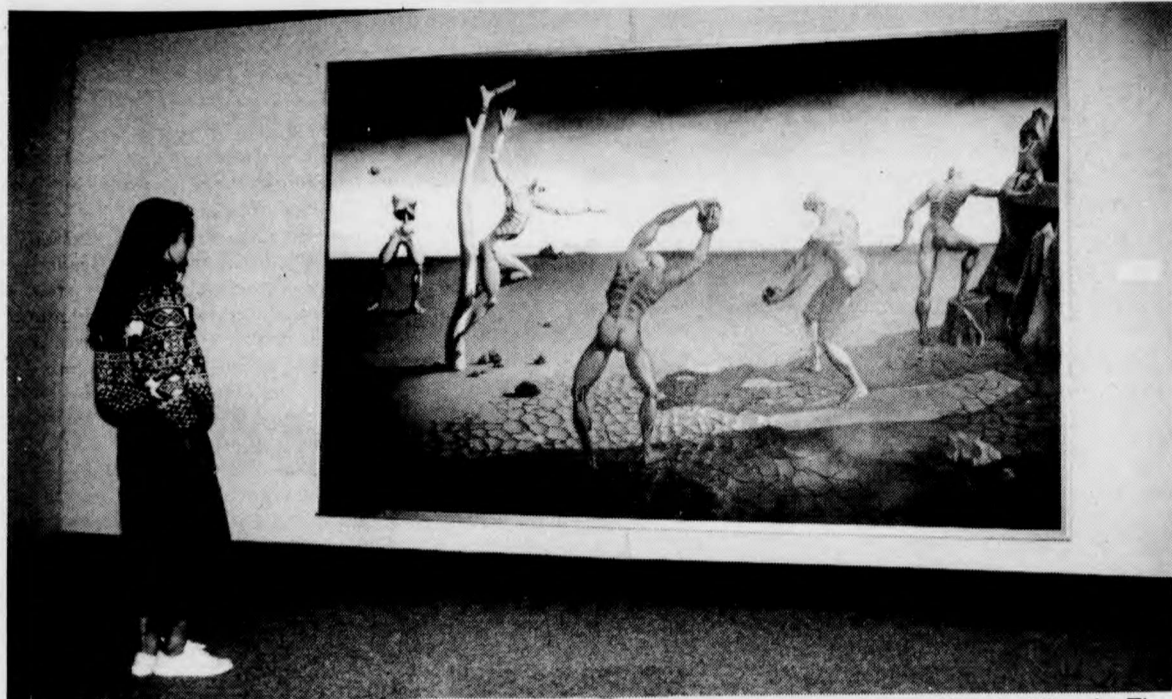


# Arts



**THERE'S NOTHING LIKE NEOHELLENIC EXPRESSION:** A student admires Yannis Nikou's *The Lapidation of Saint Steven*, an oil on canvas. The "Contemporary Greek Art" exhibition continues at the AGYU until November 22.

## AGYU displays neohellenic art

By CHRISTINE BOUCHARD  
Last Thursday, the "Contemporary Greek Art" exhibit opened at the AGYU (Art Gallery of York University). According to Claudia Lupri, the Acting Curator for the AGYU, the opening was "very well attended." The 25 works in the exhibition have never been seen outside of Greece and are now on a two year international tour.

The collection belongs to Ian Vorres, a private collector, who donated his paintings to the Greek state. Presently the collection is housed in the Vorres Museum in Greece which Vorres had built. There are 700 paintings in the collec-

tion. Vorres selected one from each artist, totalling 72 pieces and, sent them to the AGYU in their original settings. Because of lack of space, only 25 paintings, ranging from 1967-1985, are on display.

The plaque provided by the Vorres Museum for this display aptly states its purpose; it "offers a rare opportunity to experience the vitality of neohellenic artists to a public largely familiar only with works of ancient Greek art." It also states that "Contemporary Greek art still retains a strong national identity, drawing from the myths and traditions of an historic nation." Claudia Lupri stated that this selection of paintings doesn't draw on the

myths as much as others might. She added that some of the paintings displayed exhibit a "surrealism" and "a sense of anxiety" which she finds is not present in Canadian art. One painting entitled "Daydreaming on Serifos" by A. Droungas shows a nude man reclining in the sun. Claudia Lupri states that this one is "classical in the Greek tradition."

One of the most impressive paintings is "Composition with Crate," by C. Tsoklis. It is a 3-dimensional work featuring a wooden crate filled with garlic bulbs. "Contemporary Greek Art" will be on display at the AGYU until Nov. 22.

## Seminar plugs women in third world film

By HEATHER SANGSTER  
Images on the TV screen of young girls, monotonously reciting Hail Mary while licking popsicles containing plastic figurines of soldiers and skeletons, change to a woman quietly repeating a list of the things she is not afraid of: pain, police, losing her teeth, being told "no", madness, then abruptly erupt into a piercing scream.

These powerful images are from two Chilean documentaries, *The Popsicle* by Gloria Camiruaga, and *I'm not Afraid of Anything* by Tatiana Gaviola, and are just a sample of what was seen in the *Cocine de Imagenes*, the first Latin American and Caribbean feminist film/video festival, held in Mexico City this year.

Julia Barco, a key organizer of the festival, lectured at York's Purple

Lounge, Tuesday Nov. 10, on the creation and importance of the festival. Barco said the festival was developed "as an answer to a need," giving women filmmakers an opportunity to meet, to see what was being produced, and to discuss how women are represented in film.

Barco and her fellow organizers contacted groups from various Third World countries, like Chile and Nicaragua, and asked them to seek out work from new, lesser known filmmakers, as well as those with international reputations. The only criteria was that each of the films had to be directed by a woman.

