

ENTERTAINMENT

York profiles: Hanna Sandberg

Capturing the spirit of biblical verse

By BRENDA WEEKS

With shoulders raised and arms outstretched with emotion, Hannah Sandberg, resident artist of Stong, cried, "I love York — the students, the landscape, every part of it."

Emotion is key to photo exhibit

By NEAL M. HUMBY

Underneath August Light, a show of still photographs by Nick Rotundo, opened this Saturday past. The exhibition (which runs until January 30 at the Founders College Art Gallery) was sponsored by the Canada Arts Council and is the result of Rotundo's photography trip to Italy this past August.

Shin Sugino, probably one of the best of Canadian photographers (show credits: Pilgrimage, Moroccan Prints), stated about the series: "All I can say is that they're good — it's a very good presentation, with a few crude spots... and Nick's people, he shoots them well." The gustbook echoed Mr. Sugino's approval with such passage as "... a moving, silent portrayal."

The show is broken into basically two parts, one, being that of everyday struggle, of silent duty in an Italian village, the second, a portrayal of inner struggle, the emotional and physical battle of people confined within themselves and in an asylum in northern Italy.

But what all the photographs share and are evidence of is the search beyond "the plastic image." The photographs become real to the viewer, not through exposure, or darkroom gymnastics, but by the retention of value and quality. While the quality is to be seen, the value is to be felt. It is through emotion these 28 black and white photographs become tangible and universal.

Excalibur visited recently the office of Sandberg, replete with an organ ("older than you are"), that has been carted all over the world, according to Sandberg, in a create. Well under raps also was a clavichord built by Sandberg's deceased husband. This instrument was developed under a "universal microtonal system", based on his study of ancient, eastern and western scales.

Said Sandberg, "I am trying to carry out the work of my husband. It was his idea to establish a world-wide cultural centre, where art and music could be free to all. Through my art and in my classes I hope to teach and enlighten."

When asked if it was their ideal that a cultivation of the arts on all levels might remedy social ills, Sandberg vehemently nodded her head.

"My husband left a very successful and brilliant medical career in Israel for those ideals," said Sandberg, "and he devoted himself entirely to musical composition. He was convinced that music was the way to reach all mankind."

With tenderness and pride, Sandberg displayed the musical publications of her late husband's works. They consist of extensive oratorios which, scored for large performing forces, all draw from the Hebrew prophets or from other books in the Old Testament. As well, there are two complete settings of the Psalms, occupying fifteen volumes of music.

Both Sandberg and her husband took their inspiration from the Bible: "He did the Psalms in music, I did the Psalms to painting," Sandberg reminisced. Of her artform she said, "I feel that the letters of the Bible speak to me. I take a verse, and through the letters I capture the spirit, the essence, the meaning. I am inspired to organize, to create."

A handful of Sandberg's smaller paintings adorned her office. The



Hanna Sandberg and organ in Stong office.

choices of colours are outstanding since, to Sandberg, 'colours are signs and are connected with life'. They flow around a graphic, energetic nucleus. These are the Hebrew characters which go together to make up the portrayal of the Biblical theme intended.

"Any artwork requires true perfection," Sandberg stated of her discipline. "My artwork requires

knowledge of the Bible, as well as an instinct to apply the colour and forms. There is a desire to explain a beautiful sentence, and 'how' life means, and then put it to form and colour," she said.

Sandberg, whose works have been exhibited numerous times at various art galleries in New York, is in her fourth year now at Stong College, giving art tutorials. She

remains curator of her late husband's works; with proper execution, it is said, it would have important ramifications for the music of our time.

Sandberg carries on a lonely vigil in attempting to communicate the rich and spiritual legacy of her husband, as well as her own.

Art gallery keeps standards high

By SHEILA STANLEY

The Art Gallery of York University attempts to serve a teaching role in the York community by showing established artists of international standing.

The gallery is more interested in showing a consistently high standard of work from a broad range of artists, than trying to "make" a particular artist, as do many commercial establishments.

The AGYU often shows works owned by a private collector in order to show pieces not available through the usual circuit. Collec-

tors, who have the funds to purchase work of high quality, are often more interested in a show specifically of their collection than in lending one or two pieces to a retrospective, for example.

All the literature for the shows is published by the AGYU at the specification of the curator, Michael Greenwood.

Commercial printmaking is exacting art, slip-ups can be numerous and costly



Oya Demiri

By SHEILA STANLEY

The word "print" brings to mind visions of some horrendous landscape reproduction that collects flyspecks in the rec room. To a graphic artist, however, a print is as much an original work as a painting or sculpture.

The commercial print (such as the ones sold in Central Square) and the original print are often based upon the same technical principles, but there the similarity ends.

A commercial print is a photographic reproduction of a drawing, photograph or whatever that has been adapted to the printing process. The artistic print, however, has no original or "copy", save a preliminary sketch. The artist works directly on

the printing equipment.

Because commercial printing is completely mechanized, innumerable identical copies of one item can be churned out.

In artistic printmaking, however, the process is subject to human error in every step. It takes the artist many hours and many rejects to produce the desired "edition" of identical prints.

The numbers (eg. 3/10) at the bottom of the print refers to the number of the print over the total number of prints in the edition. After completing the series, the artist destroys the plate or stone to insure that no more prints of that edition are made.

If you see a similar print with "artist's proof" written at the bottom, it refers to a print from the same stone or plate that is not identical to the edition and therefore cannot be included. Although one of a kind, the print may have interesting qualities that make it desirable enough to be signed by the artist.

The methods of printmaking used at York are etching and lithography. Silkscreening was done at one time, but has been mysteriously abandoned.

Lithography is the technically most complicated of the

processes, since this is where "the most can go wrong". A lithograph is characterized by a completely flat image.

The initial image, which reverses when printed, is drawn with a greasy substance on a flat greasefree stone. The negative are then made resistant to grease and ink with gum arabic. Excess grease is removed and ink is applied, which is picked up by the remaining grease.

A piece of damp paper is put on the stone and the whole thing is run through a press. The damp paper picks up the ink and produces the print.

The complete process must be repeated for each successive colour.

In etching the image is applied by putting grooves or recessed areas on a metal "plate". This can be done either with a sharp instrument and elbow grease, or by scratching an acid-resistant covering and putting the plate in an acid bath.

The lined plate is then inked and the surface ink wiped off. A damp piece of paper is placed on the plate and both are simultaneously run through a press.

The damp paper picks up the ink retained in the grooves and produces a slightly raised image.

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