

# Markham's revolutionary "I met John Cage"

Ronald Ramage and Andrew C. Rowsome

The Ides of March traditionally signal the rise of revolutionary energy. This energy coupled with a near-full moon came to a blossom on Thursday and Friday night at the YUFAM gallery.

The first performance piece boasted the largest cast who began the evening with a serio-comic epic flavour. Some particularly brilliant moments of satire included a neo-dadist film-maker who showed his latest work, a video-screen which became truly self-occupied and a punk band who totally drowned out an overly intellectual commentary. Following this was "Clones At The O'Keefe" a highly successful animated film by Paul McFarlane which portrayed the ultimate nightmarish advertisement.

Laurie Little presented one of the most visually complex works which the audience could discover and rediscover on many levels.

Nancy Hallas, with Jon Siddal performed a variation of musical tones based on the drone of a glass fishbowl as if in prayer around Nancy's Mandelic quilt. Next was the most overtly sexual piece of the evening, a sinuous dance in which Robert Norman alternately strapped on a birthing vagina and then a threatening penis.

The evening ended on a note of hilarity with an extremely absurd duel fought before a school marm. Teda Lentz's exceptionally witty script gave an irreverent counterpoint to the lunacy occurring before her.

If one is at all committed to York's, or to any personal sense of artistic community then one must be prepared to risk the threat of boredom, and to expend the energy needed to explore Toronto's art offerings. And this is meant to apply to all persons at all times. For occasionally, as on Thursday night, one is rewarded with an

experience as rich and powerful as one could ever hope for. YUFAM is easily reached by T.T.C., the weather was fine, the admission was free, your excuses fall on deaf ears. You missed it, and you shouldn't have, so fuck you.

Although taking place downtown, in the prestigious YUFAM gallery, the exhibit did not attract a large audience despite a widespread publicity campaign. Perhaps it is poetically just that a display of the very best and in-

triguing of what York has to offer was forced to take place one flight below a prominent display of established Canadian artists. If things continue justly, there may be replacements after the next Ides of March.....

## York's experimental filmmaker

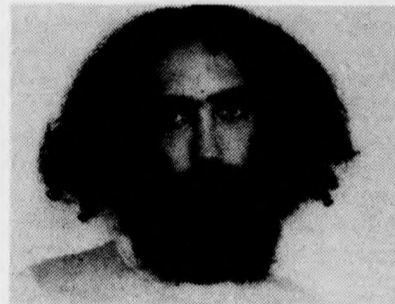
By Michael Korican

On Monday, March 12, Toronto's leading experimental film theatre, *The Funnel*, projected the collected films of Patrick Jenkins.

Jenkins, who works only in Super-8, is a mature artist whose films are very much a means of exploration. "I've always found films to be most exciting when they transcend their 'documenting' or recording role. That is, I find films and filmmaking to be most exciting when the film is a vehicle that leads me on through experiences that I couldn't normally have."

All of Jenkins' major themes are observable in his first and seminal film, *Wedding Before Me*. Through an obviously tedious process of step copying, Jenkins breaks down motion into its integral components, resulting in its fantastic scrutiny. "The basic footage was shot by my Uncle John in 1953 of my parents' wedding and hence the original footage was shot before I was born. I optically printed the original footage onto Super-8 and recorded the impressions and ideas that I had via repetition and other alterations."

Each of the remaining films screened, *Isolations*, *At the Gates*, *G*, *Room Film* and *Fluster*, further explored the ideas touched upon in *Wedding Before Me*. Jenkins claims his method "is a process of making films that is intuitive and explorative on many

