

**Excilbur's weekly guide to arts events on Campus.**

If you are planning an arts event, drop by Excilbur at 111 Central Square or call 667-3201 and ask for Elliott or Dave.

**CALENDAR**

**Wilson: Cosmic Abuse**, by John Gregory Atkinson Studio, Nov. 14-15, 8 p.m.  
**Mainee**, Nov. 15 at 3 p.m.  
**Dance Dance Dance Dance DANCE DANCE**  
 Open House: Dance Movement Therapy Association of Ontario  
 Purple Lounge, Fine Arts Building, Nov. 18, 5:30-8:30 p.m.

**CALENDAR**

**Music Music Music Music Music Music**  
 CJRT soloist concert series: Oskar Morawetz Retrospective, all string program  
 Mac Hall, Nov. 20, 12:30  
**Winters College Concert Series: Concert of South Indian Music**, with T. Viswanathan, Trichy Sankaran  
 Winters Senior Common Room, Nov. 21, 8 p.m.  
**Student Composition Concert**  
 Mac Hall, Nov. 22, 12 p.m.

**CALENDAR**

ture by John McKinnon  
 Glendon Gallery, Nov. 14-Dec. 19  
**Photographs and Poetry** by Donald Summerhayes  
 Samuel J. Zacks Gallery, Nov. 19-29  
**Re-Union**, a multi-media exhibition of the work of 39 graduates of York's Master of Fine Arts program, 1976-85  
 Featured at all six York galleries: Art Gallery of York University, Founders Gallery, Winters Gallery, Norman Bethune, I.D.A. Gallery, Samuel J. Zacks Gallery (Stong)  
 Also featuring the outside installation piece "York Swings" by Alex de Cosson, situated in the field south of Stong College. Until Nov. 15

**CALENDAR**

**Galleries Galleries Galleries Galleries Galleries**  
 Wayne Emery, collage paintings  
 Calumet College Common Room, Nov. 11-22  
**Matrix Show**, work by first year visual arts students  
 I.D.A. Gallery, Nov. 18-22  
**Contemporary Chinese Art**, from the Zhejiang Academy of Fine Arts, Hangzhou, People's Republic of China  
 Art Gallery of York University, Nov. 18-24  
**Heidi Giblon, Figurative Works**  
 Founders Gallery, Nov. 18-24

READ THE CALENDAR SECTION YOU'LL SLEEP BETTER, HONEST!

Fine Lines

Poems, Psych & Pics

Mood move

Dance movement therapy is not for dancers only. "It is for any person with a psychological question," says Melanie Nesbitt, a practicing dance therapist. Nesbitt is currently in an interdisciplinary masters program at York. She is combining psychology, sociology, and dance studies to develop a method of psychotherapy which explores emotions through movement.

York presently offers an undergraduate degree program in dance therapy, under the direction of Julianna Lau. Nesbitt says that a dance therapy masters program "ought to be the next step because of community interest." The motion has been put on hold however, due to lack of funding.

The Dance Movement Therapy Association of Ontario is trying to change this. They are holding an open house Nov 18 (see Calendar), in the Purple Lounge. The event aims to draw professionals in the mental health, community services, and educational fields, although all interested people are encouraged to attend. There will be an audio visual presentation, book display, and dance movement therapists on hand to discuss issues.

—Paulette Peirol

Image duo

As the MFA: REUNION exhibition winds its way off campus individual galleries are back in swing and doing their own thing. The Samuel J. Zacks Gallery at Stong College is presenting an exhibition of photographic and poetic images by Donald Summerhayes, faculty member of York's Creative Writing Program.

Images of love, time and place emerge in both media, creating an interplay between vision and text which comes together for the first time on the walls of the Zacks Gallery. A frequently published poet, with a second collection soon to be released, Summerhayes is considered an important figure in Canadian poetry. His photographs have likewise been published and exhibited; the exhibition, primarily of black and white photographs, emphasizes Canadian subjects. Running from November 19 to the 29, the gallery is open Monday to Friday, 12 to 5 p.m. Wingding reception on the 19th, 6-10 p.m.

Naked lines

On Monday, November 18th (continuing through Sunday, November 24th) in the Founder's Gallery Heidi Giblon's *Figurative Works* show opens to a world now largely unfamiliar with portraiture. Representational portraiture in the latter half of this century has resided in the diminishing hands of a few die-hard black felt painters or Germans. Giblon seeks to return modern western portraiture to its canonical ideological basis: a threefold revelation of the sitter's physical appearance, psychological/spiritual being, and of the artist him/herself.

When Giacometti's later portraiture was exhibited, the revelation was of the moral bankruptcy the artist perceived to be permeating the world. Merlin Perkins' compelling black-felt animal portraits informed a cynical 1960's audience that non-domesticated creatures have complex existences, too. Giblon's drawings and paintings are revelatory of the more contracted sphere of interpersonal relations.

