

arts & entertainment

The second of three colours

by Mark Farmer

Trois Couleurs: Blanc (Polish with English subtitles) is a story of fidelity and faith in the face of despair. In essence it's the story of one man's struggle to win back his wife, but along the way he finds his dignity. And hey, who could ask for anything more?

TROIS COULEURS:BLANC
Zbigniew Zamachowski
Wormwood's

We watch Karol Karol (Zbigniew Zamachowski) descend into despair after his wife Dominique (Julie Delpy) divorces him. Now personally I think anyone who divorces anything as gorgeous as Julie Delpy should be shot on general principle, but that's just lookist, sexist little me. Sorry.

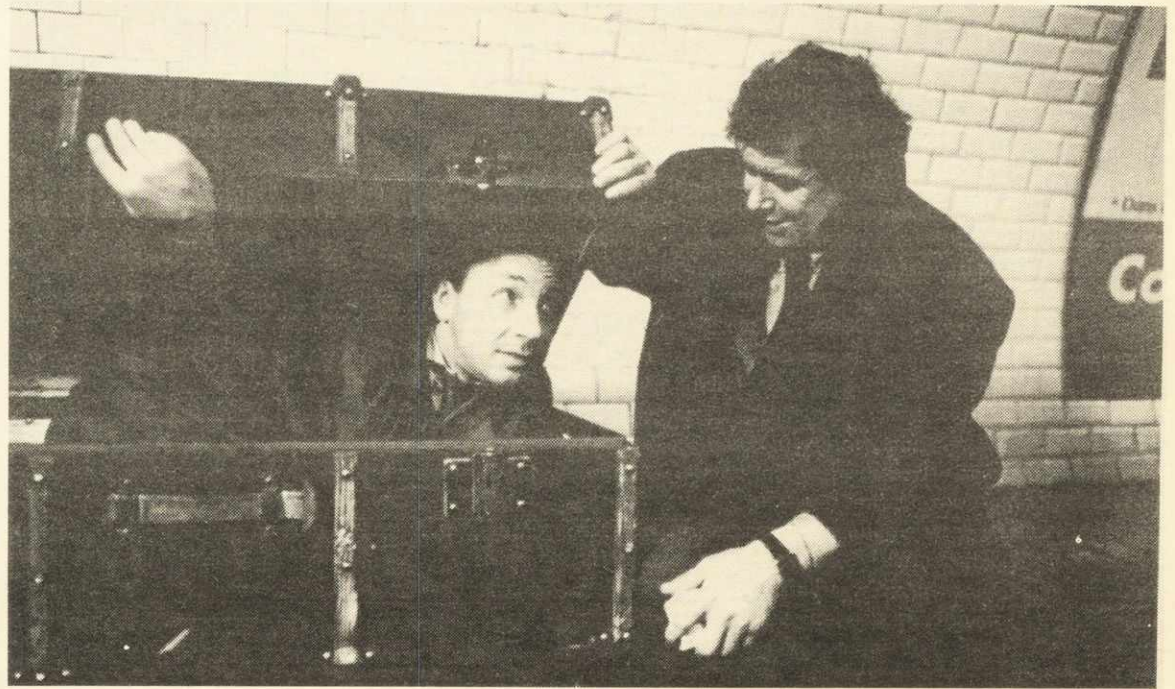
Karol is impotent, so the divorce really isn't his fault, but that doesn't save him. He loses his Visa card, home, hair salon (Karol's an award-winning hairdresser), and ends up soused in the Paris subway, busking for spare change. The funniest part, or the most depressing one depending on your point of view, is when he phones Dominique to beg for mercy, and ends up listening to her achieve orgasm with another man.

It's both funny and gratifying watching Karol claw his way up from the pit of despair to wealth and respect as a Warsaw business tycoon, even though he's unable to erase the memory of Dominique from his mind. Zamachowski holds his own as Karol, while Delpy plays a relatively minor role, at least until Karol stages his own death to lure Dominique to Warsaw for the funeral. Is it obsession? Love? A desire to hurt? Here's a hint: we never find out for sure. The director of this film seems to respect our intelligence enough to let us draw our own conclusions, a rare gesture you won't find in just any old Hollywood shlock.

Trois Couleurs is, as the title suggests to all you francophones, part of a trilogy, specifically the second part. Each film is named for a colour of the French flag and claims to explore a part of the French national motto "liberty, equality, fraternity." The film has more to do with faith than any of these, so I don't know why the director even mentioned that darned motto. It's distracting.

