

## YORK WORK I

Sculptors,  
Intermedia and  
Performance Artists  
from the Faculty of Fine Arts  
OCTOBER 16-NOVEMBER 14

### WOMEN'SPEAK:

A Gala Celebration of Canadian Women Poets/Le gala de la parole des femmes canadiennes on the occasion of the launch of *SP/ELLES: Poetry by Canadian Women/Poésies de femmes canadiennes* (ed. Judith Fitzgerald, Black Moss Press).  
Saturday, November 8, 1986  
A Space  
183 Bathurst Street at Queen  
Second Floor, 364-3227  
8:00 P.M.

Gay Allison  
Ayanna Black  
Nicole Brossard  
Louise Cotnoir  
Louise Dupre  
Maxine Gadd  
Dorothy Livesay  
Daphne Marlatt  
Lesley McAllister  
P.K. Page  
Lola Lemire Tostevin  
Ann Wallace  
Betsy Warland

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GRAMMY AWARD WINNER THELMA HOUSTON · COMING THURSDAY, NOV. 27

## Award-winning watercolour artist exhibits jazzy patterns at Zacks

By JUAN ESCOBAR

There are no great social ramifications, no underlying psychological or philosophical interpretations. Just the simple "joy of living, and trying to communicate feelings of movements based on momentary experience," says Beata Hasznik, whose watercolours are on display at Samuel J. Zacks Gallery until October 29.

After having studied drawing, painting, sculpture and printmaking as a full-time visual arts student at York, Hasznik attended the Ontario College of Art and gained extensive experience in watercolour. Her work has won many distinguished awards and is finding its way into exhibitions and major corporate collections across the country.

Her paintings juxtapose sun-bleached whiteness and vivid colours while streaks of shadow are used to create interesting accentuations. Working with the idea of light, Hasznik is able to recreate a specific moment.

"Mia's Garden 3," for example, depicts a colourful garden basking in the bright summer sun. To the right is a rosebush juxtaposing a white-washed house on the left. A garden table stands secluded among the roses. Flowers are everywhere, surrounding the house and trees tower overhead. The shadow of the rosebush extends itself over the lawn while the sun plays with images on the roof and windows of the house. Along the inside of the rose-bush streaks of black outline the shadow of the stems. The sun is everywhere, it is predominant, giving the painting a crisp, clear atmosphere.

In "Daffodil Bath," bright colours surround a white-washed patio.



**MIA'S GARDEN 3:** Beata Hasznik flavourful watercolours are hanging all over the walls of Zack's until October 29. Reviewer Juan Escobar says Hasznik's work juxtaposes the bleak with the vivid.

The patio is pencil outlined revealing the subtle beige of the paper itself. The greens and yellows of the budding trees and the sharp red and orange of the daffodils emerging from the dark green shadow of their stems create an interesting contrast to the sun-drenched whiteness of the patio. More daffodils sit on a table at the centre of the patio offsetting the albescence of the chairs that surround them. Again, a blue sky reaches out through the trees, drenching the painting in a pure sunlight that seems to endorse the colours with a living energy.

In contrast to "Daffodil Bath," the sun in "Soudan Spring 3" is not shining. The heavy green shadow of the leaves bleeds as if wet, drooping the leaves downward and giving the entire painting a rainy atmosphere. The vibrant background colours

blend together to create a hazy indistinct image reminiscent of a rain spattered window. Yet despite the apparent mistiness, distinct blotches of bright purple burst through the haze as if the sun itself were trying to force its way through a grey cloud creating streaks of bright-coloured lights.

This is Hasznik's experience of the moment, the pure and unadulterated experience of a single instant in which light at a particular time of day dances on the leaves of trees, brightens the petals of a flower or glistens off the roof of a house creating jazzy patterns on a nearby window. It is a simple moment, a solitary instant and yet by no means static. Hasznik's watercolours are impassioned with the energy of life, living with the ecstatic vibrancy of their colours.