Here the iconography is not obs-

cure: the sitters, her friends, stand naked before us. Of this we are supposed to infer that with the removal of clothes, the elaborate projections and constructions of self-image will also be withdrawn. Yet despite the substantial presence commanded by these nude figures, imposingly rendered in thick brushstrokes and dynamic color, one gets a sense that these people are less than fully naked.

Their expressions reveal an absence of superficial happiness, but one cannot access another's psyche solely through gestures or surface treatment. The use of additional material—be that possessions or environmental clues—would facilitate greater communication from the pieces. Perhaps Giblon has captured the essence of the sitters for herself, foremost. We cannot assume she has sought to share their intimate knowledge with all viewers.

—R.D. MacPherson

202 tactics

Last Tuesday November 12 Calumet College welcomed a return visit by two ex-students of York, Judith Fitzgerald and Fred Gaysek. Both Fitzgerald and Gaysek have pursued careers as poets and the evening was a unique opportunity to hear selections of their works presented in their own voices.

Judith Fitzgerald read selections from her books *Easy Over* and *Split Levels*. Fragments, stock lines, and the repetition of imagistic words coupled with her monotone voice created a feeling of tension and restraint; the lone woman struggling with her own sexuality, unable to love, to share, to communicate.

Her poetic voice seemed not so much a cry or a lament but an objective listing of feelings and facts. It is not the pitiable persona of the poet that is the driving force of the poems but the strong undercurrent of resignation, the sense of hope and confidence that the experiences will compound and the poet will prevail.

Fred Gaysek has a deep and sonorous voice. His first reading was a prose piece called "The Span." Its style is fragmented and cryptic so his words, subtly inflected, held a force of their own, divorced from the context of the narrative. Gaysek is a poet struggling for social and political sensitivity. His short lyric poems embody the voice of the artist in an alienating environment, depicting the struggle of the South Americans for political freedom and the struggle of the artist for acceptance and assimilation.

It's remarkable to note that Gaysek and Fitzgerald's very different styles and personae developed from a common experience: Creative Writing 202, twelve years ago.

—Dave Laird

**ACT I.V.**  
**THE FAMILY**  
 a new play by Eugene Stickland  
  
 at ADELAIDE THEATRE  
 57 Adelaide Street East  
 Opening: Halloween Night  
 October 31 until November 24, 1985  
 Tuesday - Saturday - 8:30 p.m.  
 Sunday - 3:00 p.m. (FPWTC)  
 Reservations: 363-6401



Comic clowning caters to capers

By REBECCA CANN

Clowning around at the Theatre Centre until November 24th is a nineteenth century collection of cartoon characters. Or rather, cartoon characters immersed in a nineteenth century plot. At least, a nineteenth century setting with a universal situation with cartoon characters behaving in fine farcical fashion.

To be more specific but less explicit it's *Infidelity*, latest offering by Crow's Theatre and Theatre Columbus. An adaptation of Eugene Labiche's *The Happiest of the Three*, one thing is certain. It's fun.

Once the actors start capering onto the stage, addressing the audience in unconventional asides, there is no doubt these are not the typical Parisian bourgeoisie one normally confronts in a French farce. Au contraire, one senses a cer-

tain joie de vivre in these performances and this production. Could it be Mark Christmann's graceful swan leaps across the stage when approaching another character? Or the baltic stomping and scratchings of the giant Jim Warren? Perhaps it is the hyperbolic face of Ellen-Ray Hennessy or the visceral Swiss Miss of Leah Cherniak.

Director Jim Millan, a York theatre graduate has his cast hiding under revealing sofas, producing messages from bronze nudes and generally conforming to the ever-asinine, ever-amusing farce of conventions. The difference lies in the fact that Millan has worked to make the asinine amusing. Cries of "My ribs! My ribs!" may resound from the stage but more often than not audience members will be too busy clutching to vocalize. Fun? (heh! heh!) You bet!



THE EENSIE WEENSIE SPIDER...: Jim Warren gives Mark Saunders a lesson in *Infidelity*.

**TRAVEL CUTS Going Your Way!**  
 The travel company of CFS  
**SKI MONT STE ANNE AT CHRISTMAS!!**  
 Your Package Includes  
 • 5 nights accommodation  
 • Return bus transportation  
 • Daily transportation to and from the slopes  
 • 6 days of ski passes for all lifts at Mont Ste Anne  
**OTHER PACKAGES AVAILABLE, CALL US TODAY!**  
 TRAVEL CUTS TORONTO: U OF T, 44 St. George St. 416 979-2406  
 TRAVEL CUTS TORONTO: 96 Gerrard Street East 416 977-0441

**Figurative Works**  
**Heidi Giblon**  
 nov. 18-24, 1985  
 founders gallery, york university  
 opening nov. 18, 5-8pm

