

ENTERTAINMENT

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'The epic scope of historical tragedy'

Herzl Kashetsky's A Prayer for the Dead depicts the Holocaust in art

JETHOLO E. CABILETE

THE BRUNSWICKAN

Art has the power to convey much more than mere visual representation. It moves people on a primal emotional level, and it cleaves through layers of social constructs to the interpreted heart of the matter. Art of any type or form can help us feel a connectedness with the particular subject of the artwork. Visual representations of social events can also provide a link between past and present, between observer and subject and between emotional/spiritual/psychological constructs and the dimensional quality of the work. Art is an expression of the artist's feelings, thoughts and offerings to society and to the self. The conveyance of artistic emphasis and style renders the work a vehicle of social commentary; negative and positive. This can be observed in Herzl Kashetsky's exhibition entitled, *A Prayer for the Dead*.

Exhibited at The Beaverbrook Art Gallery, Kashetsky's visual expressions of the Holocaust span nearly two decades of serial work on the theme. Rather than a mere visual abstraction or display of Holocaust issues, Kashetsky offers the series as a benediction; a prayer to those who perished in the atrocities of the Holocaust. *A Prayer for the Dead* is just that, a petition to higher powers to find the pure truths in society. Gallery Curator, Tom Smart, describes the artist's works as "...manifestations of his efforts to give form to a spiritual question brought on by the epic scope of historical tragedy." Herzl Kashetsky initially created the Holocaust series as an abstract lamentation of the historical event. His journey to Europe in 1974, 1978 and 1980 was a baptism of inspiration and understanding which evolved the artist's work towards a linear realism and communicative mode of representation. The series further evolved as an offering and reminder of the people who were murdered in the Holocaust, and a hope for those who still continue to be plagued by genocidal events. The exhibition itself strikes at three separate levels of the human psyche: emotional, historical and social.

The pieces in *A Prayer for the Dead* are mainly black and white works that convey certain emotional qualities through tone, blurred realism and shading. There is solemnity and stoicism in the expressions of the people captured in Kashetsky's art. So, too, is the feeling of the harsh reality of death expressed by loss and hopelessness in the face of the concentration camps of Auschwitz and Majdanek. Yet, certain pieces offer hope and a light within the darkness through



THE HELL OF THE HOLOCAUST: "...A poignant reminder of the cost to humanity in the scenes of mass graves."

the images of survivors and their faith that continued on, despite imminent death. There is also a poignant reminder of the cost to humanity with scenes of mass graves, the image of a rape victim and the dark portal of the crematorium doors. The emotional level connects to the historical issues of the rendering of the atrocities that humans inflict upon humans. Kashetsky has captured the starkness of the Holocaust and its effects on those who suffered. Many of the pieces are artistic copies of photographic proofs and archives from Holocaust data.

The exhibit further bridges the tragedies of the past with continued reminders of tragic human slaughter in the present. This historical linkage with the social constructs of the world gives rise to the disturbing qualities of this exhibition. The inhumanity we perpetrate upon others due to religious, political, racial and ethnic difference is a lamentable fact of present circumstances. The order of self-righteousness that prevails in many of today's societies holds positive and negative consequences. The exhibition is a powerful expression of the artist's perspective on this theme. *A Prayer for the Dead* is a stunning and disturbing portrayal of human and social constructions. Herzl Kashetsky's moving interpretations of the Holocaust and the powerful expressive qualities of his art is a monument to the memory of those who died in this tragic event in history.



A PORTRAIT OF ONE: Kashetsky's portrait of a rape victim.

Oh my! Opera!

CHRISTOPHER BARNES

THE BRUNSWICKAN

Creative Arts UNB/STU is proud to present Duo New Brunswick & Wendy Nielson in concert as part of the Campus Classical series. This dynamic combination of piano, clarinet and soprano will appear on April 6 at Memorial Hall on the UNB campus. An evening of amazingly soothing classical opera is not to be missed, especially when performed by these very distinguished, talented, and interpretive musicians.

