

the QUESTION

By ROBERTA DI MAIO

School doesn't start till next week, what are you doing here?



Neil Freedman
"I don't go here, I'm just visiting."



Tammy Goldstein, Law III
"I go to Osgoode so it's already started for me."



Stephanie Brown, Fine Arts I
"Trying to figure my way around here."



Robert Przysuski, Admin. Studies III
"Taking William Shakespeare's complete works and translating them into pig latin."



John Nemanic, Bus. Admin. IV
"I'm actually showing a friend around, I'm passing on the torch."



Armand Vezina, Business IV
"School started today for us business students."



Daniela Agostino, Arts II
"I work at the bookstore."

PHOTOS: ROBERTA DI MAIO

Beam's Altered Ego looms at York

by HENRY SUM

Carl Beam is an artist of eloquent anger. His message is urgent and inescapable. His work defies any pure definition of medium. He eschews any single form for the same reason he is not interested in beautiful pictures; the intent of his art is to intensify the act of living and thinking, not function as an escape from it.

So Art Gallery of York University's (AGYU) curator Elizabeth McLuhan is quoted as saying in the text to her catalog of Carl Beam's work. Entitled "Altered Ego," the catalog and the artist's work was a show McLuhan originally organized at her previous post with The Thunder Bay National Exhibition Centre. This is the first show she has personally had a chance to book at York, though she has been here almost a year.

The title of the exhibition, "Altered Egos," refers to the intense subjectivity of Beam's work and his evolution as an artist beneath the many masks or alter egos that he assumes, McLuhan says.

Born in 1943 on an Indian reservation on Manitoulin Island, Beam's mother was an Ojibwa while his father was a non-Indian. Dropping out of school in grade nine, Beam held a variety of construction jobs over a ten year period before taking up painting as a Sunday hobby. The painting, however, did not come naturally.

"I wasn't initially screwed by my own talent or anybody saying I was a natural. I was absolutely an *unnatural*," Beam is quoted as saying in characteristic fashion.

It is perhaps this very resistance of the medium to the artist's method that gives Beam's work its distinctive, untamed quality. His output is also not only vigorous but exceptionally prodigious. The show highlights the artist's experiments in print with selections of his etchings, lithographs and serigraphs. It also exhibits his abilities in watercolor and acrylic painting, and his versatility in making unique, highly individualistic glazed earthenware.

In many respects, his style owes much to the creative breakthroughs made by New York artists such as

Jasper Johns, Robert Indiana and particularly Robert Rauschenberg. Employing a similar slap-dash, collage method reminiscent of Rauschenberg's work, Beam boldly saturates his spaces with graffiti-like scribbles, stenciled lettering, morbid diary expositions and quick bursts of atomizer spray.

The similarity ends with a closer look at Beam's iconography. Most of it is about the disappearing world of nature in general and Indian culture in particular. In "Plexiglas Landscape, 1980" for example, images of eagles, Sitting Bull and feathers are juxtaposed against threatening rockets of doom and foreboding views of planet earth.

The work also is scarred by a diagonal peculiar to many of the artist's other pieces. It's as if the artist is discounting his very human, personal efforts in the face of his own mortality and the nuclear threat under which we all live.

"The problem with art, and the way people consider it, is a spiritual problem given the widest sense of the word," Beam says. "We are all people and we'd better get some things



straight, otherwise the compounded schizophrenia will get worse. And it's drawing interest daily. If you invest this life with disillusionment you'll get that back plus interest." Beam's dark, ominous portrait looms out at us from many of his pieces. Looking very much like a cross between the mad Charles Manson and the drugged Howard Hughes, Beam unexpectedly tries a little self-mockery when he paints himself posed in a Dior designer swimsuit. Unheard of in Sitting Bull's day, Beam appears to acknowledge his role as a hybrid between the traditional customs of the Indian's world and that of the white man's mass-fabricated one.

"Carl is just a brilliant guy," says McLuhan "I think it shows that you can bring to bear both your identity as an Indian and as a human being and make some pretty avant-garde and cutting edge kind of statements and not be slotted as an ethnic artist at the same time."

The exhibit runs until October 4th.

IMPORTANT DATES

To Remember

The York University Undergraduate Programmes 1985-86 Calendar* details sessional dates for the 1985-86 academic session. As a student, it is your responsibility to familiarize yourself with the important dates and to plan your activities accordingly. Here are some of the more important dates in the 1985-86 session which apply to all undergraduate faculties except as noted.

* CHANGES TO 1985-86 UNDERGRADUATE CALENDAR ARE ASTERISKED

Monday, August 19:

- Financial Aid Office begins disbursement of O.S.A.P. documents for students who have received their "Notice of Assessment".

Friday, August 30:

- * Last day to pay fees by uncertified cheque whether in person or by mail.

Tuesday, September 3:

- From this date all fee payments must be made by cash, certified cheque, or money order (whether by mail or in person).

Friday, September 6:

- Last day to pay fees without Late Service Charge.

Friday, September 27:

- Last day to drop Fall/Winter Full and Fall Half Courses without financial penalty (excluding Atkinson College courses).

Friday, October 4:

- * Last day for enrolled students to pay fees, with Late Service Charge, i.e. to register.

Friday, November 8:

- Last day to withdraw from Fall Term half courses without receiving a grade.
- * Last day to petition for permission to register late (Fall/Winter Full and Fall Half Courses).

Friday, January 17:

- Last day for students enrolled only in Winter Term half courses to pay fees, i.e. to register, without Late Service Charge.
- Last day to pay second instalment of fees, Fall/Winter 1985 Session, without Late Service Charge.

Friday, January 24:

- Last day to drop Winter Term half courses without financial penalty.
- * Last day for payment of all outstanding fees including second instalments with Late Service Charge.

Friday, February 14:

- Last day to withdraw from full courses without receiving a grade, except Practicum Seminar Series (Education - Pre-Service).
- * Last day to petition for permission to register late (Winter Half Courses).

Friday, March 7:

- Last day to withdraw from Winter Term half courses and Practicum Seminar courses, without receiving a grade.

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