

History and emotion highlights of orchesis recital

Orchesis, a creative dance ensemble which works out of the university, will present their second annual *Dance Motif* in SUB Theatre, Jan. 29, 30 and 31.

Last year Orchesis mounted a series of strikingly original modern dance sequences, despite their short history, lack of stage experience, and few male dancers. This year's performances will make use of over 40 dancers, many of whom are veterans of past presentations as well as the ensemble's recitals in Calgary.

The dance ensemble was created to provide the public with a greater awareness of the dance medium, and to give its members public exposure in professionally choreographed dance routines.

Orchesis will stage six short new works ranging in length from four to 12 minutes. *Man's Saturday* is a suite in movement exploring the weekend activities of a typical man. *Places of the Mind* examines the gamut of moods, emotions and psychological preoccupations of the mind, ranging over sorrow, terror, joy, coyness, excitement. *Ages and Ages and Ages*, the finale, is a history suite of dances depicting The Dance as it has expressed itself over the centuries.

The University of Calgary Modern Dance Club will perform four numbers. The Drama Department is featured in *Haute Mer* (High Sea) and *Ne Rien* (Nothing). The U of A Jazz Club will also be dancing.

Tickets for the three performances are on sale to students for 75 cents at the Information Desk, SUB.



CREATIVE DANCE MOTIF

—Dave Hebditch photo

. . . public exposure of psychological preoccupations

SUB art gallery exhibitions

Contemporary . . .

"If you've seen one you've seen them all" was the opinion commonly shared by many viewers of Dmytruk's works.

The overloading of SUB art gallery tended to make Dmytruk's paintings monotonous and repetitious. The subtlety and tonal contrast which is a prime factor in Dmytruk's work was lost in the mass.

I enjoyed his work much more last year, when I saw

only a few pieces. I found them different and exciting, but I must agree with those viewers of his present show who found the display tedious. As the subtlety of his work was lost, the excitement turned to bland monotony and the fun to continued repetition.

Dmytruk's work is optical art, the term used to describe work with a primary visual emphasis. It includes paintings where competitive designs achieve perceptual af-

fects that at times can ostensibly create movement and focus changes.

The use of the grey and black against a much brighter background of blue or yellow helped to create the effect of three dimensional movement. The depth was achieved in the use of grey-black relation, while the movement was set free by the lighter backgrounds. The strong linear patterns played against one another, assisting in the creation of the optical illusions of

three dimensionality and motion.

If one chose to seek exposure to Dmytruk's work, I might suggest that one bear in mind the overcrowding. Appreciation could be found in trying to enjoy each piece individually, playing with the pictures and feeling what was happening within each one. The excitement was there, despite adverse conditions, and a patient eye could experience Dmytruk.

—Joey Ochman

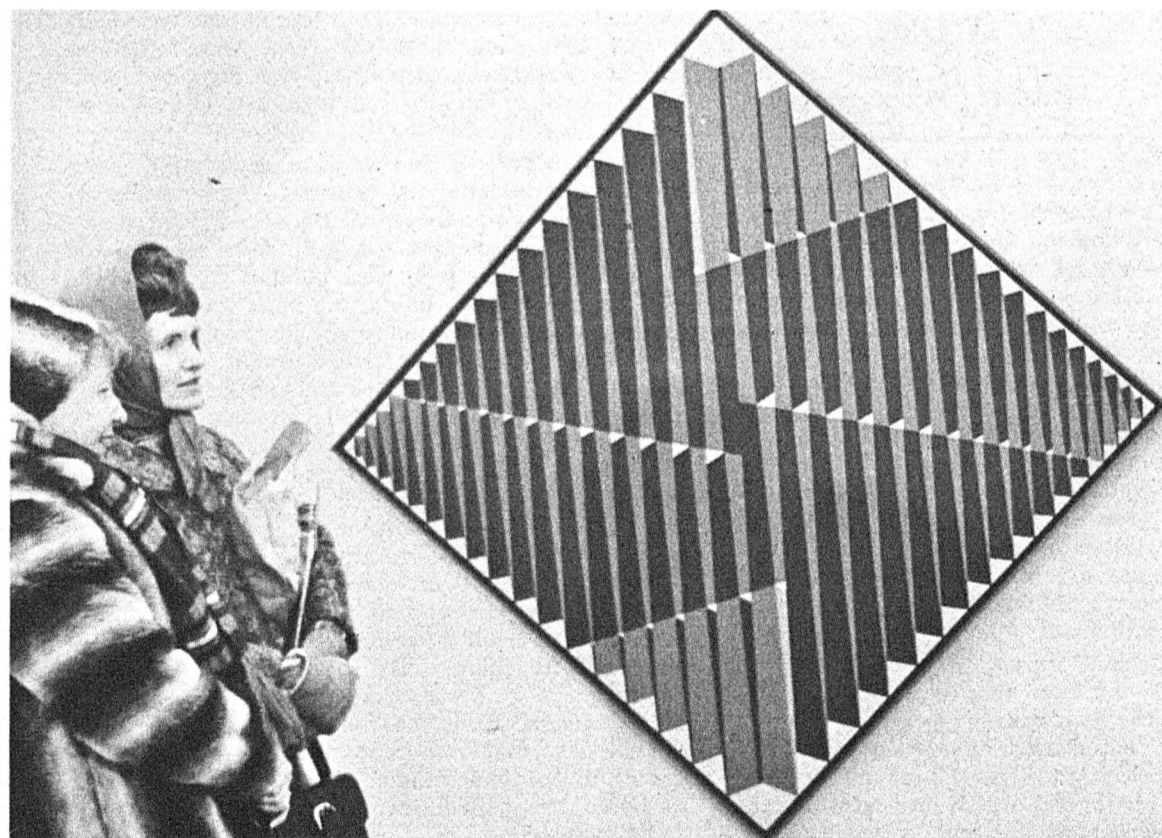
of the aristocratic, eighteenth-century European vision of nature. The later, but more distinctly Canadian canvasses—such as those by Kane and Krieghoff—describe in vivid, minute detail the life and customs of the Canadian Indians and settlers, and their picturesque environment.

The works from the second half of the eighteenth century are far more sophisticated, revealing their creators' assimilation of technical American and European influences and their interest in the grandeur of the landscapes they are depicting. Their paintings have an intimate character which contrasts with the romanticism of the previous generation of landscapes.

The Group of Seven gave fresh impetus to landscape-painting, which eventually became bogged in academic formulas. They strove to impose a "national" style closely linked to the harsh wildness of nature, which correspond to their image of Canada and Canadian painting. Five of their works are included in this exhibition.

The advent of abstract art after the Second World War marked the end of landscape-painting as the leading artistic activity of Canadian painters. In the fifties, however, a number of painters, two of whom are represented in this collection, continue the tradition.

Traditional Landscape Painting in Canada will be in SUB Gallery for three weeks.



DMYTRUK IN SUB

. . . a study in optical illusions

Traditional . . .

A prestigious collection of Canadian traditional landscape painting presently touring the West will be exhibited in SUB Art Gallery beginning today.

The collection, assembled by the National Gallery of Canada, traces the development of landscape-painting in this country from the end of the eighteenth century to the middle of the twentieth century. It includes works by such well-known early Canadian artists as Paul Kane and Cornelius Krieghoff, and more recent landscape painters like Emily Carr and David Milne.

The present exhibition contains a total of 25 representative paintings.

These landscapes represent the attempts by succeeding artistic movements to paint natural settings. The earliest work in the group, dated 1762, is a water-color typical