



# Entertainment

## F.A. grads show off their art work

**Celebrations**  
**FAB Gallery**  
**February 25 to March 8**

review by Tina Cristini

On Saturday, February 28, passersby may have been lured into the newly opened Fine Arts Building Gallery by the interesting view through the wall-size windows and by the lively music of a jazz quartet. John King, Administrative/Professional Officer of the Department of Art and Design, said that the public opening on Saturday was a great success due to the strategic location of the gallery (just south of HUB), and also thanks to the entertainment provided by well-known local musicians John Taylor, Owen Howard, Bob Tildsley, and Bill Emes.

This show features selected works of the past and present from 16 former graduate students, chosen from about 100 Master of Visual Arts degrees awarded since 1970, the first year of the graduate program. Approximately half of this first 100 MVA recipients are now established artists, either nationally or internationally. This is a fact worth celebrating!

All five disciplines taught in the Art and Design Department are well-represented in "Celebrations". The paintings include works by James Corrigan (MVA in 1981), James Davies (1979), Andrew Neil (1978), Robert Scott (1976), and Loraine Stephanson (1978). Printmaking is represented by Janet Cardiff (1983), Margaret May (1975), and Richard Yates (1983). Examples of sculptures are provided by Ruth Beer (1972), Isla Burns (1978),

and Andrew Klimczak (1984). Two industrial designers, Michael Culverwell (1983) and Philip Poissant (1973), show prototypes of objects which have become part of our daily lives, such as Poissant's "Glad Wall Mount Unit" for garbage bags and his "Aqua Gun" garden hose nozzle.

The discipline of visual communication design is illustrated by designer Bernd Hildebrandt (1980), while Karen Hodgson (1985) shows us examples of graphic design for computers. Cherie Moses (1979), a mixed-media artist, also has two works displayed; the acrylic painting called "Sins of the Flesh" is particularly interesting. Another piece that made a real impression on viewers is the print-silkscreen by Janet Cardiff entitled "The Dancers", a colourful work that depicts motion as well as emotion.

The most exciting aspect of this exhibition, in my opinion, is the opportunity to compare the artists' thesis work with their current achievements. In some cases the transition is very striking; for example, Isla Burns' fairly conventional bust of "Laura" sculpted in 1977 is contrasted to her contemporary abstract sculpture in welded steel called "Bhatiyar."

This particular exhibition will be shown only until March 8; so students have only a few days to take advantage of their new gallery and witness this milestone in campus history. There will be a new exhibition in the FAB gallery every two weeks. Gallery hours are as follows: Tuesday to Friday, 1 to 5 p.m.; Saturday and Sunday, 10 a.m. to 5 p.m.; closed on Mondays.

