

Jan 19, 84 The East Enders (Vancouver)

...tain, Frankie Howard, and Spike Milligan (whom she al-

she continued her career in stage, television and film, working on *Klute* with Jane Fonda;

Centre on February 23rd.

—Roger Milton

June Whitaker—she's done it all, from professional ice skating to high kicking as a Rockette.

Emily Carr College art is magical

As a postscript to my column on the Coburg Gallery last week, I would like to clarify several points. I would not say that Bill Jeffries (owner of the gallery) is "fond of quoting" Susan Sontag. Rather, he mentioned an idea that was reminiscent of Sontag's when he describes a photograph as an "index." "If I punch my fist through a window, the hole left would be a photographic equivalent. There are so many things crashing together in the world today, and they all leave these indices," he said.

(With the image-bombardment we encounter every day, Jeffries feels it's time to rediscover some of the magic still existing in photography.)

I observed some of this magical process of discovery at the Emily Carr College of Art and Design, where the photography students had a show last week.

While much of the work still seemed to be in experimental

stages, still reflecting the imprint of course projects, there were quite a few technical and thoughtful achievements.

There was evidence of strong interest in graphic-arts photography such as using sun-sensitive cyanotype dyes, magazine transfer, and copy techniques.

Art

There were plenty of autobiographical concerns (looking back at childhood, and growing up, were the *big themes!*) and some political commentary, notably seen in Murray Gudmundson's juxtapositions (*American Standard Pathology and Renaissance or Dark Age*).

There still seems to be interest in mass media and advertising imagery (for instance, TV portraits by Michelle Nor-

moyle—pictures of late 50s TV cabinets with titles such as *The Ambassador*, *The Holiday*, etc.)

Also worthwhile were Yvonne Grue's color-saturated studies, Keith Davidson's *The Big Tease* (illustrating some kind of narrative that was unclear, like a Mickey Spillane novel gone weird), the position of John Thompson's installation (which involved two boxes (like old cameras) on tripods) so that you had to crouch down and look through a mask to see inside. One recounted a childhood dream, the other was closed-in and dark. And we have to include eclectic work by Britanni Faulkes in this group. Space limitations keep me from mentioning more students, but I enjoyed having the opportunity to see their work.

Of special interest last week was the work of Greg Snider at the OR Gallery (A representation of the Great Lakes in inch and a half galvanized steel ar-

ranged in a space like this). This was not as arcane as it sounds and the installation worked on a lot of levels.

The slate-grey lake sculpture hovered in the OR's tiny gallery space, achieving the desired effect of icy lakes viewed from an airplane in winter. The steel could have been any material (the shapes were cut out to scale with a precision pantographic cutter) but Snider wanted to minimize the heroic implications of steel while referring to the steel industries around the Great Lakes area.

As he states it, the work is an ironic view of the landscape in art. It deals with memory (for instance, do you see a map image when you think of the Great Lakes—or something else?)

It's also a parody ("in a gratuitous sense) of CARO and other welded-steel sculptures, and it examines the gap between the language description of a thing and the thing itself. (The

piece was freestanding, not welded together. It weighed a ton but looked featherweight.)

One last mention—the Western Front is having an art raffle (tickets are \$10 and only 500 have been printed). Artworks by Michael Snow, Alan Wood, Gathie Falk, Al Neil, Michael Morris, Jack Shadbolt and Glenn Lewis will be prizes. Phone 876-9343 for information. The draw date is January 28. Next week, the Contemporary Art Gallery.

—Liz Gilbert

**DUTHIE BOOKS
ANNUAL SALE
STARTS JAN. 26**

919 Robson Street
4444 W. 10th Ave.
Arbutus Village

684-4496
224-7012
738-1833

WAR BABY

Margaret Hollingsworth's New Play

PREMIERS AT THE
WATERFRONT THEATRE
GRANVILLE ISLAND

For the adventurous goer—
Not for the timid! Confronts the
War Games of modern relationships.

Res: 685-6217 LIMITED RUN JAN. 25-FEB 11

David Pacquette
Dorothy Donnegan
Al Wold
Wyatt Rutherford

Emilio's
RESTAURANT

Now Playing:
LLOYD GLENN

SHOP
THE BODY SHOP
THE GLASS KISSING
No Compromise
JAN. 23-28
NEXT WEEK

Theatre Space
presents
THE MOTHER
by Bertolt Brecht
Returns
3 Performances Only
Jan. 20, 21, 22
Fri. - Sun. 8:30 p.m.
310 Water Street
Reservations:
681-0818 875-6884

**FREAKER'S
BALL**