

There were a series of events that led to his downfall. But foremost was the loss of his daughter, taken away from him when she was very young, due to his irrational behavior caused by his bipolar disorder. Also the loss of his mother and 33 years of rejection by the Council of Arts of Canada. He was poisoned by chemicals used in producing his prints, and added to that the loss of his work at the Sayde Bronfman Centre, Jewish center for the arts, as teacher of sculpture.

After that he went into hiding in his studio on the Main, but he was in good company as he kept many of his sculptures for himself. These were his creations. His children. But he would claim that he wanted to keep most of his work with him so that he could be influenced by his own work. That was Stanley speaking through his mask. He could not bear being separated from his creation. But Stanley was not always alone. He could often be seen with his friend Ryan Larkin, or one could see him at the Main Deli eating a smoked meat sandwich and chit chatting with the Peter Varvaro or a member of the staff.

Dr. Arthur Lismer convinced Stanley that he must travel to where an art form originated from to learn about it. So he traveled to Mexico, to Florence, to Northern Canada and to Israel. In Israel The Land of the Ivri, the People of the Dust he made a series of prints: the Ten Commandments. He was constantly haunted by mortality and often quoted the verse from the scriptures: "from dust to dust." But then he would add a dash of hope: "Man is mortal, but art is eternal". Miss Pope has taken an important step in keeping the memory of Stanley Lewis alive by showcasing his life and art.

*Dust. A Sculptor's Journey* is not only a poignant story, but also a sagacious alchemy of technical means. We can see some excellent close up shots of both Stanley Lewis and Ryan Larkin. Nice to see Stanley walking in the metro corridor without the effect of camera jitters. Not only are we treated to camera footage of high quality, we can also see interspersed images in the form of animation, which make Stanley indeed look like a cartoon character. Not to forget the vintage photos and old postcards from the early 1900's that fit in nicely into their slots. The music is nicely balanced. Dramatic at times, but always subtle. And it even serves as a curtain opener for Stanley. At the beginning of the film when he says- "When I was a kid" he is immediately preceded by the words in the song "Rien de Rien" interpreted by Doriane F. - "je repars à zero." There is inevitably the question of the alternation between black and white and color footage. I find the syntax rather complex, but the effect is interesting. I have noted that when Myrise the waitress at the Main Deli talks the footage is in black and white giving it an archive like authority. In some instances the black and white footage points to the past, and least in one instance it just denotes a major change. So after you have watched the film once paying particular attention to the story it would be interesting to explore its organic intricacies. Of course this is assuming that the film will be available in DVD. **Alvaro Pacheco**

