

**HEAD OF LEBANESE CHRISTIAN MILITIA IN LEBANON**



MAJOR SAAD HADDAD, HEAD OF THE LEBANESE CHRISTIAN MILITIA IN SOUTHERN LEBANON, IS INTERVIEWED BY MEMBERS OF THE JEWISH PRESS AT ISRAELI MILITARY HEADQUARTERS IN SIDON, LEBANON DURING THE RECENT UNITED JEWISH APPEAL/AMERICAN JEWISH PRESS ASSOCIATION MISSION TO FRANCE AND ISRAEL. PHOTO BY ROBERT A. CUMINS.

**WEST COAST PREMIERE, CHAIM POTOK, ARTIST**

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Chaim Potok, one of American Jewries most creative personalities whose celebrated book, "The Chosen," recently became an acclaimed movie, will be showing another of his creative talents to the Los Angeles community on Sunday afternoon, April 10, at the first west coast exhibit of his acclaimed paintings.

The show opens with a gala reception at the Marjorie and Herman Platt Art Gallery of the University of Judaism. To commemorate the exhibit, which is being sponsored by the Wagner Memorial Program, a limited edition of his serigraph, "The Promise," will be numbered and signed by the artist and available at \$350.00. Contributors will also be invited to a special reception for the artist at 3:30 p.m. opening day. "The Promise" will be exhibited along with a selection of Potok's oils and gouaches.

Rita and Jack Sinder, chairpersons of the event, state that the exhibit will be open to the public April 12 through May 13. The hours are 10 a.m. to 4 p.m. Tuesdays through Thursdays and 11 a.m. to 3 p.m. on Sundays. The University's gallery is at 15600 Mulholland Drive, off the San Diego Freeway. For further information call Betty Wagner Kramer at 476-9777, ext. 215 Monday through Thursday.

The Wagner Memorial Program of the University trains volunteer human service workers and para - professionals. It also sponsors special programs for singles and married couples, and provides financial support for adult education courses relating to the family.

Many may come to this exhibit out of curiosity to see how a great writer paints. But it may be more correct to describe Chaim Potok as a painter who writes.

Painting was Potok's first passion, a passion he could not indulge in because, as he explains, "the very religious Jewish world that I grew up in was entirely adversary to that art form." It was this conflict that became the central theme of "My Name is Asher Lev," his second

novel which so poignantly describes the dilemma of the artist who carries the dual labels "Jewish" and "American."

Without a Jewish visual tradition from which to glean his basic imagery, Asher Lev borrows from the world of Western secular humanism. He paints a work called the "Brooklyn Crucifixion," into which he pours a personal vision of his mother's anguish.

While writing "My Name is Asher Lev," Chaim Potok, too, painted a "Brooklyn Crucifixion." It is shown in this exhibition. However, the most important works are not those based on forms borrowed, but those built out of forms newly created -- of broken vessels, rams, butterflies -- forms which often shout and sometimes whimper for the sufferings of his people. This is, not coincidentally, the significance of Asher Lev's story.

"Now journey with me, my Asher. Paint the anguish of all the world. Let people see the pain. But create your won molds and your own play of forms for the pain. We must give a balance to the universe."

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