

# The way must be tried, so come out to the Student Centre Art Gallery and buy some art

by Ira Nayman

The fifth annual exhibition of work by graduating York visual arts students will be held towards the end of April. Changes to the event, however, are taking place now.



What was known as Open House is now being referred to as "Tentanda Via," the university motto which means, "The way must be tried." Although traditionally held on York's main campus, the Tentanda Via organizing committee is seriously considering holding the event at a space downtown.

## NEWS

Graduating York Fine Arts Majors will be holding an art sale to raise funds for Tentanda Via, an end-of-year exhibition.

In its statement of intention, the Committee claims that it's looking for a space downtown due to "the lack of adequate showing area within the Fine Arts building" and "the fact that the administration, faculty and bureaucracy are generally not supportive," among other reasons.

In a letter to supporters, Tentanda Via treasurer Stephen Kerr felt the new arrangement would be "an opportunity to enhance our competitiveness...by providing exposure in the community in which we must learn to survive."

According to the letter, the Committee needs \$5,000 to cover the costs of the show. Funds will be raised in

two ways: corporate sponsors will be encouraged to donate \$250 or more in exchange for recognition and a work by one of the artists, and there will be an art sale in the Student Centre Gallery (open 10 am to 6 pm) until February 28.

According to Tentanda Via organizer Laura Teneycke, the art on sale will come "from professors, students — anywhere I can find it." The works, representing a variety of media including photographs, etchings, paintings and sculptures, will be sold "at totally reasonable rates," Teneycke added.

Graduating students interested in displaying their works or anybody interested in buying some art and contributing to Tentanda Via can contact Kerr or Teneycke at RTS Staff Non-Profit Artist Services (aka The Arts Store), Room 164c, Fine Arts 2, extension 44704.



This original work by graduating visual arts student Laura Teneycke, along with many others, will be sold in the Student Centre Art Gallery until February 28. Proceeds will go to an exhibition of the works of graduating visual arts students at the end of the year.

# Witkowsky is intense in role of Shakespeare's Shrew

by Riccardo Sala

Gizella Witkowsky's intensity as the feisty Katherina made a welcome contrast to the soft pastel-coloured backdrop of Susan Benson's set for the National Ballet of Canada's production of *The Taming of the Shrew*.

Serge Lavoie (filling in for the injured Oliver Metz) acted as the foil for her fury, strutting his way through the performance as the half-joking, half-domineering Petruchio. Lavoie's character represents best the ideas behind choreographer John Cranko's adaptation of Shakespeare's play, which was originally created in 1969 for the Stuttgart Ballet.

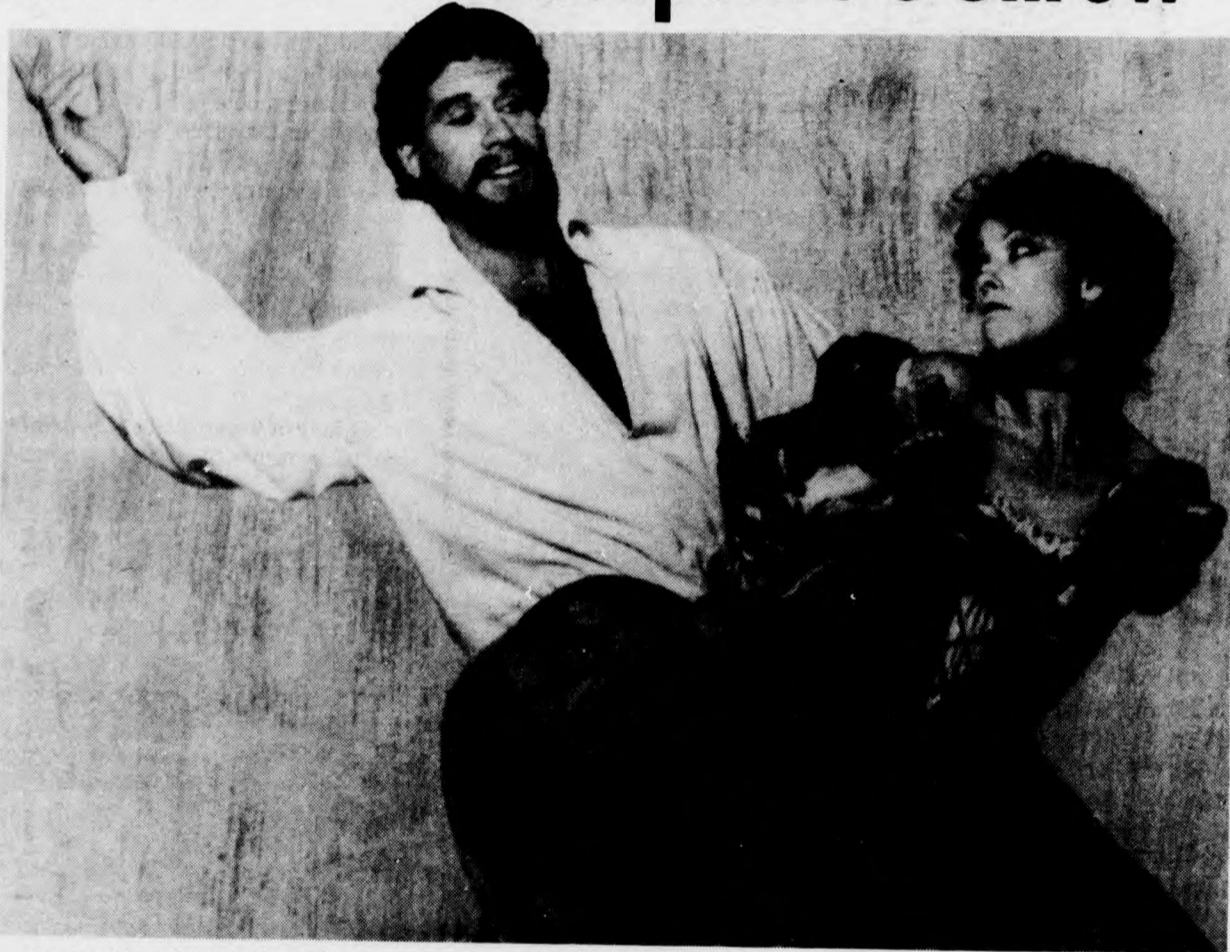
The work is light, like the harlequinesque characters who appear throughout the piece dressed as if they had wandered from a Venetian carnevale. This not-so-serious attitude is expressed by the swaggering Petruchio, most tellingly when, drunk and stripped penniless by whores, he wanders into the midst of the suitors.

