

If this is love & sex in the 80s we are in biiiiiiig trouble . . .

By KEVIN PASQUINO

Before anyone gets to hear or read any kind of criticism of a film, let alone see it him/herself, the studio's marketing department tries to grab the movie-going audience's attention. A preview here, an AM hit there, maybe even a special sneak showing, but, at the very least, the marketing department tries to develop a movie poster that will jump off the entertainment page and scream seductively, "Spend your money on me!" *9½ Weeks* has an advertisement touting the movie as being "A love story for the 80's." If this film represents what love is going to be like for the rest of the 80's, we are all in very big trouble.

The film's two main characters, Elizabeth and John (played by Kim Basinger and Mickey Rourke) are both successful, young urban professionals, and both of them are unattached but wary of relationships due to previous bad experiences. But when the two get together the sparks begin to fly. Why, you may ask, are these two intelligent, independent people attracted to one another? Because Elizabeth is sexy and John can smile seductively. In a love story of the 80's, this is reason enough for a relationship to develop.

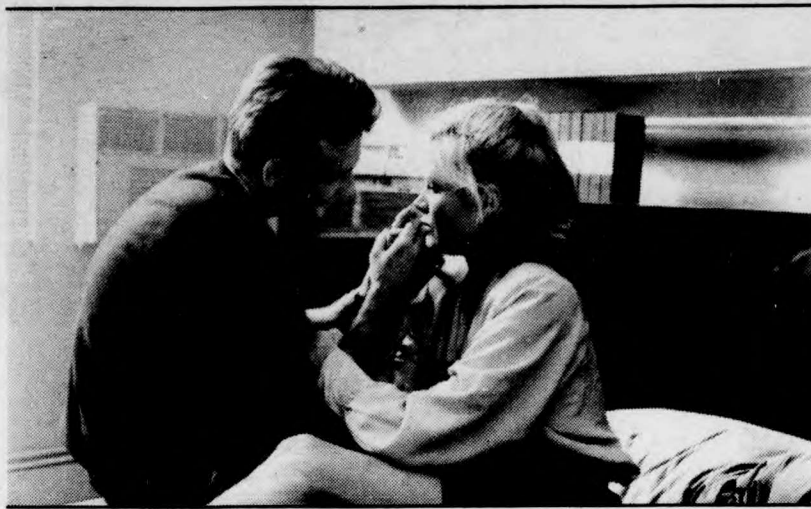
Sex in the 80's looks to be interesting. Gone is sexy underwear or a sexy candlelight dinner; nope, in the 80's it's blindfolds and ice cubes,

blindfolds and jello, blindfolds and prostitutes and other fun stuff. But ladies please take note, men in the 80's will never wear the blindfold in the relationship. And why will women willingly put on the blindfold time and time again? Because all women want to be controlled! Jeepers, didn't you know that?

9½ Weeks is a dominating, sexist male's most hidden fantasies come cinematically true. Director Adrian Lyne, who was responsible for *Foxes* and *Flashdance*, loves to have the camera caress Kim Basinger's continuously nude body, but he avoids getting beneath the surface of her character. Lyne seems to be having too much fun making the successful and liberated Elizabeth into some kind of obedient sex puppy to worry about why her character has chosen to get into this kind of relationship.

Mickey Rourke does very little in the film besides smile and ask Basinger to wear blindfolds and think of him everyday at 12 o'clock. If the surface of Elizabeth's character is only scratched, John's character is left totally untouched.

Because the characters aren't complete or three-dimensional, it is not at all possible to care about what they are doing or why they're doing it. The film becomes a long series of sexual encounters between two characters we don't know and don't understand. Why they do what they



Mickey Rourke and Kim Basinger share a rare sentimental moment in sexist film *9½ Weeks*.

do becomes unimportant, how long they can keep doing what they're doing and how long can this film go on are the really important questions.

This film is not merely bad, it is an insult to men, women and relationships in general. This is not a film about love in the 80's as it claims to be, it's a film about sex in the 80's and a one night stand that lasts for 9½ weeks. While the marketing department responsible for the ads for *9½ Weeks* may try to pass the film off as a daring look at a daring relationship, a relationship built upon romance and love, prepare yourself for an insulting look at a one-sided, sexist relationship. This film says nothing new, and what it does say is filled with cruelty and contempt.

House & moon images etched in art

By VERONICA CVET

Catharine Steadman's exhibit *A Night in the Disappearing House*, at Founders Gallery until March 2, welcomes the viewer into an archetypal world of images within a domain of intimacy and feminine mystique.

