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for blatant yet vibrant collage-type forms. The collage effect is achieved by arranging Hebrew letters almost arbitrarily on the page, producing a melange of lines which suggest a multitude of forms. These in turn are 'colored in' with loud dashes of mainly primary colors.

"My Image" for example consists of two paintings of the same title. In the first one yellow streaks jut out from the dark blue, black and brown background, evoking foreboding energy. The energy appears to emanate from a mythical looking creature.

Sandburg's work prior to the 1970s is distinct in its culmination of hieroglyphic patterns and color forming an internal form. Later work contrasts sharply with this in its separation of Biblical text and surrounding abstract environment. Although the scriptures are essential to this work, they do not appear to be an integral aspect of it. They exist within the landscape but do not compose its superstructure as in previous work.

The retrospective exhibit features eight acrylic paintings from the book

of Ecclesiastes. These and other recent paintings are exceptional in their capacity to mirror abstract qualities, such as vanity, folly, righteousness and chaos. Chaos for example, as elicited in Jeremiah 4:23, is evoked with dichotomous purples and yellows in broken sharp lines.

In a 1975 sequence of four paintings the creation myth is represented by the scriptures of Genesis 1:24 and 1:1 and Isaiah 4:2-3 and 5-6. These contain many symbolic objects drawn in a brilliant crayolla spectrum of colors. The paintings are bursting with lush energy and form, each group of lines suggesting a human journey in the landscapes they create.

Sandburg does not follow a present agenda to determine which books she will work on. She uses "whatever books speak to (her)," whenever they speak. She says "the creation of human beings is the same process as the original Creation," adding that nature and God are therefore intrinsically connected. "We are like channels and everyone does his share." In Retrospect, as shown at Zacks gallery, Sandburg has done at least her "share."



Abstract painter Hannah Sandburg

GARY BLAKELEY

FINE LINES Film, ketchup & What

An illusory door threatens to peel off its hinges. A "Keg 'O Ketchup" casts a white looming shadow. An open drawer juts menacingly into the arbitrary space of a contorted room. *Objects in Place*, at the IDA Gallery last week, showed objects in space, objects misplaced, objects retraced, and, as the title perhaps infers, objects placed. The artists responsible for the word and figure plays are R.D. Macpherson and Yves Rousselle, who even went so far as to place their paintings in very particular spots in the gallery.

Macpherson's work, featuring recent developments in his use of color (from raw, black and grey drawings to earthy hues of blue, red and green) revealed a sort of double vision, eliciting dual perspectives which changed with the angle of observation. The objects in the paintings therefore literally changed place and space depending on the viewer.

On opposite walls hung Rousselle's painting, which visually contrasted, but thematically complemented, Macpherson's. His work was brighter, ranging from cool pastels to obscure yet vivid shades of rose, red, pink and orange. Almost every piece focused on an arrangement of still-life objects, usually bottles and containers of different sorts. Yet the objects were placed in physiologically impossible positions (such as half on and half off a table), and often in contorted manifestations of their usual shape. Again, Rousselle played with perspectives, making familiar forms and spaces foreign, yet somehow recognizable. Together, Macpherson and Rousselle created new horizons and spaces on the linear white wall of the IDA Gallery.

Beginning next week, the Canadian avant-garde film community will give a unique opportunity to celebrate the work of one of its native sons, filmmaker Bruce Elder, courtesy of the Art Gallery of Ontario (AGO).

The AGO will be hosting a two-week-long retrospective of Elder's work, featuring a comprehensive screening of his films from the early 1970s to his most recent work. In addition, on Tuesday, October 8, there will be a panel discussion on Elder's films, conducted by three film scholars (Seth Feldman, Lianne McLarty, and Bart Testa), as well as the most famous of Canada's

avant-garde filmmakers, Michael Snow.

The retrospective will provide an eloquent testament to Elder's increasing influence in the Canadian experimental film community. His earliest works represent an effort to reconcile the visionary style of American Stan Brakhage's work with the more structuralist films of Michael Snow. His later works, by contrast, demonstrate his interest in philosophy and the place of the individual in the universe, as explored in the highly personal *The Art of Wordly Wisdom*, which depicts Elder's experience of a terminal illness. His utilization of a variety of distinct images, simultaneously mounted on the black canvas of the screen, makes the film a visual three-ring circus, which is complemented by a multi-voice soundtrack.

His exploration of philosophy and visual innovation is continued in his latest work, *Lamentations*, which will be given its premier performance at the AGO retrospective. *Lamentations* is an eight-hour opus, which will be screened over the course of two evenings, October 10 and 11.

The retrospective runs from October 1-11, and tickets are available at the E.P. Taylor audio-visual centre at McCaul St. Most screenings will be held at the AGO, although the first part of *Lamentations* will be presented at Innis Town Hall, University of Toronto.

