

# Celebratory's sensual steel

by BASHIR PATEL

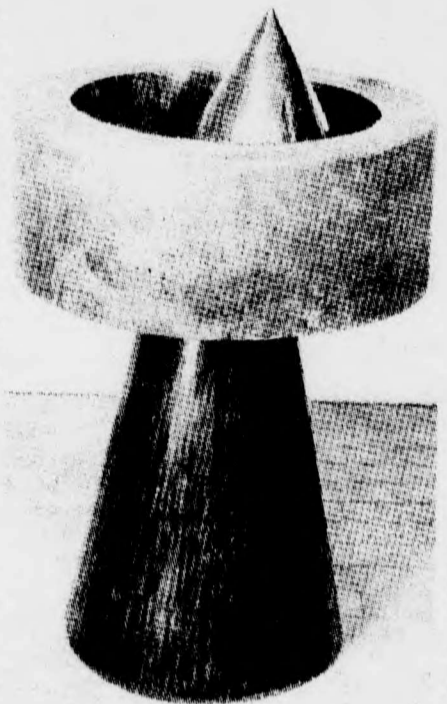
Wordsworth and sculptor Liliana Berezowsky have different opinions about metal and concrete.

To Wordsworth, metal and concrete are cold and lifeless. Berezowsky, however, feels that they have a warmth, softness and sensuality.

Educated in Toronto and presently teaching in Montreal, Berezowsky has shown her work in major art centres around the world. And now, *Celebratory*, her latest exhibition, is at Glendon Gallery until June 25.

*Celebratory* is comprised of pieces made of concrete and steel that resemble functional objects like coffee tables, doorways and podiums.

Berezowsky considers her material more "useful and durable" than conventional clay. Her work is literally "weighty" as a piece may weigh anywhere from 500 to 1,500 lbs. She uses welding equipment and other unconventional techniques to join the two



Berezowsky's steel and concrete *Baldor*.

materials. Because they are so heavy, she rarely gets a chance to see her work until it is assembled in a gallery for showing.

Berezowsky's inspiration comes from industrial landscapes like factory rooftops, scrap metal yards and "other useful things in our society." She wants the viewer to look at these landscapes, which surround every individual in the 20th century, with "a different eye."

She wants to reflect the idea that industrial landscapes are for functional purposes, but wants people to appreciate them for their artistic element.

Her work mirrors that belief. Although her sculptures look like they might serve a purpose — "Kandor" is a round cement basin mounted on wheels that looks suspiciously like a bathtub — they are definitely non-functional art. Berezowsky hopes that her exhibition will make her viewers appreciate the "industrial wastelands" in a more "aesthetic, sculptural fashion."

# Imaginations captured in Convocation Show "But is it art?"

by MIKKEL JURIMA

The major attraction of *The Convocation Show*, running until June 14 at the IDA Gallery, is the wide ranging sample of the creative imaginations of York's visual arts students.

The 45 mixed media pieces, by 15 students, includes photographs, drawings, paintings and sculptures of various materials. As it is with so much modern art, some pieces exist just to stir controversy, to shock, or to make one wonder, "but is it art?"

The best example that makes one ask this 20th-century aesthetic question is a freshly painted, white rectangular box sitting on a recent, spread out issue of *Excalibur* covered with white splotches of paint. One really wonders why it's there at all.

A more interesting piece is a ceramic human heart, with plastic auricles and ventricles tubes running to a glass beaker filled with red fluid. A battery and wires are attached and when a switch is thrown, a whirring noise is heard and that's



Sharon Buchanan's pottery heart.

it. It would be easier to accept it as a neat toy rather than a work of art.

More noticeable are the large paintings of mixed elements, including pieces of castrotophes. The canvas is an ugly gray-green with the messiest assortment of colours imaginable. One bent, peeling castrotophe has an old chunk of wood in it with rusty nails sticking out. It reminds one of the urban decay that is seen so often, but still... "is this really art?"

It is hard enough to look at these pieces in a gallery, so never mind the thought of hanging it in somebody's livingroom. This, however, may be exactly the point the artist is trying to make about our downtown environment.

Other paintings are even more bizarre, with no "message," aesthetic or purpose apparent. Two

canvasses are dominated by absurdly large dog bones surrounded by ugly, dark shades of colour. Another canvas is the depiction of a commonplace reality in an insane, incomprehensible context. A TV screen with Pee-Wee Herman on it is surrounded by random shades, lines and abstract shapes and figures.

Some of the sculptures are a little more conventional. The long, painstaking hours involved in chiselling stone and wood to create an artpiece is easily recognized. The intricate curves and drilled holes in the cement-like stone sculpture is appreciated simply because it takes a lot of time and effort to make something like that.

Some more unique or strange sculpture pieces are arranged on a framework of welded iron rods.