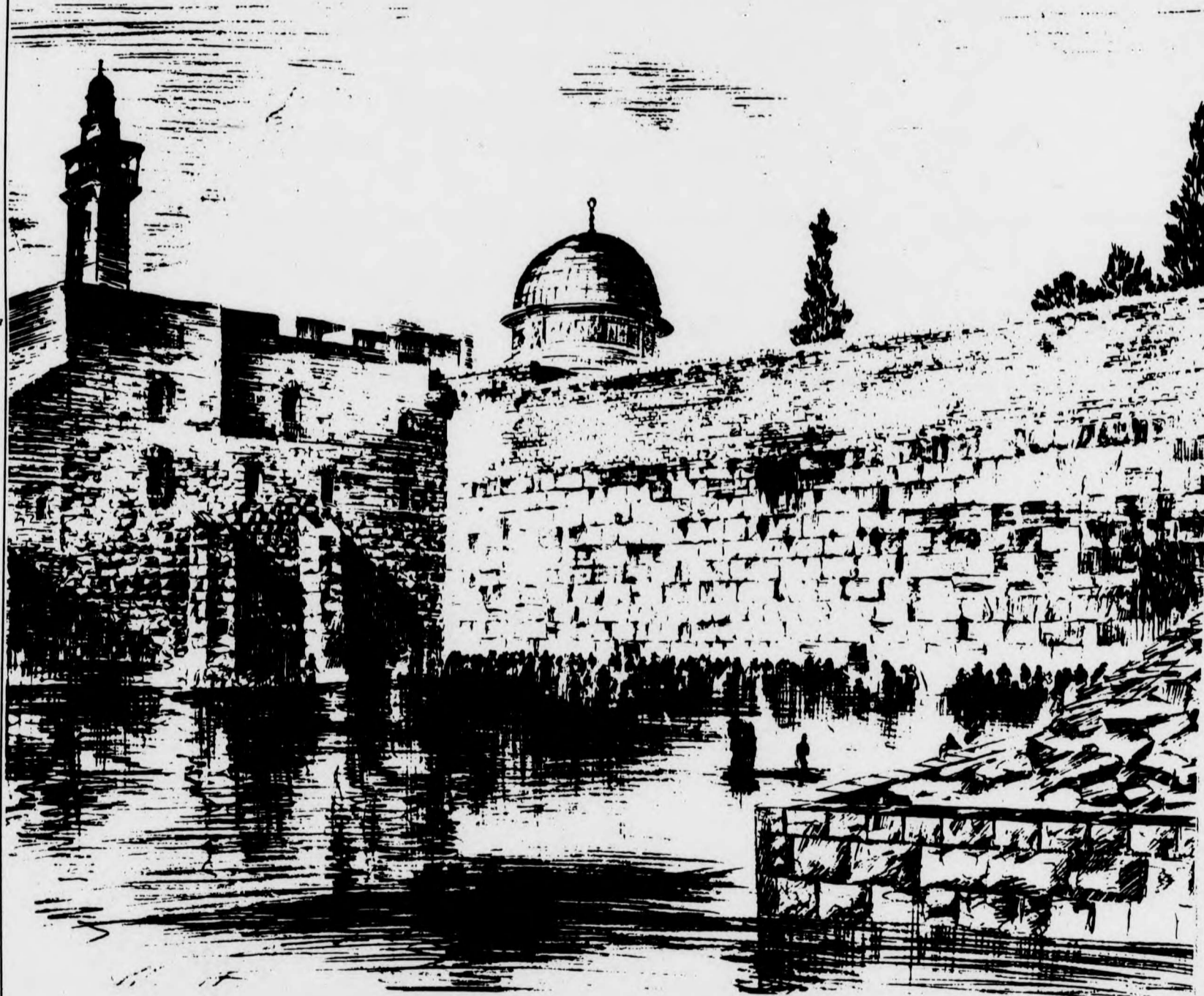


Patrick Jenkins

levels (personal and mechanical/technological to name two levels). The process is a combination of having ideas — exploring these ideas with the camera — looking at these explorations and in turn — having more ideas — etc....."

Perhaps the most interesting film of the showing, beside *Wedding Before Me*, was *Triple Super-8*. Three projectors threw images onto the screen: two common axial single framed fast-motion pictures of each other above a normal action account of the affair. Their collective journey down McCaul, Queen, Bay and Richmond Streets is a fantastic trip, one very much at the centre of the aims of every film by Patrick Jenkins.

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