

# Arts

## Visual Arts students featured in multi-media exhibition



**WIRED:** Artist Michael Longford's display (above) consisting of a megaphone with many concentric wire circles was just one of the many exhibits during Winters College's four-week multi-media showing.

By BLAKE EVANS

By the end of last semester, Winter's Gallery had presented four group shows over a period of four weeks. All of the shows featured the products of fourth-year students working in different media in the York visual arts department.

The first of the four exhibitions featured works from students in the drawing area of visual arts. While the works incorporated a wide range

of added media (from fabric to glass windows) apart from the traditional pencil and charcoal, the use of these extra media at times seemed to overshadow the actual drawing.

The drawing show ran for a week and was replaced by the multi-media show proper. The works in this exhibition incorporated everything from canvas, paper, and photographs to wax, and clay. Compared to the drawing show, the ideas of the pieces in the multi-media exhibit were

clear, even considering the diversity of style and media.

In the work entitled "Identity/-Careless," artist Robert Nemeth presented an AIDS commentary. The piece consisted of a news caption laid on a floor with road flares sprouting from it. The flares added a mysterious twist to a work which dealt with the media hype surrounding the AIDS disease.

Andrew Brouse, in his work "Temporary Arrangement," pres-

ented a photographic commentary consisting of six photographs arranged in sets of two. Each pair juxtaposed related scenes (a dark roadway, a dark staircase), creating an interesting repetition which forced the reader to dwell on the meaning of the objects in the photographs. Other works ranged from oil paintings in an Eastern/Asian style that dealt specifically with iconography, to an intense, swinging sculpture. The show was overwhelming in its manipulation of the various media and the range of the ideas expressed.

Opening in the third week was an exhibition of paintings with subject matter ranging from social issues and commentary to an abstract depiction of a cow. The styles varied drastically, abstract and representational paintings hanging side by side. Brushstrokes changed from broad and thick to tight and meticulous, and on the whole, the show played well on the contrasts.

In one of the works, artist Steve Harland chose to work on the panels of a crib. One of the panels depicted a pregnant woman painted in thick strokes of dark earth tones, while other panels were decorated with other figures using similar colouring. The piece stood in the centre of the gallery and conveyed a sense of angst concerning childbirth, childcare, and motherhood.

In another piece, electricity had been used so that the viewer could literally turn on the painting. Others dealt more specifically with the application of paint. Techniques of sophisticated layering and thickly applied paint dominated the exhibition.

Closing out the semester was an exhibition of fourth year sculpture. The first piece to strike the viewer as he/she entered the gallery was a piece by Colm MacCool entitled "From One Idolatry to Another," the piece consisted of the skeleton of a smokestack filled with metal scraps, old bricks and wire, and, three feet distant, a boat coated with tar. The work represented opposing ideologies and moralities, with the boat symbolizing the apse and the alter of the Christian church, and the smokestack industry and capitalism.

Greg Hefford's metal pushcart was more enigmatic in its purpose. It was similar in appearance to work tools like lawnmowers and railway carts, yet functioned exclusively as an artwork. Hefford's other work consisted of a tree stump and buildings on wheels, and raised questions about the transience of human kind and our manipulation of nature.

Artist Michael Longford conveyed the sense of sound waves in a piece combining a tripod with a megaphone comprised of many concentric circles. Beside the tripod stood a black table displaying a tuning fork, and ear of cement encased in a shell of soldered wire, and a separate, larger cement ear. All objects in the piece illustrated a different element about the nature of sound and our auidial perception.

Most of the sculptors in the show presented soundly crafted and thematically engaging works—and it was perhaps the best of the four exhibitions. Yet all the artists and curators are to be commended, as they successfully brought together a lively cross-section of the activities of fourth-year visual artists.

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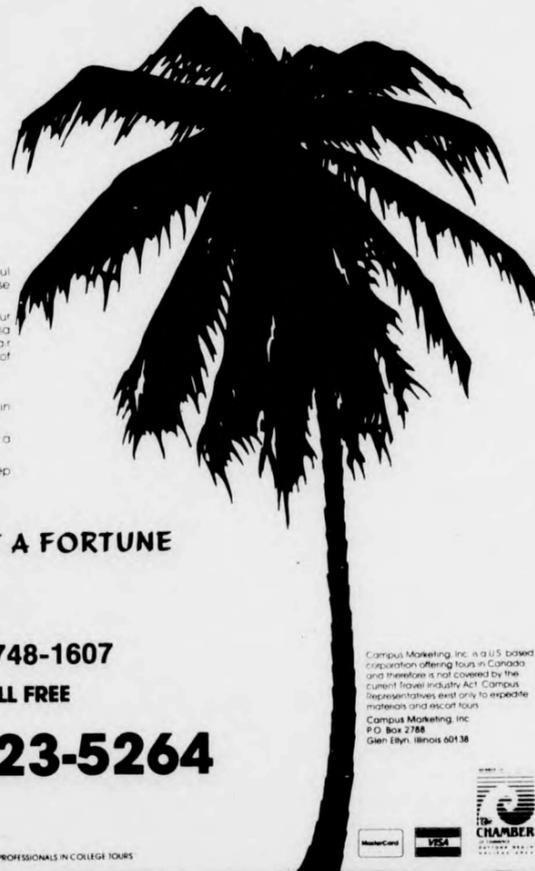
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