Surprisingly enough, there will be no center stage for this performance; each individual constitutes a captivating delivery of music in his/her own right. Each has a strong and prestigious musical background with an interpretive, creative, and wide aptitude that cannot be paralleled. In an ensemble with each other, they define, shape, conceptualize, and texture each piece both from a multifaceted perspective and also in unison. Together, their strong presence and talent guarantee an evening of music that will literally leave your ears ringing with music.

Duo New Brunswick is composed of Richard Hornsby and Robert Kortgaard. They began their duo performances when Mr. Hornsby became UNB's Director of Music, and Mr. Kortgaard became UNB's Musician in Residence. Together, they bring a wealth of experience from established careers.

Richard Hornsby is a multi-instrumentalist performing on all the clarinets and saxophones. His wide musical training comprises of studies at the University of Toronto and Indiana University with degrees in performance, literature, education and conducting. In concert, he has performed with numerous orchestras and chamber music groups. Indeed, his wide talent and interest in all facets of music performance, composition, direction and interpretation manifest themselves in his contribution as an individual who is able to dazzle the audience when solo but also to swiftly change pace in leading, and following, an ensemble, powerfully accenting each aspect.

Robert Kortgaard began his musical training at an early age where he was born in Regina, Saskatchewan, and later continued his pursuits at the

prestigious Juilliard School in New York. Throughout his distinguished and young career, he has received numerous prizes and awards leading to many acclaimed performances in Canada, England, Italy, Asia and the United States. As a chamber player, he has worked with some of the finest musicians around, contributing and also gaining more knowledge and expertise which permeates his mature and brilliant piano performance.

Though hard to believe, classical music (including opera), is not dead. Due to its beauty, complexity and delicate nature, innovation in interpretation and performance is difficult to vary so that the result will tickle the mind and warm the heart. Despite these obstacles, Wendy Nielson, a soprano from New Brunswick has learned to harness her wonderfully tantalizing talents so that she can "leap" (with much ease and grace) around the vocal register, fiery classical passages and deliver a warm, sensuous and captivating opera. Her voice is extraordinarily rich, large and commandingly flexible and the range more than impressive, garnering her plaudits for her winning style and enravelling her audiences. She has also won numerous awards throughout her career. Surely, she will not disappoint UNB as her acclaimed performances as Fiordiligi in *Così fan tutte* at the Metropolitan Opera in New York City has proven her to be an amazing artist.

The dynamic pianist, interpretive clarinetist and the avid storyteller soprano will be able to bring you into another world: A classical world where you can sit back, imagine dauntingly beautiful apparitions, surrounded by stain-glass windows and guilds of another age, while surrounded by dancing notes of music in beautiful harmony that can only be experienced and distinguished in concert, not CD. This is not an opportunity to be missed. Even if you have little appreciation for classical music, it is indeed an experience to hear it live, and especially with these prima donnas who can assay the most passionate, tragic, peaceful, agitated or any other human emotion that was once thought to be intangible. Give it a try, even if it is to impress your beloved, but remember that you too will be dazzled by the fancifulness of the evening.

Know Where To Go!

• Gallery 78 presents "Carscapes" ("landscape painting fused with images of discarded automobiles") by Saint John artist Glenn Hall. Reception to meet the artist on Saturday, April 5, 2-4 pm. 454-5192.

• UNB/STU Creative Arts presents Duo New Brunswick, Wendy Nielson and Sally Wright in concert at Memorial Hall. Sunday, April 6, 8 pm. \$18 adults, \$10 students.

• UNB Art Centre presents *Common Ground* (clay works by Craig Schneider) and *Tempting Fate* (paintings by Philip Iversen) at Memorial Hall. Now - Sunday. Illusion of Barrier, and installation by ARTZONE, the UNB art club, and Showcase '97, featuring UNB and STU students. On display Now - Mar. 30. FREE. 453-4623.