## Gallery director's paintings explore 'mysteries of women'

By WENDY QUINTON

According to artist Jean Benedek, no man will ever fully comprehend the complexities of being female. As a result, the Hungarian-born artist's paintings capture what he terms "the mysteries of the woman." Benedek's series of paintings entitled "Femme/Woman," are currently on display at Maison de Culture gallery at Glendon College until October 29.

Jean Benedek was instrumental in its establishment and is currently the Director of the Maison de Culture. A resident of Canada since 1968, Benedek was an influential artistic force in Quebec City where he established an art gallery to help cultivate young artistic talent.

Because of his fascination with the female persona he chooses to paint what he perceives to be female emotions. His attempt is a very realistic and emotional series of paintings gratifying to the eye of the viewer. Each canvas is the culmination of diverse colours accentuating emotions explicit in the facial expressions of the women he paints. For example, his painting "Confidences au crepuscul" displays his skillful modus operandi of bright hues of reds, oranges and blues. These colours embody the rigidly etched facial features to emphasize a look of solitude in the eyes of the woman. This theme, interwoven throughout his work, is reminiscent of the Cubist works of such artists as Pablo Picasso. The shadowing of the face allows Benedek to manipulate his viewers' attention. The mood of the

woman is directly related to the dark-rimmed eyes in conjunction with the facial shadowing.

In his painting "Ballerine," Benedek rivets his viewers' attention directly to the eyes of his subject. The shadowed face is contrasted with blue hues in the background. A look of serenity in the ballerina's eyes lends to an overall feeling of tranquility in the viewer.

Benedek, however, does not isolate his women. In the painting entitled "La poete et sa muse," a silhouette of two lovers is the backdrop to a profile of a woman's "visage." A striking look of madness is emphasized by way of crisp, tense strokes of black paint to outline her face. This accentuation is heightened by the hues of green which take no form of its own, except to add explicit tension to the picture.

An interesting painting quite different from the others in his collection, is entitled "Myriam." The woman is once again accentuated with facial shadows on a background of colour but with distinct orange crosses present beside her and a large orange ball of what looks to be the sun in the background. The painting emanates emotion parallel to that which equals the religious perfection of the Virgin Mary.

Jean Benedek beautifully spans the years of female maturity from the nurturing represented in "Doceur Bleue" to "Elle, a 16 ans" to "Je te decouvrir irai comme un grand paysage." His depiction of women is a beautiful culmination of what he states as the "mysteries of women."



## CONTEST

There's a rock'n'roll party at The Concert Hall on Oct. 31 and you have your BIG CHANCE NOW to win free passes. Just answer the musical question *Who wrote "Roll Over Beethoven"?* and you'll be off to see Mr. James Doolin (artist's rendering above) and others. We've got 13 lucky pairs of tickets so drag your answer down to 111 Central Square and ask for Kevin or Angela.

## Cash for life

cont'd from p. 15

And although Rohmer concedes that there is now a period of low theatre attendance, there are, as well as the state theatres, a system of over 2,000 community amateur theatres.

So, with all these opportunities and benefits, are young people flocking to the theatre schools? Surprisingly, no. Rohmer said that of the

But there is no doubt theatre is alive in East Germany. Tickets are cheap. The most expensive ticket in the land—a good seat at the state opera—is about \$10. By comparison, a prime ticket to an acoustically contemptible opera at the heavily subsidized O'Keefe Centre is \$60. 200 that apply each year, he has difficulty finding the 25 to keep us his numbers. His face took on a pained expression as he searched for the right words. "Most of the young actors today are feeble." Someone in the audience, most likely a playwright or director, responded that it was the same in Canada.

## Attention all deadheads:

In case you didn't notice, we're running a real HOT contest this week. Yep. Just look up about 24 picas (that's newspaper lingo for four inches) and sorta to your right a bit and you'll see all the gruesome details. Yeah! Go fer it!