The response was excellent. A vast number of films and videos were received, from which Barco and her staff chose approximately 70 films and 50 videos for the festival.

As part of the lecture, Barco

showed some short videos and film clips from the festival. A majority of these productions were documentaries outlining the political and social events in Third World countries as perceived by women.

The documentaries also focused on the change of status women were experiencing. As women began to actively participate in the political development of their countries—for example, by joining the people's army—they demanded more attention be given to issues directly affecting them.

The documentaries also looked at women according to the various roles they had in their countries. Video clips from a group of Nicaraguan filmmakers showed women involved in a range of occupations from prostitutes, to mothers, to army guerillas, to midwives.

## Nuclear family beware of Sammy and Rosie

By ANDREW SUN  
Rafi Rahman is an important political figure in India who has just returned to his native soil of England. His son, Sammy, is not at the airport to meet him because he is in bed with his mistress, telling her that Rosie, his wife, condones their affair. Meanwhile Rosie, a social worker, has just found one of her welfare recipients dead in a bathtub.

This is the way the three main characters of *Sammy and Rosie* are introduced to us. Before any member of this family meets another on screen, we are already witnessing the breakdown of all traditional family sanctity. At the same time, there is a marching band of ragged youths roaming the city, and police shoot a 60-year-old woman, mistaking her for a 20-year-old fugitive.

Social criticism in Stephen Frears' latest film comes fast and furious. Frears' previous efforts, *Prick Up Your Ear* and *My Beautiful Laundrette* also display the decay of British society with uncompromising cynicism. However, *Sammy and Rosie* is by far the bleakest depiction of life under the Thatcher regime ever put on film.

The story develops amidst the nightly riots outside the couple's apartment. Rafi, the father, wants to give Sammy and Rosie his life savings, provided they settle down in the suburb and have kids. However, Sammy and Rosie are quite happy in their open relationship with outside lovers. The plot further thickens when Rosie discovers Rafi's past of ruthlessly suppressing his opponents. Finally, Rafi meets his true love—whom he left behind years ago—and Rosie falls for a young man who saves Rafi's life during a street riot. Got it?

The film reunites Frears with

screenwriter Hanif Kureishi, who wrote *My Beautiful Laundrette*. Kureishi's tight script for *Sammy and Rosie* will surely net him another Oscar nomination. The strength of the script is his use of irony, which elevates *Sammy and Rosie* from mere social criticism to a scathing piece of satire worthy of Swift. The film is not only critical of present day Britain but finds the current decline rooted in Britain's honourable, yet not so honourable imperialist past. Combined with Frears' bleak but beautiful visuals, the film delivers a strong essay on the deterioration of a once-great nation without becoming preachy. Frears manages the balance because he is not afraid to simply entertain the audience. It would have been easy to fill the screen with Brechtian social/political stereotypes but Kureishi and Frears create complex human characters.

Rafi (Sashi Kapoor) is the world weary father distressed at the plight of his beloved London. As the catalyst of the plot, he is a pleasure to watch. Ayub Khan Din and Frances Barber as Sammy and Rosie respectively, create an interesting couple with upwardly mobile potential and the kind of honesty in a relationship that is almost utopian. They have the perfect marriage, with the exception that they sleep with everyone but each other. Roland Gift (Fine Young Cannibals' lead singer) as Rosie's lover has young Sidney Poitier down pat.

*Sammy and Rosie* is unlikely to make Stephen Frears number one on Margaret Thatcher's Christmas list, but it is certainly the most relevant, contemporary, and candid depiction of urban England he has created to date. The future of British cinema no doubt seems to be a good deal brighter than the future of Britain.



**ARE THOSE COLOURED CONTACTS OR ARE YOUR EYES REALLY PHOSPHORESCENT?** Sammy (Shashi Kapoor) and Rosie (Claire Bloom) in Stephen Frears' latest film, *Sammy and Rosie*.

### WIN A FREE MONTH OF TANNING (\$300 value) Come in for details

- Stereo Music
- High Pressure Bed
- Private Tanning Rooms
- 2 Types of Tanning Beds
- 2 Kinds of Face Machines
- Bathing Suits & Accessories
- Pleasant Tropical Atmosphere
- Relax in the utmost safety & comfort



**INTRODUCTORY SPECIAL WITH THIS AD**  
14 Sessions for only \$45.00 (regularly \$91.00)

**SUN-CARE tanning**

**225-8813**

5587A Yonge Street at Finch (S.E. Corner)

### CDC

Counselling & Development Centre

#### WE CAN HELP

- Personal Counselling
- Groups and Workshops
- Learning Skills
- Learning Disabilities
- Self-Change and Management
- Self-Help Centre
- University Skills Series
- Community Mental Health Consultation

Room 145  
Behavioural Sciences Building  
736-5297

### Woodview Chinese Restaurant

錦玉樓

各式炒粉麵飯

#### CHINESE & POLYNESIAN FOOD

4140 Steeles Ave. West, Unit 1 & 2  
Woodbridge, Ontario

ELEGANT DINING ROOM  
FULLY LICENSED UNDER L.L.B.O.

**FREE HOME DELIVERY OVER \$12.00**  
**10% OFF ON PICK-UP ORDERS OVER \$12.00 (CASH ONLY)**

正宗粵菜小炒

856-2622

**BUSINESS HOURS:**  
Monday to Thursday 11:00 a.m. - 1:00 a.m.  
Friday & Saturday 11:00 a.m. - 2:00 a.m.  
Sundays 3:00 p.m. - 12:00 midnight

742-2241