# Food highlight of 'Putting on the Ritz'

by SHAY SCHWARTZMAN

A movie house, lights on the marquee, a premiere, shmoozing, food, egos: The Toronto Festival of Festivals?

No, it's *Putting on the Ritz*, the year-end gala for the 1989 graduating class of York's Film/Video department.

After four years of struggling through the red tape, persevering the workload, competition, equipment, and working in an overcrowded, dungeon-like atmosphere where staff and faculty can be found trying to sneak a smoke outside or staggering around the grad lounge during normal working hours, the students have gone on to make ambitious, yet boring, films that are high on glitz and low on substance.

The first film to start the afternoon was the thought-provoking, mock documentary *The Bottom Line* by Joseph Radman and Roger Black. It told the audience that money is evil and people are bad and by the end of the film, one had enough of this truism.

It seems that student films always tackle the same subjects when they try to get dramatic or make a social commentary. People identify with certain cliché issues such as money and society and are easily led toward identifying with a film. The film was an easy attempt at making a comment on an already tired idea. The Reagan era is over my friends, let's get on with it.

Aside from this "mockumentary," the rest of the films — minus

one — were short narratives.

*Passages*, a film by Tim Richards is a short montage of images which took the viewer on a journey from one end of life to the other. The music, by Steve Costellano, complements the images well and gives the viewer an enjoyable experience.

The rest of the films are as long as *Passages* is short. *Cold Iron* is a film set in medieval Germany. It is an ambitious endeavour with sword fights and armoured knights on horses but the script and acting were beyond bad. The actors' lines were cliché and poorly delivered. Next time the producers will hopefully spend more time on dialogue, story and acting than they do on making a film that is not believable in the first place.

Another two films in the goofy student category are *Shot to Shot* and *The Strange Story of Jacques LaPlante*. *Shot to Shot* is about a woman who thinks she witnesses a murder but has just been at the wrong at the wrong time. It's sort of like the *Three's Company* episode when Mr. Furley thinks he hears Jack and Chrissy having sex but they are only hanging up the shower curtains.

But, as in all too many student films, there has to be a twist ending, so, there is a murder but not of the expected character. It's not original and, worse than that, it wasn't even good.

*The Strange Story of Jacques LaPlante* is about a church curator who falls in love with a ghost

that resides in the basement. This film should set Anglo-French relations in this country back to the times of Trudeau and the War Measures Act.

The lead character is portrayed as a bumbling Frenchman who loves the church and who dreams of going back to La Belle Province to the days before the Plains of Abraham.

These are five of the nine films that were produced this year. I would go one with the others but I don't want to bore anyone with more gruesome details. Let's just say that the highlight of the afternoon was the reception: the food was excellent. I should mention that one of the films, *Almost Midnight*, was not shown as it was not completed. Perhaps there is a glimmer of hope left.

By relying on flashy gimmicks and technical ability, the students produced films that looked good but were not memorable. A large fallacy among students is that they are just making "student films" so the story and the acting don't have to be up to par. One should achieve the best results no matter who makes the film. There must be a new idea, not rehashes of popular formulas.

After this year, the graduates enter the professional world to try their hand in filmmaking. With some luck, we shall probably hear of a few of them. In future, one hopes these filmmaker realize that there is more to a good film than good camera work.

## CHRY-FM 105.5 FM TOP TEN

Compiled by Edward Skira & Lisa Roosen-Runge, Music Directors, from programmers' playlists over a 2-week period ending February 27, 1989. Programmers choose their own material. C denotes Canadian material.  
CHRY 105.5 FM, Request Line 736-5656.

ARTIST	TITLE	LABEL
1 The Laughing Hyenas	You Can't Pray a Lie	Touch & Go
2 Various Artists	A Giant Leap of Faith	CKMS/Sleet
3 Operation Ivy	Energy	Lookout
4 Fugazi	Fugazi	Dischord
5 Lard	The Power of Lard	Alternative Tentacles

## artscalendar

IDA Gallery (Fine Arts Building) presents the **Convocation Show** of works by graduating visual arts students. The show runs until June 14.

AGYU will exhibit selections from the **Ann and Marshall Webb Collection** of recent Canadian and international art until June 28.

Glendon Gallery presents "**Celebratory**", an exhibition of the works of Liliana Berezowsky until June 25. Mon thru Fri 10 am to 4 pm.

Glendon's Maison de la Culture presents **Magic Places** from June 8-27. Call 487-6730 for more information.

ARTIST	TITLE	LABEL
6 Bliss	Off the Pig!	Bliss
7 Various Artists	The Thing That Ate Floyd	Lookout
8 Various Artists	Only 39,999,999,999 Behind Thriller	Down There/Restless
9 Bob Mould	Workbook	Virgin
10 Soul Asylum	Clam Dip & Other Delights	Twin/Tone