

"Better Living" art seduces the viewer

By ORSOLA LINA CUGLIARI

Life in the twentieth century is not simple. It is a complexity of diverse mazes in which the private realm is continually overshadowed by the public realm. There is no longer a distinction between family life and political and environmental issues. As victims struggling through the twentieth century, we are bombarded with media and hi-tech propaganda and are forced to live with unchallenging job alternatives created by computer automation. One feels this way after viewing Don Carr's fascinating exhibition, "Better Living."

Carr has brilliantly captured the essence of the twentieth century in his art. His work echoes the confusion felt by many, especially the young.

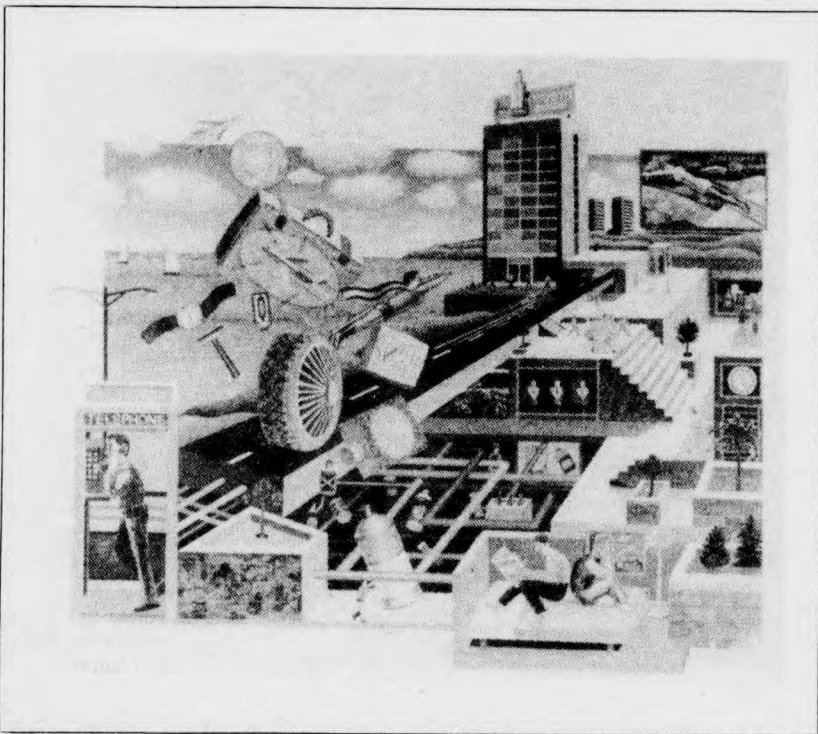
"My art has something to do with everyday life and ordinary people" says Carr. "(In my art), I've tried to create a world that suggests a common place, yet at the same time, (I have attempted) to give it some sort

of twist." The common place is the twentieth century urban metropolis, and the twist is reality.

"I've spent time developing a technique to fragment urban vision," says Carr, "(A technique) that will in some way make people think about the way the world is in a technical society." Carr's style — combining cubism, pop-art, and surrealism — works well with the subject matter. It has a seductive effect, drawing the viewer into the art. It is impressive and well worth viewing.

A native Torontonian, Carr is presently teaching drawing and lithography at McMaster University in Hamilton.

The "Better Living" exhibit will run from September 8 through to October 8 at Glendon Gallery, 2275 Bayview Ave. (at Lawrence Ave). On Wednesday, October 5, Carr will present a slide viewing and a tour of the exhibition between 1 and 2 p.m. For reservations for this presentation, please contact Sylvain La Roque de Roquebrune, Director/Curator, at 487-6721.



MODERN ROMANCE: An example of Carr's urban visions

Passionate drama

By FRANK CLARKE

Honour, vengeance, and sexual frustration are the themes of *Blood Wedding*, a seldom-performed masterpiece written by legendary Spanish poet and dramatist Federico Garcia Lorca playing at the Tarragon Theatre.

Directed by Englishman Mike Alfreds, the play examines the lives of two families who, after generations of being engaged in a blood feud, are to be united through the marriage of their children.

On the wedding day, the bride runs off with a former lover, reviving the feud between the families. The result is a tragedy of tremendous passion.

Stunning performances arise as the text integrates both poetry and drama. Clare Coulter gives an excellent performance as the mother of the groom (Derek Boyes). She is both intense in her love for her son and witty in her use of black humour. Martha Burns is riveting as the

bride torn between duty to her family and passion for her former lover, Leonardo (played with ferocity by Max McLaughlin).

Other honourable mentions include amusing performances by Pat Armstrong as the lusty, spirited servant and Mark Christmann as the conciliatory father of the bride.

Although outstanding individual performances are evident, the ensemble of 17 actors work well as a group with their use of mime, dance and song.

It is obvious from the staging that this production emphasizes the actor's performance above all. The lighting is simply white, to differentiate between night and day. The costumes are black and white peasant dress and the set consists of chairs and tables. Not only do the actors succeed in creating a small Spanish community, but they provide the audience with an exciting night of theatre.

The show runs until September 18.

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