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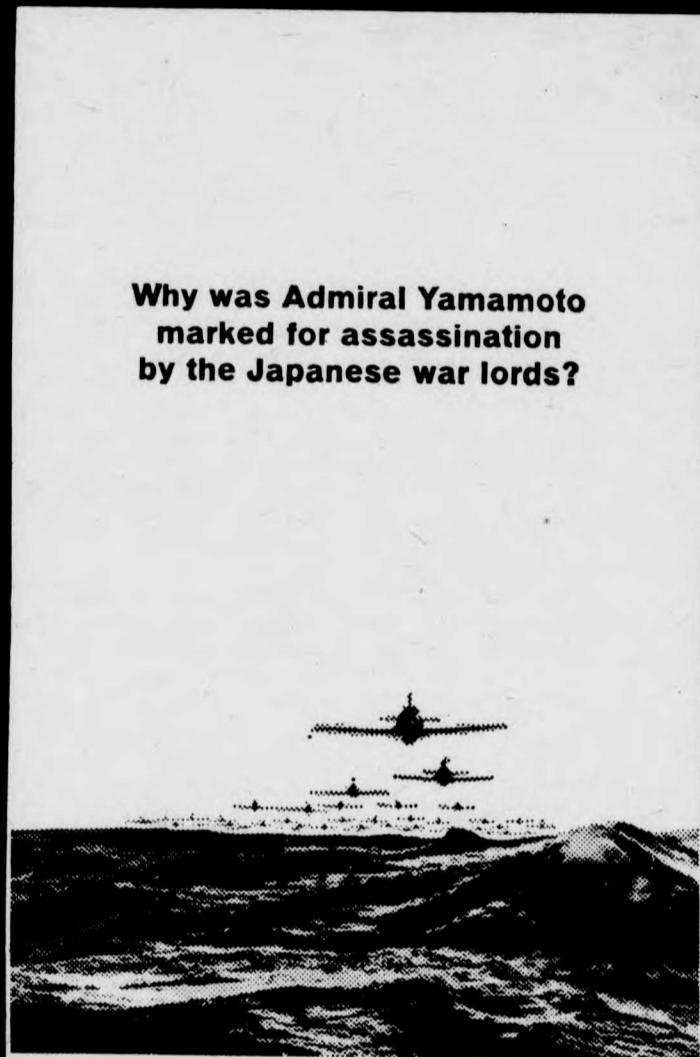
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Ars brevis: York falls short

By JOHN OUGHTON

There's not a lot of art to see at York University. At the moment it appears that three colleges have exhibitions: Winters, Founders and Stong. Vanier and McLaughlin do not have galleries, and College F doesn't even have a name.

According to Pro Tem, there will be a series of showings at the Glendon Gallery, beginning Oct. 22. The Humanities building will be opening a gallery in N145 Oct. 29 with a show of paintings, sculpture, and photography by teaching members of the Visual Fine Arts. And, to quote Bugs Bunny, "that's all folks!"

Perhaps there might be a few non-gallery exhibits around if people had not been so proficient in the past at ripping them off the walls. However, history tends to be non-negotiable so we'll concentrate on what can be seen at York right now.

The Tibetan art on view at Stong College is very different from Western art. Although entirely religious in intent, the art reflects a more holistic approach to life than does Western religious art. The tankas (painted hangings depicting gods and mandala like forms) on view at Stong, portray life and death, fear, sexual love, imaginary monsters and many other human experiences. Many of the gods and goddesses are three-eyed and multi-armed, and depicted in a sort of eternal dance, asserting their power while simultaneously trampling a monster representing the forces of darkness or yang or something like that.

Many of the tankas, which are largely 19th century, show the flowing S-curve vibrations made famous in the west by art nouveau. They do not bother with perspective or history but rather exist wholly in the realm of the mind and image — one can pick up many ideas from them.

As well as the tankas, there are a number of interesting objects to see, such as small prayer wheels and telescoping temple horns. There are also two horns made from human bones, which were thought to have special potency in summoning up demons for mystery plays. A different set of tabus, a different way of conjoining life and afterlife... the art tells it.

The first and second times I attempted to see the Ida Leizner series of Permutations and Combinations of the Circle, the gallery (011 Founders) was closed, although according to the stated times it should have been open. It is irritating to trek all the way across muddy York with the expectation of some visual relief only to be greeted by one more blank locked door.

The third try was successful and I was greeted by an ugly room with some really pleasing combinations of steel circles in it. Generally, squares and rectangles are what we live in and move in, although our world is round. Circles are associated more with things we make use of but don't live in... the wheel moves the boxcar to park for a Platoburger or whatever the round mouth oral craving checks the appropriate square for. Circles exist at a higher level of abstraction than squares — we define a square as a collection of equal lines at right angles to each other, a static concept, whereas a circle is thought of as a line sweeping out an arc around a point. All in all, circles imply motion, squares and rectangles stasis.

A room full of Ida Leizner's circle-derived sculptures really has presence. So many of them seem like muscular slinkies just on the point of stepping down to the next dimensional level, or complex puzzle rings which are on the point of reforming. They don't ac-



tually move unless you touch them, and then each dances its own complex individuality. Her sculptures are best when they use the elliptical and intersecting qualities of combinations of circles seem for different angles.

I found a few of them to be irritatingly simple and symmetrical in comparison with others, on the whole they are to be praised however. Some would be even more interesting with low-angle lighting that would play them off against their own shadows. We should, I suppose, just be glad that they're anywhere and see them. Where else can you approach the experience of standing in a room populated by Saul Steinberg drawings? I think Ida Leizner has found unique style.

The other exhibition to see is leaving soon: "Looking At", which consists of work by four photographers. Photographs are always better seen than described, so go see them in the Winters gallery. And let's all pray, or paint, for a little more art at York. After all, some freak reported at last summer's Hard Core Conference that he was turning New York city into a comic strip by etching sequences onto plate glass windows with hydrofluoric acid. Maybe the Ross building is tomorrow's front page.

Film Generation Under 30

- Oct. 25 Graeme Ferguson's **The Virgin President**
- "What if someone monumentally incompetent became President?"
- Nov. 1 **The End of August at the Hotel Ozone**
- "Eight savage young women raised in the barren aftermath of the final World War... A new Czechoslovakian film by Jan Schmidt"
- Nov. 8 Jean Luc-Goddard's **Wind from the East**
- "First Canadian showing"
- Nov. 15 **An Evening of Richard Cronenberg's Bartlett**
- Face Junk; Constance; The Done Her In; A Question of Colour; Bitter Grapes.
- Nov. 22 **Crimes of the Future**
- "One of Canada's most brilliant film-makers" Beebe, Star
- Nov. 29 Bresson's **Au Hasard Balthazar**
- "Magnificent film" Goddard

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