

ARTS SECTION

## Creativity in black and white

By LOREN ARDUINI

**S**ay Cheese, the title of the photography exhibition hosted by Founders Art Gallery last week was a display of works produced by students in the first year Founders College photography course. The exhibit consisted of 91 black and white photos, all mounted against heavy black paper and arranged carefully on stark white walls.

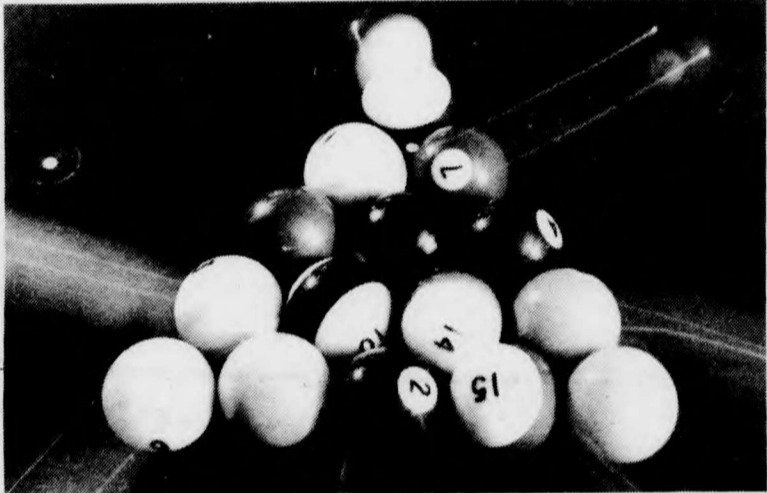
The photo exhibit was not limited to any one particular theme. The subjects of the photos ranged from a room full of old mannequins to tall glass buildings and to children at school. All photos attempted to display their subjects in an artistic and original manner, as professor Pamela Williams emphasizes in her photography course.



PHOTOS BY FOUNDERS PHOTOGRAPHY STUDENTS

Many of the photos experimented with different photography techniques which added an interesting spark to the exhibit. Some of the techniques included solarization, photograms (the negative of an object), sepia toning (for an aging effect) and long exposure for motion shots. These techniques which are rather difficult to perfect were impressive especially given the fact that many of the students did not have any darkroom experience prior to taking the course.

For the exhibit, each of the 18 students chose their five best photos from weekly assignments with themes such as "light and shade," and "motion." The exhibit was successful in exposing the creativity that has emerged from the course.



SERGE CHRIQUI

### Brothers capture middle-class life

## A suburban satire

By ANDREW VANCE

**T**he trials and tribulations of middle class life were satirically illuminated on the stage of Theatre Glendon last week as two former York students presented their play, *A Day in the Life of Don Mills*.

With the aid of music and a slide projector, brothers John and Mike Erskine-Kellie, whose roots lie in that venerable bastion of suburbia east of the Don Valley Parkway, have sewn together 16 vignettes into a witty dramatic collage that pokes fun at anyone with a dog, a station-wagon, and 2.4 children.

Beginning with the misadventures of the mythical Sir Donald Mills, on whose tract of land Canada's first planned community would eventually spring, the play progresses from a tour of cultural landmarks (Don Mills Plaza, the Brewers Retail) into a series of scenes which could have been taken from any suburban community in the country.

There is the friendly rivalry of two fathers observing their son's hockey game ("Look, your kid's crying"), each living out abandoned fantasies of hockey stardom through their offspring. There is the spectacle of two housewives engaged in a bout of slightly malicious supermarket gossip ("You know who is doing you know what with you know who") interspersed with the trading of lies regarding Junior's academic prowess.

Yet the play's best moments are to be found in the sequences which center around the goings-on behind the proverbial white picket fence. We are shown the plight of Mrs. Average (Kathryn Greenwood) faced with a husband (Ian Speiran) who has grown restless within his suburban confines and has entertained thoughts of the unspeakable—moving to the city.

The answer to his problems? A concoction called Suburban Sedative mixed with hubby's rye and

Coke transforming him back to the role-hugging example of domestic docility his family knows and loves. In the process, Mr. Average mutters the ultimate statement of middle-class resignation: "Honey, why don't we panel the recroom?"

"Thanks again, Suburban Sedative," winks Mrs. A.

Showing a similarly deft satirical touch is Mike Erskine-Kellie's portrayal of Sigmund Freud and his theories involving the unwritten suburban code which makes Tuesday morning fornication taboo and causes Mr. Average to channel his repressed sexual energy into squash and summer battles with his barbeque.

Unfortunately, the play is not without its weak spots. The chronicles of Sir Donald tend to drag on, and the personal footnotes may be a tad indulgent. But for the most part the lively performances and tight direction of Steve Devine make for an engaging spoof of suburban life.

Mike and John Erskine-Kellie have succeeded in capturing the essence of what it means to be middle-class. While their comic irreverence towards suburbia's hohum veneer is succinct, it is tempered with a respect for the values which have contributed to its success. In the end, *A Day in The Life of Don Mills* manages to tease without biting the hand that feeds it.



A TYPICAL DON MILLS FAMILY

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