What is it? Precisely. A new literary tabloid called *What* has hit the York scene and is free to takers on campus. Publisher/Editors Jason Sherman and Kevin Connolly, both York graduates, have distributed the magazine to the Queen St. area, the Beaches, U of T, Metro Central Library, and York's colleges and library. The premiere issue features York's professor Frank Davey, as well as other York and non-York poets, fictioneers, and playwrights. What's *What*? Pick one up and find out.

Have you forgotten "D"? Do you know what "D" is? Well, for those who might be confused, "D" is *Excalibur's* new literary supplement and deadline for the first installment is fast approaching. So if you have poetry or fiction you think the world ought to see, drop it off at 111 Central Square, *Excalibur* headquarters.

—Paulette Peirol & Steve Milton

Excalibur's weekly guide to arts events on Campus.

If you are planning an arts event, drop by Excalibur at 111 Central Square or call 667-3201 and ask for Elliott or Dave.

CALENDAR Music

Music Music Music Music Music
Jazz Concert featuring the Time Warp Trio
Mac Senior Common Room, Oct. 9, 6 p.m.

Student Chamber Series
Mac Hall, Oct. 4, 12-1 p.m.

Five World Premieres by York Faculty
Mac Hall, Oct. 9, 6 p.m.

Lectures Lectures Lectures Lectures
Winters College Reading Series, to launch *What* magazine
Winters Senior Common Room, Oct. 8, 5 p.m.

CALENDAR Film

The Best of York, performance by theatre alumni, faculty and graduate students
Burton Auditorium, Oct. 8, 8 p.m.

Film Film Film Film Film Film Film Film
1960 Watershed Year in International Film
Production Festival

Nat Taylor Cinema, Oct. 9
1:30—*Breathless*; 4:00—*Exodus*

Alumni Screening, including Academy Award winner for Best Foreign Student Film
Nat Taylor Cinema, Oct. 4, 4-6 p.m., repeat 7-9 p.m.

CALENDAR Photography

Hannah Sandberg Retrospective
Samuel J. Zacks Gallery, Stong College, until Oct.

Riel Remembered, graphite drawings by Gerald McMaster
Winters Gallery, until Oct. 9

Contemporary Cuban Photographs by Ivan Canas
Norman Bethune Gallery, until Oct. 11

Dance Dance Dance Dance Dance
Dance Performance, featuring the work of dance alumni
Burton Auditorium, Oct. 8, noon

CALENDAR Galleries

Private Words: Private Images, recent paintings, sculpture and poetry by Shawn Hill
Founders Gallery, Oct. 7-14

Altered Egos: the Multimedia Work of Carl Beam
Art Gallery of York University, until Oct. 6

Saving Face, recent paintings by Stuart Reid and Karin Lapins
Founders Gallery, until Oct. 6

Graduate Show, works by Katherine West
I.D.A. Gallery, until Oct. 4

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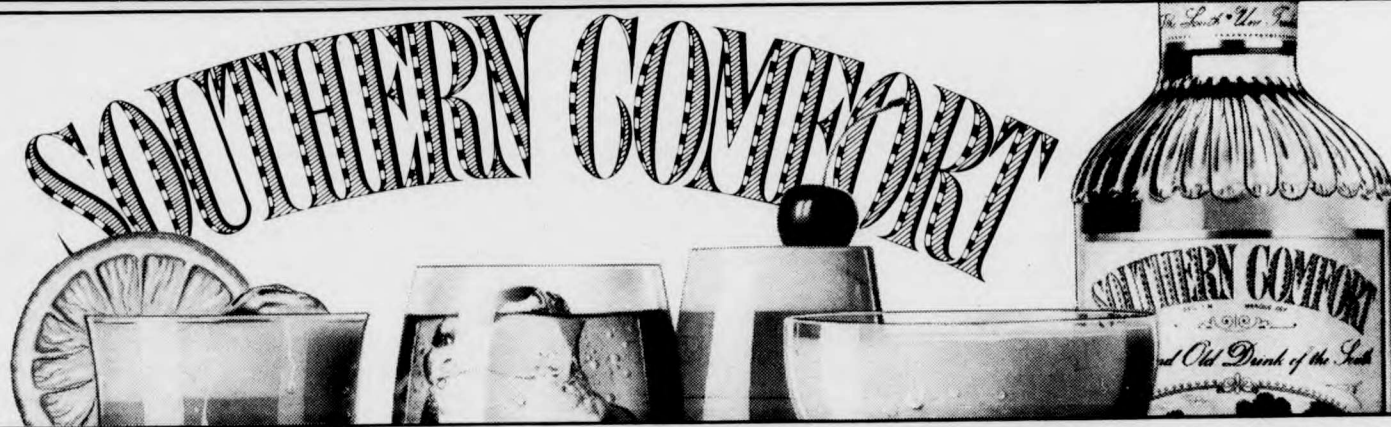
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Oct 17 Burton Auditorium 8 p.m.



ALTERED EGOS

The Multimedia Work of Carl Beam

SEPTEMBER 3-OCTOBER 4, 1985

Art Gallery of York University
N145 Ross Building

Mondays & Fridays 10-5; Tuesdays, Wednesdays & Thursdays 10-7; Sundays 12-5

