 |                 |
| Orientation                        | 648             |
| T Shirts                           | 2,270           |
| Sweat Shirts                       | 15,044          |
| Formal                             | 12,296          |
| Professional                       | 1,180           |
| Conferences and Seminars           | 3,701           |
| Office Equipment                   | 5,433           |
| Student Activities                 | 183             |
| Student Awards                     | 200             |
| Magazine Publishing                | 869             |
| Miscellaneous                      | 692             |
| Donations                          | 1,000           |
|                                    | <u>43,516</u>   |
| EXCESS OF REVENUE OVER EXPENDITURE | 12,815          |
| SURPLUS, BEGINNING OF YEAR         | <u>4,666</u>    |
| SURPLUS, END OF YEAR               | <u>\$17,481</u> |

### BALANCE SHEET

|                            | 1990            |
|----------------------------|-----------------|
| <b>ASSETS</b>              |                 |
| <b>CURRENT ASSETS</b>      |                 |
| Cash in bank               | <u>\$18,541</u> |
| <b>LIABILITIES</b>         |                 |
| <b>CURRENT LIABILITIES</b> |                 |
| Accounts Payable           | \$ 1,060        |
| <b>SURPLUS</b>             |                 |
|                            | <u>17,481</u>   |
|                            | <u>\$18,541</u> |

### STATEMENT OF CHANGES IN FINANCIAL POSITION

|   | 1990            |
|---|-----------------|
| <b>OPERATING ACTIVITIES</b>                       |                 |
| Excess of revenues over expenditures              | \$12,815        |
| Changes in non cash working capital components    |                 |
| Accounts Payable                                  | 1,060           |
| <b>INCREASE IN CASH FROM OPERATING ACTIVITIES</b> | 13,875          |
| <b>CASH POSITION, BEGINNING OF YEAR</b>           | <u>4,666</u>    |
| <b>CASH POSITION, END OF YEAR</b>                 | <u>\$18,541</u> |

### NOTES TO THE FINANCIAL STATEMENTS

#### Revenue

Grants and other sources of revenue are recorded as revenue when received.

#### Fixed Assets

Equipment and furniture are expensed in the year of acquisition.

# Two hours of great death

by Azed Majeed

*Daddy Nostalgie*  
directed by Bertrand Tavernier  
produced by Clea Productions

What can be worse than a two hour film about death? Answer: a great two hour film about death.

Worse, because, no matter how great the film is, you are still going to die some day. I know what you're thinkin' . . . hey Az, why so gloomy all of a sudden? Well, the cause of my happy dismay is Bertrand Tavernier's latest film *Daddy Nostalgie*.

*Daddy Nostalgie* is about death. Daddy (Dirk Bogarde) is a retired bilingual Englishman living in the south of France. When he suffers a near fatal heart attack it leads him to examine his past.

Going along on this journey through the past, are Daddy's wife Mische (Oddette Laure) and screenwriter/daughter Caroline (Jane

Birken). Daddy has had a life full of globe-trotting and hobnobbing with the elite; however, his selfish pursuit of the "good life" has left scars of neglect on his wife and daughter. At this point Daddy sounds like a typical bourgeois shithead, right? Jesus, must you be so judgemental? Give the dude a break. After all, who wants to have regrets come after his heart attack, when he can no longer drink, smoke or travel. Can you imagine what would happen if he did all three at the same time?

Tavernier is a master of subtlety and quiet profundity, as is evident in such films as *Round Midnight* and *A Sunday in the Country*. With its extremely human story, *Daddy Nostalgie* follows in this same tradition, raising salient philosophical questions about what constitutes life.

The amazing thing about *Daddy Nostalgie* is that it never becomes trite or goopy about death. It is rare that you emerge from a film with more on your mind than the location of the nearest Big Slice.

I guess the best/worst thing about this film is that you actually get to use that big grey lumpy thinking thing. However, you will also be one scared slab of meat cause . . . hey, you know that one day you're gonna wind up like Daddy . . . and, to make matters worse, you don't have a cool name like Dirk Bogarde . . . you can't act either . . . you have no talent, you don't look good, you're stupid and your life is meaningless . . . oops, got little carried away there . . . I guess this is what Freud meant by projection.

*Daddy Nostalgie* is one of those films which leave you thinking. It is a deceptively small film which rewards the patient viewer. The performances are all pretty amazing and the script is really fine. Also, the cinematography is pure poetry and the music is jazz-er-riffic.

So, don't wait for the sequel, get out there and see this one. Boy, now that that's finished I only have one thing on my mind . . . where is the nearest Big Slice??