

ARTS

Yarlow to transform AGYU

By LEN CLER-CUNNINGHAM

Loretta Yarlow's appointment as Director/Curator of the Art Gallery of York University (AGYU) could not have come at a more fortunate time for both the York and Toronto art community. Mainstream art in the '80s has become an increasingly passionless affair where theorists, collectors, curators, and critics swagger like drunk academics at a cocktail party.

Baudrillard, Barthes, Boone, and even Bentley Mays have usurped Beuys, Borofsky, and Bauhaus in importance (okay, maybe not Bentley Mays). No longer does anyone actually have to view a show, they can simply catch up on the latest theory, buy the catalogue, attend a lecture on semiotics, or simply read the review.

Last year's line-up at the AGYU was definitely not guilty of this sort of aesthetic fashion — in fact, it wasn't guilty of anything. The only two shows truly worth mentioning were Alex de Cosson's site-specific work — for which the bills are apparently still pouring in — and Andrew Danson's political self-portraits, which were socially important enough that the boundaries of art were stretched a tad so they could be included.

The lack of discernible focus in programming simultaneously denied York students the opportunities of getting really pissed off, or even really excited. Happily enough, Loretta Yarlow offers an excellent counter-point to the recently hip,



LORETTA YARLOW: Ready to fight for the AGYU.

intellectual cynicism throttling art, and the past curatorial meanderings of the AGYU. During her tenure at Cold City, from 1986 to 1988, Yarlow helped establish the Gallery as one of the more important in the city by organizing exhibitions of the German artists Walter Dahn, and Gerhard Merx.

While Co-Director of the Yarlow/Salzman Gallery, she organized the solo premiere of such artists as Jannis Kounellis, Tony Gragg, Jorg Immendorff, and the "Transavant-gardist" A.R. Penck. Yarlow's interest in contemporary European art, specifically Italy and Germany, did not overwhelm her concern for the well-deserved development and promotion of Canadian artists. While at Yarlow/Salzman, she had the first solo exhibitions for Canadi-

ans Jamelie Hassan, Pierre Dorion, and Carol Wainio. While at the Cold City Gallery, she organized the recent Ron Giii show and upcoming exhibitions including: the Toronto premiere of Canadian artist Alan Belcher in early December, and Ken Lum's Language-Paintings in October.

Loretta Yarlow is possessed by a relaxed enthusiasm and optimism which is simply infectious. Her goals for the AGYU have no taint of compromise; she intends to focus on contemporary European and Canadian art eventually establishing York as one of the most important galleries in Toronto — up there with Harbourfront's Power Plant and the AGO.

The off-campus prominence of the AGYU is not her only concern. On campus, she intends to raise the profile of the gallery among the students by providing it with a much needed focus, point of view, and unavoidable presence. By co-operating with Toronto's twin promoters of international culture — the Goethe and Italian Cultural Institutes — Loretta Yarlow hopes to entice international artists to come spend time, speak with the students and hopefully work on campus commissions partially funded by the private sector.

She will not only have to battle the aesthetic apathy of York's university population, but an underfunded gallery located in an industrial wasteland where the most popular cultural activity involves something called table-dancing.



The fusion pop of Bob's Your Uncle

By STEFAN DEWSBURY

Bob's Your Uncle is quite simply the most riveting band to enter the independent music scene in a long while. Their fusion pop performance splashed colour into the Rivoli and its noire-noire patrons.

After a tight set of crowd warmers by opening band The Rheostatics, Vancouver-based Bob's Your Uncle (BYU) made their entrance. Lead vocalist Sook Yin Lee and guitarist James Junger appeared first to perform a strangely beautiful duet. Lee's lilting yet raw voice and the ethereal arrangement of the song grabbed the audience.

BYU then settled into their performance; a set of fast punchy songs combining jazz, blues, funk,

reggae, and rock.

In addition to their fusion of several musical styles, BYU use the droning harmonica stylings of Peter Lizotte to create a mystical environment.

This sly and fun-loving five-piece band easily won over the Rivoli crowd and then kept them dancing and guessing using simple theatrics, voice/sound effects, and super bass for a heart pounding show.

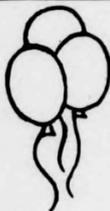
When the show was over, the audience reluctantly filtered out, leaving behind several autograph seekers (a strange sight in Toronto independent music clubs).

For those who can't get enough of BYU, the band will return to the Rivoli October 19 and 26.

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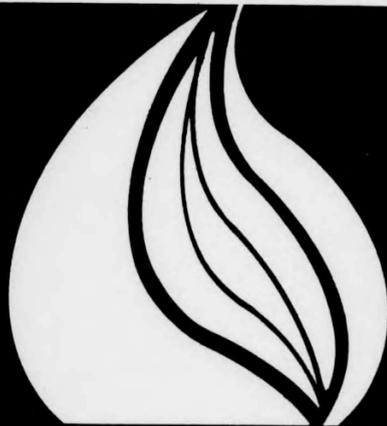
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