

Warhol and Vasarely among artists in AGYU's "Pop/Op"

Triplets found in a baby boy

By Dr. Alfred Byrne
Medical Correspondent

THE BAKER of triplets was their father, a Chinese baby boy was a surgeon at Queen Mary Hospital, Hong Kong in the Archives of Diseases in Child.

According to Mr. Lee, whose report is fully documented, the boy is the 11th child of a mother who has previously never had a child. At two months of age he was found to have three heads and two bodies, all of which were gradually disappearing.

The boy was found in a basket in the street. The discovery was made by a woman who was walking her dog. The boy was brought to the hospital and placed in a ward.

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Callas here: 'Not sailing-singing'

FAROUK DIED WITH PISTOL IN HIS BELT

Daily Telegraph Correspondent

ROME, Thursday. Bireta Farouk of Egypt had a pistol in his belt when he was shot in the chest in a restaurant in Rome yesterday.

Farouk, 41, was always an armed bodyguard. A medical statement said his death was probably due to a cerebral aneurysm. He had just finished a meal of chicken, lamb and vegetables.

His former wife, ex-Queen Farida, arrived today for the funeral. She was accompanied by Princess Fawzia, 25, and Princess Fadia, 21.

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TOTALLY RADICAL: The AGYU is featuring the works of some "hip" artists, most noticeably the late Andy Warhol. Also included in the exhibition is an untitled print by Eduardo Paolozzi (left) and *Janet Is Wearing* (below) by Allen Jones.

of a comic strip panel. The use of colours split into large dots and sweeping captions like "POW" reflect the concept of bringing the medium into play with the image.

Two prints by Andy Warhol are also included in the exhibition and are part of the permanent AGYU collection. Warhol, who died for a heart attack last Sunday, has been a prominent figure in the expose of popular culture. Warhol's *Jackie III*, a silkscreen on paper dated 1966, is included along with a more recent screenprint of Wayne Gretsky (1984).

Other notable pieces are Vasarely's and Josef Alber's optical prints. Forefathers of the Op movement, their prints are organized colours and shapes calculated to disorient the eye.

For the AGYU, the *Pop/Op Multiplied* exhibition marks the first in a series of exhibition which will display works from its permanent collection. Plans are being made for a national tour of the *Pop/Op Multiplied* collection in the summer. It is hoped that other exhibitions from the 900 works in the AGYU's collection will also be shown nationally. The exhibit runs at the AGYU (N145 Ross) until March 27 with a reception on Thursday, February 26 from 6 to 9 p.m.



By JENNIFER PARSONS

The Pop movement has been a contentious issue among critics of art. It has been regarded by some as being a flippant trend relevant only to the '60s. But the sudden death of Andy Warhol this week has brought the words "Pop art" to the forefront again.

While Warhol's death has magnified the genius of his contribution to the Pop movement, it is by coincidence that the Art Gallery of York University's (AGYU) current show is a Pop/Op art exhibition featuring some of his work. The exhibition, called *Pop/Op Multiplied*, represents a selection of Pop (popular) and Op (optical) art from the AGYU's permanent collection.

Claudia Lupri, co-ordinator of the exhibition, has chosen works by 27 artists from Canada, Europe and the United States. The Pop/Op work in the AGYU's permanent collection ranges from paintings and prints to sculpture. Lupri's selection for this exhibition, however, has been limited to Pop/Op prints or "multiples" which are either lithographs, silkscreens or serigraphs on paper.

Lupri explains this selection was made because "the print medium is employed to its fullest and richest potential in these works."

In very general terms, Pop art is a satirical examination of popular culture. Everyday objects or images as well as the medium by which they are expressed (television or print, for example) are visually reconstructed by the artist.

According to Lupri, "Pop art is a forceful reminder of the here and now." She explains that due to the increase of the technological basis of our lives, the vision of the '60s Pop artist "is a fresh and pertinent as ever."

Richard Hamilton's Print, *Kent State*, is one of many pop-prints in the exhibition. The print is a reproduction of a television screen which in itself is a reconstructed image of a victim of the Kent State shootings. The result is that attention is drawn not only to the image of the body but also to its distortion by the television.

Roy Lichtenstein is an artist readily associated with the pop movement. His print entitled *Sweet Dreams Baby* is a magnified version



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DON'T BRING ME DOWN: Cast members from *I Never Saw Another Butterfly* fail to convey a sense of childhood joy.

Theatre production has little impact on audience

By KEN KEOBKE

Terezin is a small town in northern Czechoslovakia halfway between Prague and Dresden. During World War II, it was an important rail link with the Nazi concentration camp and over 15,000 Jewish children passed through Terezin spending days, months and even years interned in its ghettos. Many children suffered from starvation and disease and were buried there.

When the Allies finally liberated Terezin, they found only 100 children left. Some of these children had families to return to, but many didn't. Among those who didn't was a young girl named Raja.

Raja is the central character of a play called *I Never Saw Another Butterfly*, put on as part of York's Holocaust Awareness Week. The play follows Raja's growth from her arrival at Terezin, when we see she is unable to speak. She is befriended by Ruth, a woman who has taken upon herself the task of teaching children whom she knows will soon die. When Ruth's number is announced and she is forced to leave, Raja takes over her role teaching the children. Through all this, we see Raja's love for a young man in the camp. It is a wonderful, heart-warming story. Impact Theatre's production was awful.

The first problem was the play's length. Author Celeste Raspanti has written two versions of *I Never Saw Another Butterfly*; one two and a half hours long, and the other barely 45 minutes. The shorter version lacks the impact and development of the full-length piece and one wonders why it was written at all.

The version performed at York was possibly intended for elementary school audiences, but the mes-

sage of Terezin does not deserve dilution. Nowhere in the advance publicity was there an indication that the shorter play was to be presented.

Most disappointing and more damaging to the message were the poor choices made by the actors. The subject is dramatic. The subject evokes concern, anger and pity. It doesn't require the characters to constantly act pitiful. Unfortunately, from the first scene to the end, Amy Serafin's Raja and all the other characters do nothing but sit around feeling sorry for themselves and expecting the same of the audience.

The range of emotion seldom wavered toward the hope and celebration of life that the play is supposedly about. No one, especially, the children, exhibited humour or excitement, even at the arrival of the Polish children for whom they had made toys and gifts. Instead of exhibiting true childish naivete and excitement they wallow in depression. The end result for the audience is boredom.

Contributing to the boredom was the unimaginative staging. A series of spotlights provided areas for actors to talk. The only way the director could imagine to shift between scenes was with the use of blackouts. This is a simple convention of telling the audience that time and space have changed, but it is not the only convention. The overuse of blackouts and spotlights was irritating.

Although Impact Theatre no doubt had noble reasons for staging the play, the message of Terezin is so important that it is disappointing to see *I Never Saw Another Butterfly* produced badly.



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