

Artsweek '92: More than just capitalist art

by Craig Thompson

Corporate-funded Art is here to stay, no question about it. But how will it effect the Toronto arts industry? Questions about responsibility and censorship arise, especially in light of recent interminglings between big powerhouse companies and local artists.

Barraged by the presence of Molson Incorporated, ArtsWeek was officially launched on Sept. 25 at The Great Hall. While Molson's logo and accessories were ever-present, ranging from \$25 sweatshirts featuring a Molson: Proud To Play Our Part design, to the Indy-esque ArtsWeek flags, to Molson Canadian coasters and beer cups, the event was, suspiciously, a success.

What sprung to mind was a vision of a group of censoring Molson representatives pouncing on this evening's entertainment, judging it obscene and non-representative of the "Molson product." And what if the wrong person misinterpreted something? Would, or rather, should art sponsored by corporations be censored? This is the danger involved in corporate programs, because with the financial clout they wield in the (official) arts community, they could conceivably collapse the industry.

This financial clout of multinationals, and their supposed commitment to "make neighborhoods better places to live" (a quote from the back cover Molson ad on the ArtsWeek brochure), is a second issue. The arts community faces a harsh and simple reality, even more so now: somebody has to fund their events. So, why question Molson's involvement (or Du Maurier, or Canada Post, or The Toronto Star, other ArtsWeek sponsors)? Because of the inherent fear of censorship, the possibility of corporations destroying the already-fragile backbones of Toronto artists.

Fortunately, and rather surprisingly, none of these factors were in

gallery

ArtsWeek
Organized by DanceWorks, The Toronto School of Art, and The Music Gallery
Sept. 25 to Oct. 4

evidence at the launch party. Molson was helping to put on an arts event, and simultaneously, sell some beer and maybe get a tax write off. The Molson budget probably lists "Arts Funding" next to "Billboard Advertising" and "Corporate Picnics", but so what? Molson did not interfere with the actual activities, and that's what's important.

The launch showcased a diverse

array of visual art and dance. Particularly noticeable of the visual pieces was Susan Beniston's "Gravity", a hanging exhibit in which 'meaning' shifted as the observer's body moved from one spot to another. Andy Fabo's "Bookwork" used a multitude of backdrops and textures, ranging from sandpaper to tissue, highlighting the equality of foreground and background. All the visuals in the Emily Carr Room were displayed without a corporate whisper: it was almost as if they existed in a vacuum.

Bo Mon 7 Pagolac, "Toronto's only dance buskers", kicked off the DanceWorks portion of the night, followed by the two-person Kaeja

d'Dance troupe. Laura Taler proceeded with a darkly humorous and cartoon-like dance monologue.

The last group, Pedestrian Waltz, most profoundly eliminated any corporate clouds looming over the night. Six dancers, choreographed by Denise Duric, performed a dizzying collage of movement that demanded intense concentration. An interesting mixture of classical and looser, modern steps created a show which should be seen again, and showcased a troupe with enormous potential.

And thus, we must be thankful, we must bow and kiss the hand of Molson, that giant of the arts community, for their support.



Physical and emotional space converge

The Art Gallery of York University is showing new installments by contemporary Spanish artist Christina Iglesias until Nov. 1. Her open concrete structures address relationships between architecture and sculpture, anonymity and intimacy.

More Hits 'n' Bits

from our neighbours to the south. But I'm sure we're just as funny.

Feed is playing at Euclid Theatre, at College and Euclid from Oct. 29 to Nov. 1 — Harry Rudolfs

Professor **Haile Gerima** from Howard University will be in Toronto, from Oct. 23 to Nov. 7. He will be doing a "mix" on his latest film **Nunu** (working title). Watch out for information on his special guest lecture at York University (on either Nov. 4 or 5) on African filmmaking. There will also be an opportunity to meet with film and communications students from Howard University (Washington D.C.) who have been working with Professor Gerima on his films.

Gerima has made several documentaries and dramatic feature length films including *Bush Mama*, *Child of Resistance*, *Harvest 3000 Years* and *Wilmington 10 - U.S.A.* 10,000. His films address the concerns and conflicts of the African diaspora.

For further information contact Professor Dickson Eyoh, Coordinator of African Studies at York (ext. 22540/736-5056). 2wx

—Helen Ann Wilkinson

The York Federation of Students, the York Arab Students Association and the Jewish Students Federation will be hosting a screening of Simcha Jacobovici's acclaimed documentary **Deadly Currents** on Wed. Oct. 28, 7:30 pm at Curtis Lecture Hall L. *Deadly Currents* is a relatively balanced study of Arab-Israeli conflict. Jacobovici tries to avoid the sensational news-making approach. He offers an opportunity to study the minds of individuals from two clashing cultures. The film also contains footage that has never been shown before, i.e., interrogation of a "collaborator" by Palestinian militants. Well edited and

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Information sessions for York University's Exchange Programmes will be held on the following days:

Ontario / Baden-Wurttemberg Student Exchange in Germany
and Konstanz University in Germany
Wednesday October 28, 4:30-5:30 p.m.
Room 174 South Ross

University of York in England
Monday November 2, 3:30-4:30 p.m. Tuesday November 3, 4:30-5:30 p.m.
Room 105 South Ross Room 136 South Ross

Swedish Exchange Programmes in Umea, Uppsala, Linkoping, and Stockholm
Monday November 2, 4:30-5:30 p.m. Tuesday November 3, 3:30-4:30 p.m.
Room 105 South Ross Room 136 South Ross

Copenhagen in Denmark
Wednesday November 4, 3:30-4:30 p.m.
Room 171 South Ross

Calabria and L'Aquila in Italy
Wednesday November 4, 4:30-5:30 p.m.
Room 171 South Ross

Rhone-Alps Exchange Program in France
Thursday November 5, 3:30-4:30 p.m.
Curtis Lecture Hall 110

Univeristy of Northumbria in England
Monday November 16, 2:00-3:00 p.m.
Faculty Lounge, Room 214 C.F.A.

Drop by the International Students' Office for additional information.