

A blast of Arts

by Lilac Caña

Does this campus not *speak* to you? Look around, smell the sounds. Holy aesthetic architectonics, Catwoman! This New York might just pass as lovely — in its present surrealist incarnation. Eerie; our revamped playground/academic world (same thing) seems an apt metaphor for a year which promises charming — but hollow — histrionics.



(The packages they offer you seem so pretty on the outside, but what are you really being dished?)

During this sullen month of deep-recession September, try if you can to break away from the mad rush of (dis)Orientation, and take in some of that stuff they call Art — right on your very own campus.

Wednesday Sept. 9 — 6 to 9pm

That's tonight! CASA (York's Creative Arts Students' Association) presents a **Fine Artsy Gala Night**. A strawberry social of sorts with food-music-drink-film-food-theatre-drink-art-food-dance... Works by current Fine Arts students will be presented at the Fireside Lounge in the Centre for Film and Theatre. *Proper evening attire is required.*

Friday Sept. 11 — 9pm

Artists = weird and wonderful things? Most of the time, yeah. When they're *happening*, Vanier College and CASA (again) invite you to be a part of **The Happening**, an interactive, multimedia fantasy in DACARY Hall (050 McLaughlin College), the Music Dept.'s acoustics techno-marvel. A "you'll have to be there to believe it" event.

Tuesday Sept. 15 — 9 to 1am

Slide into *The Underground*, York's newest bar/restaurant/danceclub in our still-spankin' brand new, very own Student Centre; Toronto faves the **Bourbon Tabernacle Choir** and **Hot Cheez** and the **Fondue of Funk** lead the rhythmic way.

Tuesday Sept. 22 — Darktime

If it doesn't rain or hail frogs you can watch movies in the out-of-doors. The **Vanier College Outdoor Movie Night** features tormented naughty Woody Allen's film "Everything You Wanted to Know About Sex...etc." Hmm. Well, there's a barbecue anyway, and classic cartoons, the sky, the moon, the stars. Bring a blanket.

Thursday Nights

Pub city. From 8 till 1am. Discover York's roster of drinking establishments. The Absinthe in Winters College, The Orange Snail at Bethune/Stong, The Cock and Bull at Founders, The Grad Lounge, The Underground.

New artist in residence brings dance to York

by Karen Brooks

Darcy Callison, a multidisciplinary independent Toronto choreographer, is York's artist in Residence for 1992-'93. His latest work is *DA Collision, a Dramadance Company and Things*, in performance with *The Urban Pygmies*.

Excelsior: I understand that this is not the beginning of your affiliation with York.
Callison: Yes. I did the repertoire class last year and created a piece called *Angelology*.

What kinds of responsibilities does the artist in residence assume?

I'll be teaching technique, composition, repertoire classes, dance experience classes (for non-dancers) and working with the ensemble, creating some pieces and helping the students with their own choreography as well.

You've had a variety of training in many theatrical fields, including acting, voice, etc. as well as you've directed plays and choreographed for the theatre. How do you feel this diversity has influenced your particular bent as a choreographer, and your artistic vision?

It's all theatre in the end. There are values common to all of the disciplines. I approach theatre from a kinetic physical sense, incorporating my dance training, focusing on the physicality of character, the physicality of movement, and (the actor's) relationship to space. I also bring theatrical values to dance — character development, story, and a way of thinking more emotionally. I think the training of the actor is valuable for the dancer. I use text for my dances.

Your M.A. thesis focused on the inter-relationship between dance and theatre. What is the creative process about for you in melding these two mediums?

I think that question is really a personal one. Each artist has to find their own way into it. It's a lonely journey, one you have to undertake that is unique to each person — and

DANCE Darcy Callison's *DA Collision, a Dramadance Company and Things*, Sept. 9-12 at the Winchester Street Theatre, 80 Winchester St. 8pm, tickets \$7

you should want it to be too. What we have to say and how we say it is unique and special to us too.

Have you ever used text as a musical score?

Yes. That's what I think I do, especially in this show. Text becomes the music through which the dancers move and react. But I don't think that's the only way to make it work.

For the first FIDA (Festival of Independent Dance) you choreographed a piece that was performed in a graveyard. What was most interesting for you in working outside the confines?

I tried to use the graveyard like a set — a backdrop that the dancer becomes a part of. I wanted to change the audience's attitude towards this environment. They come in with a certain idea, but by the end of the dance I wanted people to feel differently. I think I achieved that.

Who would you say were the major influences on your artistic outlook?

