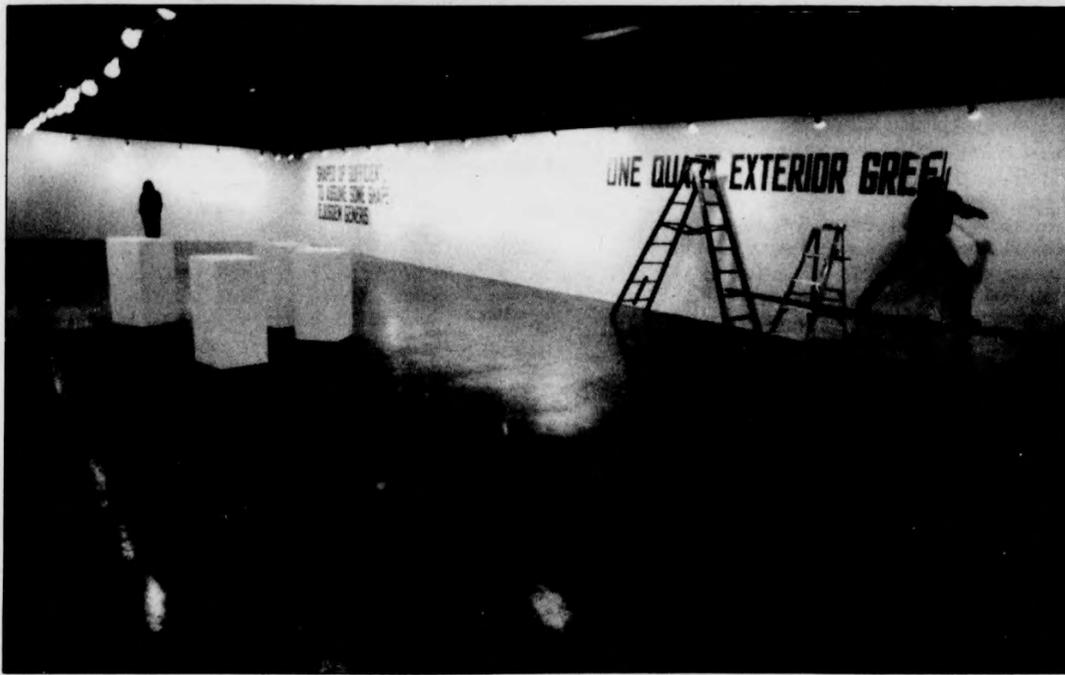


ARTS

Renovations make contemporary art gallery 'on par'



ITS BOLD, ITS BEAUTIFUL: The renovated AGYU reopened this week.

By SUSAN VANSTONE

The Art Gallery of York University (AGYU) reopened this week with a renovated interior which curator Loretta Yarlow said will enhance appreciation of exhibits.

Since Yarlow is concentrating on contemporary art exhibits, she said the gallery required a white space with plenty of lighting.

Renovations — the first in years — were budgeted at \$13,000 and included removal of the carpet, leaving a polished cement floor. Wall panels were replaced with taller dry-wall which extends to the floor, since baseboards were removed.

More lights were not needed, Yarlow explained, as shading fixtures on existing lights were removed, and the white walls reflect more light.

A wall was built to connect pillars, creating a 13.11 x 3.2-metre storage area within the 23.75 x 10.5-metre gallery.

"We've taken space out of the

exhibit area, but the long wall makes the gallery look bigger," Yarlow explained. "It's now a clean space without obstruction."

Shelley Hornstein-Rabinovitch, Chair of Fine Arts at Atkinson, explained that the previous, brown interior reflected the trend of gallery space when York opened.

Any change, she said, would have been an improvement.

"Changes were vital if the AGYU wanted to be on par nationally and internationally," Hornstein-Rabinovitch said. "Under the previous conditions, artists would not participate."

"The conditions wanted by contemporary artists have been met," said Visual Arts Department Chair Ted Bieler. "The conditions make it possible to display contemporary art in its appropriate setting."

"If you look at galleries and artist-run spaces downtown, they have exactly what the AGYU has now."

York New Music Fest offers progressive mix

By HOWARD KAMAN

Tired of hearing the same old tune?

If you are, then Winters College has something special to offer. The first York New Music Festival (YNMF) began yesterday at the College, and continues until March 3. The show was conceived last October by Patrick Bloomfield, a York student and head of Atrocity Exhibition Productions, specifically to showcase what Bloomfield refers to as "the most important music of our time." Since October, he has assembled an impressive list of up-and-coming performers for this year's festival.

"Originally it was a jazz series," explained Winters College Council President Darren Laval, "and then

we looked at what Bloomfield expected for monies and what we had available, and he suggested we try a festival." The focus of the festival seems to be jazz, but Bloomfield insists it revolves around a variety of musical styles.

Indeed, probably the best known performer at the Festival is Bob Wiseman, who has gained considerable fame and a modest fortune as Blue Rodeo's keyboardist and resident acrobat. Yet aside from being one of the finest rock keyboardists around, Wiseman is also a true jazzman, always giving the audience what it wants, through his wild improvisations. To the careful lis-

cont'd on p. 14

The art of creating an AGYU exhibition

By CATHI GRAHAM

What is *The Level of Water*? What is it doing in the centrespread of this week's *Excalibur*? And what does it mean?

It means *Excalibur* has gone big league. Internationally acclaimed artist Lawrence Weiner, at York to participate in the latest show of the Art Gallery of York University (AGYU), approached *Excalibur* for space to create a work of art. *Excal* agreed.

An American-born artist, Weiner lives in Amsterdam when he's not travelling. He is the most recent winner of Europe's equivalent to a Pulitzer Prize, the Sin-

ger Award, for design. The award is given every four or five years.

His work in *Excalibur* is part of the current exhibit at the AGYU, *From Concept to Context*. The show, curated by David Bellman, features other artists Robert Barry, Stanley Brouwn, and Daniel Buren.

Weiner has worked before within the context of the newspaper medium. He sees "newspaper as art gallery," a place for people to view art. He likes the fact that information can be carried across to a reader and then thrown away.

This aspect of transience is

central to Weiner's work, including *The Level of Water*. He wants to arrest the reader's attention by putting public art in an unexpected place, such as the centre of *Excalibur*. It is the private time in which one picks up a newspaper that Weiner wants to invade, hopefully eliciting a response.

"If it's important to them, they'll remember it," Weiner said.

The artist considers himself very traditional. "I make art about relationships of human being to objects (materials). That seems to be what art is about."

Check out pages 8-9 and decide for yourself.

KEN PHOTOGRAPHIC



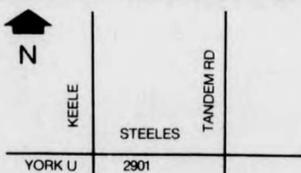
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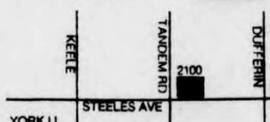
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