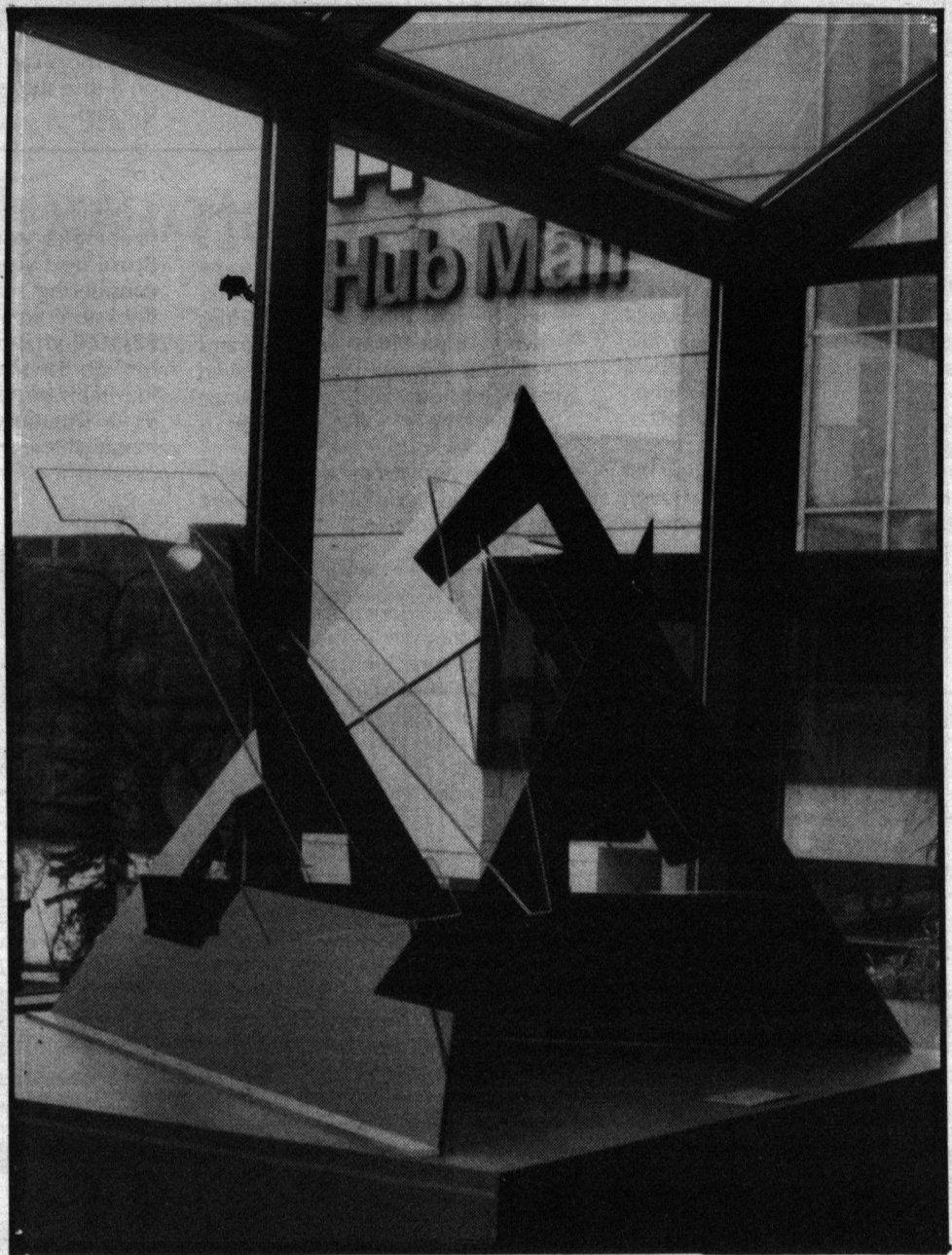


photo Tina Cristini

## Crazy doctors are *Beyond Therapy*

**Beyond Therapy**  
**New World Pictures**  
**Westmount 4**

review by Blair Ratsoy

In Thomas Pynchon's great short novel *The Crying of Lot 49*, there is an unforgettable scene in which a psychiatrist, Dr. Hilarius, cracks up, begins shooting at his patients, and is hauled off to a hospital. In *Beyond Therapy*, the new film adapted from Christopher Durang's play of the same name, it's a patient who does the shooting, but it could just as plausibly be one of the two off-the-wall psychiatrists who appear in the film. Like *The Crying of Lot 49*, *Beyond Therapy* is about a society in which psychiatrists are at least as crazy as their patients.

There is, for example, Dr. Wallace (excellently played by Glenda Jackson) who eats flowers, sleeps while her patients (or "porpoises" as she calls them at one point) explain their problems, and suffers little breakdowns whenever the Venus de Milo is mentioned. The office next to Dr. Wallace's belongs to Dr. Famingham (the superb Tom Conti) who uses a phony Italian accent, sleeps with most of his patients, and meets Dr. Wallace once or twice a day for quick and refreshing sessions of sex.

The patients unfortunate enough to have these quacks for doctors include Bruce (Jeff Goldblum) and Prudence (Julie Hagerty) who find each other through the Personal Ads section of "New York" magazine. On their first date, at the French restaurant *Les Bouchons* where much of the film is set, Prudence innocently compliments Bruce on the cologne he is wearing, only to be told

that it was given to him by his male lover Bob. Shocked, the conservative Prudence starts to leave the restaurant but somehow finds her way back to Bruce's table. Bruce is so glad to see her that he immediately starts to suck on her bare toes, but a fight ensues and the disastrous first date ends when he calls her a "castrating, frigid bitch". But Bruce and Prudence meet accidentally a few days later in the same restaurant and decide to give each other a second chance. The rest of the film is about the problems they encounter (including the jealousy of Bob and his mother Zizi) as they try to make their relationship work.

The film contains some very funny scenes. Zizi makes a voodoo doll in the image of Prudence and fills it with pins which jolt Prudence out of the dreamy state she has been left in after sleeping with Bruce for the first time. Dr. Famingham, who has had a brief affair with Prudence and who is bitter about her relationship with Bruce, sulkily asks her in broken English, "Did you sleep with him yet?" In the climactic final scene at *Les Bouchons*, Prudence, who early in the film says "I hate gays," suddenly screams, "I want to be a Lesbian," then, moments later, accepts Bruce's proposal of marriage and goes off to the bathroom to throw up. In scenes such as these, Durang and the director Robert Altman (who wrote the screenplay together) are very adept at satirizing the absurd and outlandish lives of these neurotic nitwits.

Where the filmmakers falter, however, is in their insistence on romanticizing and prettifying the satire. The choice of background music is indicative of the problem. Not once, not twice, but three times we hear the old George and Ira Gershwin song "Someone to Watch Over Me". Now this is a great song (especially performed, as it is here, by

Linda Rondstadt, Lena Horne, and Yves Montand), but it has very little to do with what is happening on the screen. Prudence, Bruce and virtually all of the other characters are not really looking for love or someone to watch over them. What they want, as Bruce himself states, are simply new kicks and thrills.

The whole point of the satire is that all of the relationships are completely insubstantial, and that love and commitment have been all but abandoned. By impasting on their film a bevy of universally accepted symbols of romance such as Gershwin songs, red roses, and, in the very last sequence of shots, Paris and the Eiffel Tower, Durang and Altman undercut the effectiveness of their satire. It is as if they are trying to sugar-coat a very bitter tasting pill to make it easier for audiences to swallow. This dishonest sentimentality is particularly disconcerting in Altman's case, as it was he who directed *M\*A\*S\*H* (the film, not the TV show) which, with its mixture of blood, guts, and laughs, is probably the most brutally unromantic satire ever filmed.

In terms of sheer technical skill, Altman remains a very fine director; unlike most filmed plays *Beyond Therapy* moves smoothly on screen and is not at all stagy. (Except for the climax, which is in showy slow motion and contains too many medium-long shots which remind us of the work's theatrical origins.) But technical competence cannot fully compensate for the incompetence displayed in more important areas. There are some very good things about *Beyond Therapy*, but for those interested in seeing the themes it deals with, treated in a completely uncompromising manner, I recommend *The Crying of Lot 49*.

Get: free movie tickets!  
 See: play first!!  
 Use: all the jargon you learned in your 1st-year Fine-Arts Requirement course!  
 Join: the Entertainment team at the Gateway!  
 Meeting for all writers on Tuesday, 12 noon  
 Room 282 SUB