

Cookies and Kodachrome

The Vanishing Curtain: Urban Mutations in Eastern Germany and

Peter Bogaczewicz: New York Photographs

New Exhibition Room — TUNS
Faculty of Architecture
January 7-24

BY DAVE LOVAS

The press release for the photography exhibits read "Opening Reception" and immediately artistic pomp and free drinks sprung to mind (with emphasis on the latter). But as I scabbled off the icy Spring Garden strip and into the equally frigid Exhibition Room of the TUNS Faculty of Architec-

ture, my dreams were quickly extinguished. Bow ties and champagne were replaced with casual jean-wearing observers and stale cookies.

Once I had come to terms with the fact that I could not critique the exhibits under the impartial haze of several glasses of wine, I hunkered down, grabbed some cookies and pursued my real task of checking out the two photo exhibits on display.

The front room of the gallery was dedicated to a collection entitled *The Vanishing Curtain: Urban Mutations of Eastern Germany*. This internationally travelling exhibit consisted of photography and writings concerning the

transformations in East Germany since the 1990 re-unification. This series of colour prints were primarily of an architectural nature.

One of the more thought provoking shots was of two statues of Marx and Engels — the two fathers of communism — dwarfed by a giant, neon Coke billboard. But for the most part my architecturally naive eye struggled to see much in the way of deep, metaphorical or artistic value.

The real treat awaited me in the back room. Although a student of Environmental Design at

TUNS, Peter Bogaczewicz's *New York Photographs* had a much broader audience in mind. Dressed in casual, starving artist garb, he once again debunked my "Opening Reception" ideal. And fortunately Peter turned out to be as casual, humble, and approachable as his threads suggested.

He informed me his photos were the product of his stay in New York while on a work term with a Manhattan architectural firm. From the surreal to the abstract, Peter exposed, in black and white, the harsh realities of the Big Apple's rotten core.

His urban subjects covered all aspects of life in New York and displayed them in unique and interesting perspectives, with truly top-notch developing. The photos illustrated not only his technical quality and artistic eye, but also his dedication to getting the perfect shot.

While both exhibits attempted to portray urban environments in flux, Peter Bogaczewicz's were the pictures that stuck a chord. I highly recommend his exhibit to casual photographers and art lovers alike. Personally I came for the drinks, but I stayed for the art.

Drama in a small town

BY ELAINE BELTAOS

George Elliot Clarke's *Whylah Falls* is an enjoyable and thoughtful dramatic experience which enlightens its audience while it entertains. Set in the fictional Nova Scotia community of Whylah Falls in the 1930s, the play exposes such issues as political and moral corruption, racial injustice and dealing with grief. These problems are faced by the characters with weapons like faith, acceptance, tenacity, and most of all — true love. The events in the play are presented through scenes ranging from murder and suicide to romantic relationships, but the play still manages to maintain a carefully crafted sense of hu-

mour.

All of the actors worked well together to treat the audience to a quality performance, but two actors distinguished themselves.

Jackie Richardson was excellent as Cora Clemence. Through her wide range of emotions, she gave Cora depth and complexity and showed the impact of family abuse. Her strong singing voice was soulful and uplifting, but unfortunately, she sang very little.

Walter Borden as Pablo/Reverend Langford was impressive. He played multiple roles: a poet, narrator, role model, lover and leader. He enriched the poetry with his skilful performance.

The voices of Troy Adams (who played Xavier), Jeremiah Sparks (Othello), and Anne-Marie Woods (Amarantha) made the

play even more enjoyable. Troy Adams' smooth voice was perfectly controlled, but his singing still sounded free and effortless. Sparks' bluesy voice was powerful and full, with a natural resonance that blended well with the acoustic guitar he played. Also, his singing voice was ideally suited for his character; strong, protective Othello. Anne-Marie Woods sang beautifully with her clear, sweet, strong voice. Her singing, as well as her acting, was full of emotion.

By the end of the play, the viewers are left with a better understanding of small-town Nova Scotia life — both its charms and its downsides. If this play is ever brought to the stage, again, I highly recommend it.

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February is Black History Month

and the Gazette is looking for our readers' help in celebrating the achievements, history, and culture of the black people.

On February 6th the Gazette will be publishing its Black History Month supplement. The black community is invited to submit poetry, photos, graphics, prose, and feature articles to the supplement.

To get involved, call 494-2507 or come on up to the Gazette offices on the third floor of the Dalhousie Student Union Building, Room 312.

Submissions are due Monday, February 3rd.