

Desire is key for York grad MacTavish

and viewing angles occur whether or not the painter pays them mind, and to ignore them is like writing a symphony for the string section alone. No wonder people leave galleries feeling empty.

The paint only goes where it is meant to go. Why put paint on the floor? If a radical event is called for, as cause for an effect, lay down newspaper. Even the most "expressionist" gestures are accomplished with a controlled abandon.

Q. *Could you comment on the role magic and metaphysics play in your work?*

A. What do I practice?

To speak of these things we use metaphors which sound profound, and give the effect of meaning. In spite of the sense of understanding, little has been revealed about art, magic, or metaphysics.

In art and magic there is only direct experience. You point at it, or make it happen. A painting "has," is, an effect. That is "your" experience. So where, and what is it? I cannot even begin to say.

After taking in "Both Sides," go look at a starry sky, and if you care to see, it will swarm with radiating kaleidoscopic patterns. So, where was all that before you looked at the painting? Such projection is operational in our construction of a sense of reality, and it is this interface of inner and outer vision, subjectivity and objectivity, that I love to observe and paint.

Q. *How has your career been going?*

A. I have been able to do fine art full time since school, '69-'73. It's austere, but it can be done here. That says something about Canada.

It seems that as long as I am painting, spirit into matter, there is enough to continue. For me, painting is the bottom line. It stands alone, it is so raw—if a painting doesn't make it aesthetically, you can't dance to it, or be entertained by it, or hang your hat on it.

Q. *What are your feelings about Toronto critics?*

A. Criticism is itself an art, the art of discourse, and like anything else, there is always a mishmash of practitioners at different levels of insight and craft. The only way to learn is to step out and make mistakes. Only so much can be learned in private, and from success, from what you already know you can do. You have to take risks, and flack. You have to wade through a lot of pulp when there hasn't been a time test. I can bite the bullet and read an article to the bitter end, and have no clue about the art discussed, let alone the theory, without losing respect for anyone who lifts a pencil, who sets out to violate the perfection of the minimal, virgin page. It takes courage. We live in a very competitive world.

Q. *What creative spirit motivates you?*

A. Desire. At first it was uncomfortable. At school I was drawn to belief systems which address the issue of desire, Indian and Oriental doctrines about transcendence of desire, as the source of human suffering. It wasn't until I was coached to cultivate a measure of detachment that I felt, and came to accept desire as the movement of my spirit, er, in Torontonians terms—as the subjective experience of the spiritual. It was then a short hop to realize it's just love.

CanLit rap session highlights Lee's reading

By JOHN DOYLE

Few good things that happen at York seem to last very long. A rare exception to this rule is the series of readings that are held very year at Winters College. Under the guidance of College Master Maurice Elliot, the Winters College reading series has featured some of the most prominent poets, novelists and critics from Canada, Britain, Ireland and the United States.

During a reading last year, York professor Eli Mandel referred to the Senior Common Room as 'this famous room.' Considering that Brian Moore, Irving Layton, Margaret Laurence and Paul Muldoon have read there, the claim is justifiable.

Tuesday's reading by self-described poet, storyteller and critic Dennis Lee indicating an untapped interest in writing that lies somewhere beneath the bland exterior of York, Lee began by reading a whimsical poem called "Bundle Boogie Woogie." It turned out to be a kind of CanLit rap, with Lee barking out "Athabasca, Abitibi") and other rhythmic place-names) while snapping his fingers. Mo-

mentarily, Lee became the Grandmaster Flash of the Great White North.

Obviously an experienced and adept reader, Lee alternated between his poems for children and his adult work. The mood shifted constantly and the listener was forced to concentrate upon the poet's every word.

Lee also treated his audience to a sampling of work in progress. Reading from a series of still untitled poems about a boy-meets-girl/boy-loses-girl relationship, he kept the audience enthralled as he exposed the shifting moods of love and hate that take place in an ordinary love story.

At the beginning of his reading, Lee said, "I don't like to explicate poems, I think they are perfectly capable of explaining themselves." The truth of this statement became clear as each poem he read indicated by itself the craft and wit that had gone into its creation.

The series of readings at Winters will continue on each Tuesday during the year. On alternate Tuesdays students will be invited to read their work and anyone interested in taking part should contact Maurice Elliot at Winters College.

ArtStuff ON CAMPUS

Continuing

British Artists Prints, 1972-77, an exhibition of 56 graphic works by 30 well-known British artists. Art Gallery of York University, N145 Ross. Through to Oct. 5. Hours: M-F 10-4. Reviewed this issue.