Ann Bogart (New York) started me looking at structure in a way I had always wanted to. She showed me how to begin looking at how to structure my work. I am a great lover of Twyla Tharp's company. I really admire how she puts movement together. I use a lot of improvisation in my dance in a way that I think would have found had I never been a member of TIDE (Toronto Independent Dance Enterprise). I really think Denise (Fujiwara) gave me a gift by letting me be in that company.

You've been around for a while on the dance/theatre scene. I'd like you to comment about ways to financially manage the career of an independent choreographer/dancer.

I think several things. I think dance is underfunded. I think all the arts are underfunded in Canada. To be successful in this business it's not a matter of talent, it seems to be will

and drive. I think that it's really hard. You have to plan on working very hard; having a job and rehearsing at night and then getting up in the morning and going to class until you cross that path or that border when you're lucky

I'd like you to comment, finally, about your upcoming show at the Winchester St. Theatre.

I really hope people come out and see it. I have been scared to do my first full evening. But I have a repertoire that I feel very proud of. I



Darcy Callison here last year for *Angelology*, brings his talent and experiences as a choreographer to York's dance department.

enough to get going. What I object to is the lack of security. You never know from one year to the next or one week to the next where you're money's coming from. You won't get rich (in dance) and not in Canada. It would be good if they (the government) could supply us with your basic — like a roof over our head.

I think it's entertaining; it resonates with more than what it is. It's time for me to do it, I got to put stuff out on its own. I've got some wonderful dancers — it's really important to have good dancers because in the end your dance becomes about them. And don't forget that *The Urban Pygmies* are performing a live score for *In the Belly of a Whale*.

Collodo's neon art looks good in your livingroom

by Nina Kolunovsky

With all the widely publicized academic and social orientation events, many students will ignore the new show in the Student Centre Gallery, **ECCE SIGNUM; ECCE HOMO** by Maurice Collodo. In fact, most students seem completely unaware of the many fine galleries on campus, and are seen wandering aimlessly in the Yorkville or Queen West areas, looking for their weekly art fix.

There is a gallery in almost every building on this campus, as well as the Glendon Gallery on the Glendon campus. The admission is usually complementary, and, even if the art may not be particularly stunning, it is almost always worth seeing.

This is very true of the present Maurice Collodo installation. His luminous sculptures are in fact a combination of neon tubing and such diverse materials as cement, colour photocopies and a 20 mm

REVIEW **ECCE SIGNUM; ECCE HOMO:** *Iconology, Semiotics and the Human Condition* Luminous Sculptures by Maurice Collodo The Gallery, Glendon Campus

cartridge.

He takes neon from "the flashing **MOTEL/NO VACANCY** sign, whose garish red light filters obtrusively through the discoloured sheers of a window with an irritating sleepless throb", and makes it as valid an art material as the usual paint and canvas. To him it has a personal significance, as "a bathing and cleansing effulgence - the shower of life-enriching redemption that the Godhead offers the devout believer." Here the science and the art meet, and work together for a common cause.

The artist has many exciting ideas about the significance of signs and symbols in our life, as well as about the world around him. Unfortunately, without the handy-dandy guide to his work,

these ideas are not always apparent. Sculptures like *From Eden to Canaan*, basically a big barrel filled with cement, and containing a large cement cactus, and a neon snake, moon, and apple does not easily jump to mind as an allusion to Israel, resurrection and a cyclic material dependability. Rather, it leaves the viewer with a "I know you are trying to tell me something, but..." feeling, and eager to move on to something more easily digestible.

Some other sculptures, of course, are much more understandable. Some *Like It Hot*, for example, is just two photocopied pictures of Marilyn Monroe, next to a list of the people with whom she was allegedly intimately involved. It's moving partially because of its simplicity, and the trust that the viewers will get the message for themselves, even if it might not be exactly the one originally intended. Similarly, *Victory/Peace/Yugoslavia* and *Mortis Horrores*, by using generally

recognizable symbols and objects, get their point across successfully, or at least make you think.

The Prometheus sculptures, dealing with the symbolic significance of fire, bring to mind one student's comments about the commercialism of neon, and the fact that its use in an art piece will instantly make it "wild, exciting, avant-garde, and look good in your living room." They carry no meaning beyond the objects they represent. The only other comments I got from the show patrons were "Neat", "Interesting", "Not my style", and "Hm?"

Behind all the flash of the neon, it is easy to lose sight of the Crucible of Fiction, a small relief of the crucifixion. Completely unrelated to the artist's other works, it takes religion, human suffering, and our various choices, and offers them to the viewer. And if even one piece of art affects you and makes you think, then the trip to the Gallery becomes justified.