• New Brunswick Museum presents *Jewels of France* at Market Square in Saint John. Now - Apr 30/97. Also *Folk Art, Transitions: The Paintings of Peggy Smith, Peter Powning: Elemental Clay and Glass, and Egg-stravaganza* now on display. (506) 643-2300.

• Harvest Jazz & Blues Festival presents First Thursday Jazz Series. Joel Leblanc Quartet, Thursday, April 3, River Room, 8 pm. A free performance. For more information, call 1-888-622-5837.

• Beaverbrook Art Gallery presents Saint John artist Herzl Kashetsky's "A Prayer for the Dead." On display until May 11. For more information contact Caroline Walker, 458-2024.

• Capital Film Society presents *Crash* at Tulley Hall 102. March 31, 8 pm. \$3 members, \$5 non-members.

If you have an event you would like to publicize, send all relevant info to "Know Where To Go?" c/o The Brunswickan. Submissions can be sent via fax (453-4958), or by e-mail (bruns@unb.ca). Or simply drop off your information at The Brunswickan office, located at Room 35 in the SUB.

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Leslie's World O'Chicks

"An eddy of estrogen on the vast sea of testosterone that is the internet" <http://www.fearless.net>

On the internet, often the best discoveries are those made by chance. This is how I found a quirky site of links called Leslie's World O'Chicks. Decidedly irreverent, the site combines a refreshing look at sites catering to women with an enlightened view of what "women's websites" include.

As described in the FAQ, the site contains links to "little, fun, funky sites that support parity between women and men without necessarily following the orthodoxy or even identifying themselves as feminist." The result is that the site tends to be "pro-sex, pro-queer, pro-camp, pro-fashion, anti-censorship, and includes sites that see physical exertion (sports) and physical force (including guns) as viable options for 'real feminists.'"

Of particular interest to me were the sites under the heading "You can't be a real feminist if you believe..." Therein lie two sites, "Feminists for Life of America," which argues there is a feminist pro-life stance on abortion and "Feminists for Free Expression" which defends free speech, including sexually explicit material.

Other interesting categories were "Women just don't have what it takes

to succeed in business" which lists sites devoted to women in business, and female entrepreneurs. Plus, she offers links to Sports pages catering to female athletes (including fishing and mountain biking) and "Bull" a column from The Old House Magazine on restoration of older homes, written by a woman.

What is really enervating about this site is how the owner treats blatantly sexist sites. She pokes fun rather than points fingers. Which, to me, is entirely more effective. For example, she includes links to an article on seduction entitled "Persuasion Power for Pounding Pussy" which is located on a site "full of jaw-droppingly sexist fun." World O'Chicks also links to humorous articles on fashion. As the owner states "I have a love-hate relationship with the fashion industry. On the one hand, it promotes anorexia, high heels (and the accompanying host of foot problems) and consumerist shallowness. On the other, it's fun, dammit. And if Veronica Webb can live with the contradictions, then so can I." As with the rest of the site, the owner advises that all links are to be followed with "appropriate doses of camp irony." Not graphic intensive by any means, the site's strength lies in its content. For a bit of enlightenment, or maybe just a few laughs, point your browser to <http://www.fearless.net>.

• JOSEPH FITZPATRICK



This week we have Big Sugar and Rusty prizes for those lucky enough to have their name drawn.

Big Sugar and A&M Records want to give away 3 brand new *Hemi-Vision* albums to three people that can answer the following: Name one other Big Sugar album.

Not to be outdone, the fun folks at Handsome Boy Records want you to win an entire Rusty package, consisting of the brand new *Sophomore* album, the smash-hit, *Fluke*, and the band's first EP. There are 3 prize packages in total. To win, simply answer the following easy question: What is the name of the first single from the new album?

Drop off your answer(s) at The Brunswickan, room 35 in the SUB, or e-mail to bruns@unb.ca. Winners will be drawn at 5 PM on Wednesday.

Last week's winner of the two Big Sugar/Rusty/Sandbox tickets is Matthew Travis.