Daumier and 'La Caricature, satiric works on French politics in the 1830s, by **Henry Daumier**. Glendon Gallery, 2275 Bayview Avenue. Through to September 30. Hours: M-F 10-5, Thur. 6-9, Sun. 2-5. Admission free. 487-6206.

Sept. 27 8:30 p.m.

Samuel Beckett Theatre begins its season with a one-night stand by performance poet **Taylor Green**. Stong College. 667-3095.

Sept. 28 7:30 p.m.

Reel and Screen presents two British plays-turned-films: *Educating Rita* and, at 9:30, *The Dresser*. Curtis L. Members \$3 for both, \$2 for second. Non-members, \$4 and \$3.

Sept. 29 7:30 p.m.

Some fluff and nonsense from Reel and Screen: *Police Academy* and, at 9:15, *Swing Shift*. See Sept. 28 for location and prices.

OFF CAMPUS

Continuing

Something to do With Space, a sculpture exhibition focusing on seven local artists' concern with space. Featuring **Brian Buignon, Jane Buyers, Stephen Cruise, Andreas Gehr, Mark Gomes, Olaf Hanel and Peter Hill**. Art Gallery at Harbourfront and outdoors around York Quay Centre. Through to Oct. 21. Hours: T-F noon to 6, Sat. and Sun. to 9. Free. 869-8410.

The Graduate Centre for the Study of Drama is presenting **Harold Pinter's Old Times** until Sunday. \$3. Students—\$2. Glen Morris Studio Theatre, 4 Glen Morris Street. 978-8668 or 978-8705.

Toronto Painting '84, featuring **Joyce Wieland, Graham Coughtry and Gordon Rayner**. Continues until Oct. 28 at the Art Gallery of Ontario. 977-0414.

For Colored Girls . . ., the **Ntozake Shange** musical, completes its long run this Sunday. Toronto Workshop Productions, 12 Alexander Street. \$5-\$8. Reviewed 13 September.

Toronto Free Theatre presents the Toronto premiere of *DOC*, the **Sharon Pollock** play, directed by Guy Sprung. *DOC* is the story of a small town doctor who has sacrificed the happiness of his family in the service of his profession, and of the ghosts which arise with the return home of his daughter. Previewing now. Opens Oct. 3 through to Nov. 4. Tickets: \$6-\$12. 26 Berkeley Street. 368-2858.

David French's Salt-Water Moon opens Tarragon Theatre's new season. A lyrical romance set in the enclosed world of the outpost, the play is directed by Bill Glassco. Previewing now. Opens Oct. 2 through to Nov. 4. Tickets: \$6-\$12. 30 Bridgman Ave. 531-1827.

Sept. 27 9 p.m.

Casselberry and Dupree sing of freedom and hope tonight and tomorrow night at The New Trojan Horse Cafe, 179 Danforth Avenue. A Womylny Production. \$4. 925-6588 or 461-8367.

Sept. 30 2 p.m.

York teacher **Harry Pollock** and author **Susan Crean** pay tribute to 200 years of Ontario writing. York Quay Centre, 235 York Quay West. Free. 364-5665.

Oct. 2 8 p.m.

Alvin Ailey Repertory Ensemble kicks off the Premiere Dance Theatre's new season with a trio of works. Queen's Quay Terminal, 207 Queen's Quay West. Through Oct. 6. \$9-\$16.50. Student rates. 869-8444.

Oct. 3 8 p.m.

Eugene Ionesco's Man With Bags, directed by Stephen Lloyd-Elliott for the Graduate Centre for the Study of Drama, plays Wed-Sat for two weeks. \$7. Students \$3.50. 978-8668.

Oct. 3

Magdi Body Darroch, live from Hungary and a recent winner of CBC's Fame Game, plays tonight at the El Mocambo. She's backed by former April Winer **Jerry Mercer**, three other musicians, and several octaves. 464 Spadina Ave. 961-2558.

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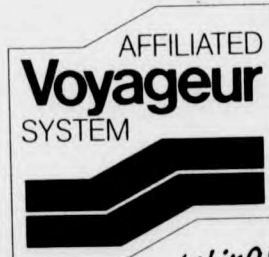
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The **Dave Howard Singers** say farewell next Thursday at Larry's Hideaway. They'll be heading off to London then, and what do you think they'll see? If you can come in to *Excalibur*, 111 Central Square, and tell us **three things the Dave Howard Singers will see in London**, you will receive two tickets to the show.