As Karol rises out of the ashes of infatuation he becomes a stronger, more confident man, the master of his fate, and most important of all, potent. *Trois Couleurs* slows down a couple of times, but it's worth the price of admission. As I'm so fond of saying, not a bad flick, but don't expect fireworks. **B/B+**

Trois Couleurs: Blanc plays at Wormwood's Dog & Monkey Cinema on Gottingen St., Oct. 7-13.



Zbigniew Zamachowski redefines 'economy travel' in *Trois Couleurs: Blanc*.

Portfolio parade

by James Beddington

The show is the collection of portfolios of the students who were admitted to NSCAD's Bachelor of Design program. The portfolios consist of a wide variety of pieces, covering both form and medium.

Entrance Portfolio Exhibit
Anna Leonowens Gallery 2
Nova Scotia Collage of Art and Design

Some of the participants in the show are already working in the field of design at a professional level. For one or two of the entrants this was their third or subsequent attempt to be admitted to the program. There were sixteen participants in the show.

The show is in the second room of the Anna Leonowens Gallery, located at 1891 Granville St. in the mews. It opened on Oct. 3 and runs

until the 8th.

Illustration and photography played heavily in the exhibits. However, the media used ranged from stone sculpture, to knighting, to video. There is also good selection of drawings, as well as a variety of screened T-shirts. Multi-media works were also included in the show.

Speaking to Cory Harrison, an artist at the show, I discovered that the works displayed were often representative, not chosen specifically to be the best work available by an artist but rather to show the versatility of the artists.

The atmosphere was friendly once you broke through a certain level of guardedness. Opening night was very much a closed event in spirit, people talking only to those that they knew. This is probably due to this being the first time many of these people have exhibited publicly.

This is a 4 by 4 inch space. This is a space where you could have written something about any type of art. Spaces like this happen all the time in the arts section. We don't like to waste spaces like this by talking about the aforementioned space which you are now looking at. But if we didn't fill this space with a description of said, then we would have been left with white space which is arguably worse than some looney going on and on and on and on about the very space that needs filling.

I like writing aimlessly about space, but a description of a non-arbitrary two dimensional shape does not seem to grab the reader's attention the way a good arts story does. I cannot understand this, but there are many things that I do not understand.

I have just been informed that I should put more emphasis on the need for arts writers rather than on the space which I am filling. "Drop by the Gazette office anytime", they tell me to type. "See your name in print" "Build a portfolio" "Meet nice people" "Tell them that we aren't all like the looney writing about space" ...etc.

I resent that last remark, but alas, I have no more space to explain to them the deep significance of space.



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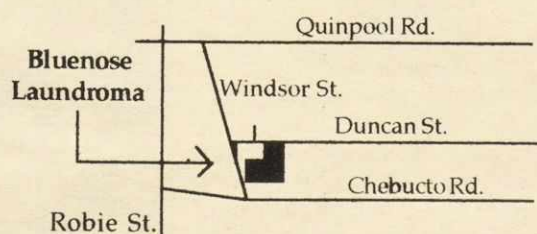


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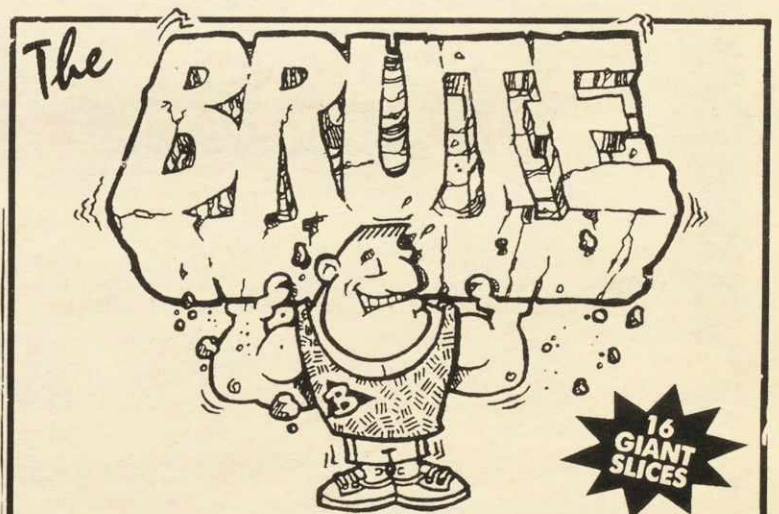
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