

three men in a lounge change your state of mind

by Sandra Guerra

Upon entering a room filled with the fusion of ambience, one feels the energy of strong, diverse visual images staring from the walls. The laughter and humming of conversation feels warm and welcome, and one is drawn into the room by this kinetic energy.

Three Men in a Lounge, which just closed March 30, displayed the silver photography of three, fourth-year photography students: Theo J. Bennink, Stephen G. Haines and David B. Smith. The show represented a good cross-section of all aspects of photography, ranging from social-documentary to portraits to city-street candids. Each of the photographers have created a certain mood in their work which, although quite distinctly different, complements each other.

As a viewer, one's emotional

state of mind changes as you approach each body of work. Smith's images of the oppressed Hungarians in Romania, Haines' study of body language in the subway and Bennink's portraits filled with emotions and expressions allow the viewer to enter different levels of reality.

Bennink's portraits speak about the emotional state of each individual more than they speak about the human figure. The series, *Some Women*, consists of several panels, each containing three to four images. There is a certain naturalness in his subjects which makes them seem unaware of the photographer's presence. His subjects seem unposed and uncontrived, yet their positions are so obviously deliberate because, as a series, the images portray something about each individual's own character. Each panel is dedi-



David B. Smith

artscalendar

compiled by Claire de Auer

The fine arts building at York will be transformed into an enormous showcase for the work of graduating students in the third annual Visual Arts Open House April 6-8.

On display will be some of the best and most innovative work being done in the visual arts studios at York. This major multimedia show will include exhibitions by over 100 students with paintings, drawings, graphics, sculpture, photography, design and interdisciplinary work as well as installations, video and performance events.

The massive clean-up of the fine arts building, entirely engineered by the students in preparation for this annual

event, began April 2. Works in progress, furniture and supplies vanish from the studios to allow space for students and visitors to view the installations.

Opening night festivities April 6 will feature music students in a Jazz Jam from 6-9pm, followed by the band Ernie's Coffee Shop for dancing until 1am.

Ernie's Coffee Shop — made up of York students Steve Mitchell, Bruce Russell and Mark Kuntsi — has been together since October 1988, and is a professional band which has played several downtown Toronto nightclubs such as Sneaky Dee's, Lee's Palace, the Cabana Room and the Rivoli. They play "communal acoustic soul" using congas, bongos and timbales, as well

as guitar, harmonica and a tin flute.

The Open House will continue all weekend with an Art History Symposium April 8, offering short presentations on a wide variety of topics. A round-table discussion by graduate art history and visual arts students on the subject of "Making Art at York" will follow.

Everyone is invited to join in this celebration of artistic achievements from artists on the brink of their professional careers. Admission is free. For further information, call 736-2100 ext 44704.

Theatre at York winds up its season with the outrageous comedy *Scapino* directed by Lloy Coutts. This contemporary version of Moliere's inspired farce was written and produced by Frank Dunlop and Jim Dale for London's Young Vic Theatre to critical and public acclaim. "If you miss it, you will be crazy," wrote the *N.Y. Times*, "and if you let your kids miss it, you will be simply inhuman."

Coutts, who teaches in York's theatre department, is well-known to Toronto theatre audiences. Her most recent credits include *Potestad* and *The Last Bus* at the Tarragon Theatre. She directed the hit play *Double Bass*, which enjoyed an extended run in Toronto in 1985 and subsequently toured nationally.

Scapino, showing at Atkinson theatre, is Coutts' fourth York production. It features the fourth year acting ensemble of York's theatre department and an original score composed and performed by Allan Moon. Set design is by Bill Corcoran, costumes by Kathryn Kuder and lighting design by Lorne Winsor.

Scapino previewed April 2 and runs April 3-6 at 7pm with matinees April 4 and 6 at 1pm. The April 5 performance will be a special benefit (tickets \$10) with proceeds going towards scholarships for future York theatre students.

Admission is \$7, \$5 for students and seniors, previews \$2. For reservations contact the box office at 736-5157.

cated to a different subject and captures a moment in their life, a certain time and a certain mood. The images are softly focused and have a striking sense of light and shadow. Within each panel, the images flow like those of a film, yet they do not tell a story, they simply set a mood and an atmosphere.

Haines' series, on the other hand, is more playful. His series of images, *Language*, are of anonymous passengers riding the subway. They only show the position of passengers' legs and, in some, the position of their hands. These images are ones we observe everyday, yet many of us fail to see any meaning. The first nine images do not show any type of interaction between passengers. There is a distance created, although physically there is no distance at all. The last image seems out of place, yet the viewer is relieved to see two passengers facing each other, obviously involved in a conversation. Although several people are forced together in a confined space, transit personalities do not communicate.

Smith's images are the most

diverse. There are three separate bodies of work, each different yet obviously important. The first one, *A Nation Within a State*, are photographs of a demonstration in Budapest to end the brutal treatment of ethnic Hungarians in Romania. The images are not violent and there is no bloodshed. It is a seemingly peaceful rally against the Romanians. The last image is a cemetery not far from the demonstration, reminding the viewer of the violence, bloodshed and brutal killings occurring outside the frames of these photographs.

Smith's other two series, though not as strong, consist of images taken in the city. *Solitude* is a series done on Centre Island. The subject is an anonymous female, who appears to have ventured here to be alone. The mood is solemn and peaceful.

A Candid Look at Toronto is a collection of city images which include photographs of the homeless, children on a beach and reflection of skyscape formations. Each image radiates a spectrum of impressions that create a diverse reaction in the viewer.

Tasmanian devil sound

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sing for them and stuck to hardcore Carnal Closet Carnage would be the outcome. Carnal Closet Carnage plays straightforward thrash driven by a rattling bass, and a vocalist who sounds very much like the Tasmanian devil. Very exciting stuff from this Finnish trio.

Lyricaly, I haven't a clue what they are singing about. Titles like "For God Sake," "Supermultimegamixhits" and "Machoshit" give me hope that they are actually saying something with their music. But since this 7" came absent of a lyric sheet and I have yet to master the Finnish language at any speed, I can only hope. It is song titles like "Kinky Meal" and "Captain Pizza" that have me worried. But, just as one should never judge a book by its cover, the same is true about a song and its title.

So with what little I've heard, I would recommend this 12 song disc to fans of the Ac-

cused. It comes complete with Raggart meets Pushead cartoons as decorations. Who said you had to have bad covers to release a hardcore record. To quote a now defunct T.O. band 'Hardcore is as hardcore does.' Write Carnal Corporations at Box 16, 58701 Sulkava, Finland.