The exhibit contains a few sculptural pieces but consists mainly of etchings, impressions taken from copper plates. Steadman works intuitively with this medium, combining an understanding of the process with accidental discoveries. In this way she becomes aware of latent subconscious thought through the images she creates.

Images of the house and the moon are predominant in Steadman's etchings—traditional archetypal symbols. The house symbolizes different levels of consciousness as well as embodying states and levels of a subconscious being. It is also a maternal archetype, symbolic of the womb, warmth and security. The moon is a strong symbol of the female mysteries, of fertility, growth, death and rebirth.

The simplistic representation of the images successfully provides a sense of unreality to her work. The viewer is taken back from the objective reality of a house to the mythic "house," embodying dreams and the unconscious. The linear quality of the etchings is dreamlike yet active, displaying potential movement. The use of dark colors also enhances the dreamlike spirit of the works. Steadman hopes the viewer will approach her work through imagination and, as Gaston Bachelard said, "consider an image not as an object, and even less a substitute for an object, but seize its specific reality."

There is one sculpture in particular that has an entity and dynamism of its own. It is a sculpture of a chair worked out of wood. The chair becomes an object that lives and has meaning in itself—its thin height and gangliness become a portrait. It has been created with wonderful imagination and ingenuity.

Steadman believes that "art-making is a process of working ideas out for yourself. Looking at art can also be that same process so that thoughts are entirely defined." Steadman's *A Night in the Disappearing House* should trigger both thought and imagination in the minds of viewers and is an exhibit well worth exploring.

A CAREER IN JEWISH EDUCATION?

Judaic Studies at York University can make it happen!

If you are considering a career as a teacher in a Hebrew Day School, or if you are interested in teaching in a public school, and you would like Jewish Studies on your list of qualifications, then York University's Judaic Studies Option may be right for you.

What credentials and qualifications can I earn?

Students who successfully complete the Judaic Studies Option receive:

- a Bachelor of Arts degree with a major in Judaic Studies
- a Bachelor of Education degree
- Ontario Ministry of Education certification as an elementary school teacher
- certification by the Toronto Board of Jewish Education

What employment opportunities are open to me?

You can seek a teaching position in:

- the Ontario public school system
- the Hebrew Day Schools in both Hebrew Studies and General Studies
- any private school
- public schools outside of Ontario, subject to local certification requirements.

Even in today's tough job market, all York graduates of this program who have sought jobs in education are employed in Toronto, western Canada, the United States and Israel.

For information please contact: Professor Michael Brown, 250 Vanier College, York University, North York, Ontario, M3J 1P3, telephone (416) 667-3900, or Professor Martin Lockshin, 261 Vanier College, York University, North York, Ontario, M3J 1P3, telephone (416) 667-3405.

The Judaic Studies Option is a cooperative venture of the Faculty of Arts and the Faculty of Education at York University and the Toronto Board of Jewish Education. It is partly funded by a generous grant from the Leonard Wolinsky Foundation.

Excilbur's weekly guide to arts events on Campus.

If you are planning an arts event, drop by Excilbur at 111 Central Square or call 667-3201 and ask for Elliott or Dave.

Film Film Film Film Film Film Film Film Film

York Student Christian Movement Film Series: Focus on Feminism Mar. 4/5, *The Double Day* (considers the condition of women in Latin America) S169 Ross, 5 p.m.



Theatre Glendon presents the Canadian Premiere of *Artaud at Rodez*

Theatre Glendon, Mar. 4-8, 8:30 p.m. Tickets \$4

Readings Readings Readings Readings

Claire Kahane, Department of English, State University of New York, *Hysterics in Literature* Senior Common Rm., York Hall, Glendon College, Mar. 6

Paintings by Don Owen Founders Gallery, Mar. 3-9

Divisions; Crossroads, Turns of Mind: Some New Irish Art AGYU and Winters College Gallery, until Mar. 23

Theatre Theatre Theatre Theatre Theatre

The Third Year Acting Ensemble presents: *The Country Wife* Atkinson Theatre, Feb. 27, 7 p.m.

Galleries Galleries Galleries Galleries Galleries

Photography Area Exhibition IDA Gallery, until Feb. 28

Painting Area Exhibition IDA Gallery, Mar. 3-7

A Night in the Disappearing House, the recent work of Cathy Steadman Founders Gallery, until Mar. 2



CARROT-ART

CLIPSAVE