## DANCE

*The Taming of the Shrew*  
written by William Shakespeare  
choreographed by John Cranko  
National Ballet of Canada  
until March 1

At this point, Petruchio is little more than a joke, a comic sidelight to Katherina and her venomous contempt for the suitors who crowd around her sister, Bianca. The trio of Hortensio, Grémio and Lucentio are clowns, fawning around the toying Bianca. One nice touch is the yellow-bedecked Hortensio, whose voice trails off to that of a canary whenever face-to-face with Bianca. It is left to Lucentio, a student, to finally "win" over Bianca.

Lucentio and Bianca are the secondary pas de deux to Katherina and Petruchio. When the stage is left to either of the two couples the dancing manages to transcend the often distracting frivolity of the production.



Serge Lavoie and Karen Kain do battle in William Shakespeare's *The Taming of the Shrew*. Although the play's misogyny does become overt in the second act, where Lavoie's Petruchio toys with Gizella Witkowsky (who took over the part of Katherina) on their honeymoon, withholding food from and playing tricks on her, Katherina manages to hold her own in the first act. Witkowsky's intensity is impressive in John Cranko's 1969 ballet interpretation of the classic play.

That frivolity fails to mask one of the undercurrents of the work, the almost misogynistic attitude of Petruchio. I picked up this observa-

tion from William Littler's review in *The Toronto Star*. In the first act, it's hard to see what Littler based this observation on. Katherina holds her

own against Petruchio in his attempt to win her love.

That changes after the intermission, when Petruchio turns ugly. Having won her over, he toys with Katherina on their honeymoon, withholding food, playing tricks on her and drawing her further along in her submission to him. One scene ends with a dance sequence where these role types are further put to movement — Lavoie as the strong member of the pas de deux to a supported Witkowsky.

Nonetheless, it is Witkowsky who steals the show. From the moment she storms the stage, enraged, to scare off her sister's suitors, Witkowsky's character is the one figure who manages to capture the audience's attention.

By comparison, Petruchio cannot transcend the inherent levity of his character, even in the work's more serious or tender moments. He is part of the larger spectacle, and unable to achieve the individuality of his female partner.

## Upcoming York events

The African Drama Club presents *Sons and Daughters*, a play in two acts about businessman James Ofose and his wife Hannah, who are faced with the problem of choosing "respectable" professions for their last two children. The play was written by Joe de Graft and stars Seth Awuku, Leigh Buchanan, Paul Weir and Yasmin Thomas. *Sons and Daughters* will be performed on Friday, February 8 at 6 pm in the Vanier Dining Hall. Tickets, \$5 in advance and \$7 at the door, are available at the Information Booth in the Student Centre.

*The Trial of Judith K*, playwright Judith Thompson's feminist reworking of the writing of Franz Kafka, will be presented at Theatre Glendon until February 29. For more information, call 487-6722.

Works by Lynne Cohen will be exhibited at the Art Gallery of York University, N145 Ross, from March 2 to April 26. For more information, call 736-5169.

"For the first time the longest running poem ever will reveal itself as it passes through our dimension of reality." Curious? You can catch a glimpse of it at Dacary Hall, 050 McLaughlin College, between 12:30 and 5 pm, Thursday, February 27. Also at Dacary Hall on February 27: *The Debate of the Century: Should artists be imprisoned within the confines of their own creations?* Erich Strichiosopadus argues for, Larry Melonontopauski argues against. The debate will be held from 3 to 4 pm. Admission is free.

## Crimes at the Studio Theatre PREVIEW

by Michael Hussey

Mary Beth Henley's *Crimes of the Heart*, directed by Franco Boni, will be performed from February 26 to 29 at the Studio Theatre, Fine Arts Phase III. It is being produced entirely by York students.

The play centres around the reunion of three sisters after one of them shoots her husband. In the course of the play, the women have to come to terms with their feelings about men and for each other.

"It should prove to be a good show," says Boni. "The cast and crew have put a lot of work into it."

He adds that *Crimes of the Heart* is often overlooked because of its feminist ideology. But the script, when done well, has all the dynamics of a play by David Mamet, as well as the despair of Anton Chekhov. "It will be interesting," Boni says.

Tickets, available at the door, are \$5. Curtain goes up at 7:30. For more information, call the Studio Theatre at 736-5157.

*Crimes of the Heart*  
written by Beth Henley  
directed by Franco Boni  
Studio Theatre  
until February 29