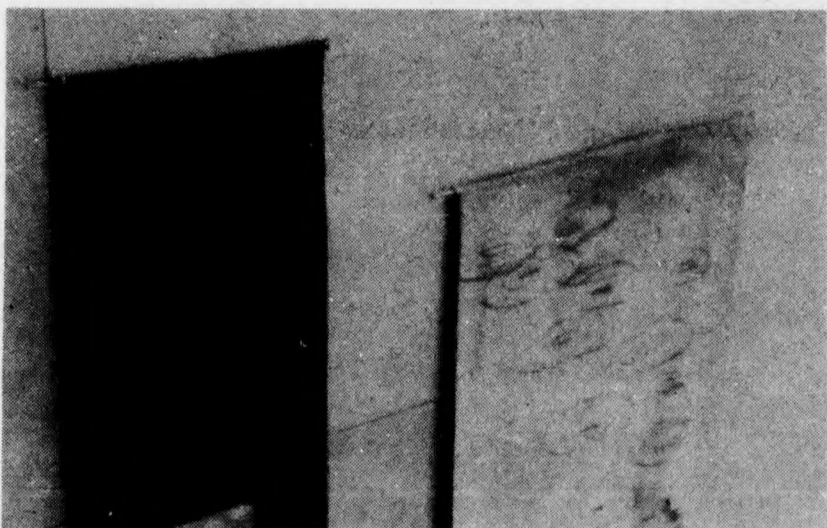


# Montreal massacre remembered, rituals celebrated in art exhibits

by Ira Nayman

As the leaves fall, art installations seem to go up at York. *Requiem*, by third-year Visual Arts student Katrin Clark, has been installed on the third floor lounge of the Student Centre. *Ritual Centering*, by fourth year Visual Arts majors Jill Stock and Suzanne Halliday, can be found in the Winters College Art Gallery.

*Requiem* is made up of 14 separate paintings. According to Clark, each painting represents one of the 14 women who were killed in Montreal on December 6, 1989. The paintings are made up of strong primary colours with various slashes and splotches of



Each of the wall hangings in Katrin Clark's *Requiem* represents one of the women who was killed at the Université de Montreal on November 6, 1989. Clark wanted to capture the women's "life and vibrancy." Alok Sharma

**gallery**  
**Requiem**  
 Katrin Clark  
 third floor lounge, Student Centre  
**Ritual Centering**  
 Jill Stock and Suzanne Halliday  
 Winters Gallery Art Gallery

darker elements: "I wanted them to be representative of the life and vibrancy" of the women, Clark explained.

Clark didn't want to "get hung up on the feminist aspect" of the work; as a single mother, her concern was how horrible the survivors of the massacre, particularly the parents of the slain women, must have felt. Thus, an early name for the piece was *Some*

## Men's Daughters.

The work was actually created a year and a half ago as an entry in a Fine Arts mural contest; it won first prize, \$1,000 and public exposure. *Requiem* is on permanent display; if it piques your interest about Clark's work, more of her pieces ("which are completely different") will be presented in the Common Room off the lounge until at least December 6.

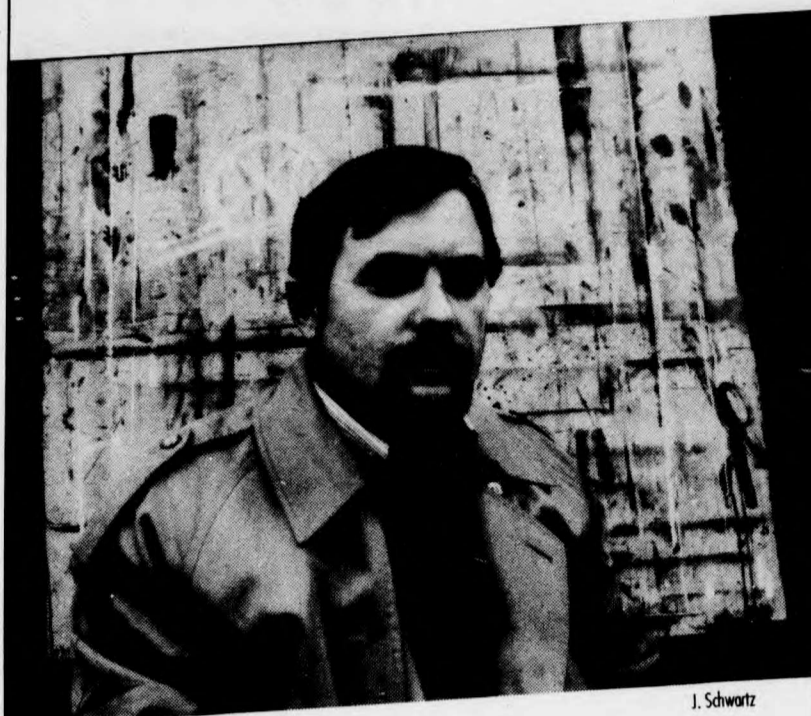
*Ritual Centering* is an interactive show which, as Halliday described it, combines "a lot of natural elements" (beehives, nests, tree trunks) with more expected sculptural forms. Although "everything has been considered," Halliday and Stock have created the piece to allow for a great deal of spontaneity.

The culmination of the work comes tomorrow (Thursday), with a closing celebration starting at 6 pm. Halliday said people will be invited to wash their hands and partake of some of the food which has made up the exhibit.

"It's a gathering piece," Halliday described *Ritual Centering*. It is about how our habits, particularly how we go about collecting things and what we choose to keep, "give us a sense of self."

Stock and Halliday have known each other since their first year at York, and currently live together in a house full of artists. Halliday claimed the show would be "well integrated" because "we know each other so well." She adds that the piece "is the climax

# Public Signs, Private Acts



J. Schwartz

Walter Klepac (above) is the curator of *Public Signs, Private Acts*, an exhibition of works appearing at the Art Gallery of York University until December 20. Artists contributing to the exhibition include Greg Curnoe, Robert Fones, Joseph Kosuth, Gordon Lebrecht, Becky Singleton and Vincent Tangredi. *So Is This*, a film by Michael Snow, is screened in the Nat Taylor Cinema, opposite the AGYU in the Ross Building, Tuesdays at 1, Wednesdays at 1 and 7 and Thursday and Friday at 3. The AGYU is open Tuesdays to Fridays from 10 am to 4 pm, except Wednesdays, when it is open from 10 am to 8 pm, and Sundays from 12 noon to 5 pm. For more information, call 736-5169.

of our careers."

Stock plans to go one to graduate school, using *Ritual Centering* as part of her application. Halliday intends to move to Nova Scotia at the end

of the school year in order to finish the solitude in which to create.

"We're both planning to be artists," Halliday commented. "We're very serious about it as a career."

# Two views on new dance pieces by York choreographers

by Jennifer Rashleigh

As a vocabulary, movement offers a variety of methods to express an idea. Last week in Burton auditorium, student dancers and choreographers as well as guest artist Darcey Callison explored some of the possibilities of movement in an impressive demonstration of new works.

Many of the pieces involved unique characterizations in addition to innovative use of lighting and sound, while others tended to be sentimental.

Some of the best pieces in the collection incorporated humour. "When the clock strikes," choreographed by Yoliswa Ngcakani, portrayed a businessman trying to escape the confines of his suit and watch. A wiggle of the tie and a tug of the sleeve were enough to create the stereotype. The break away from the type was demonstrated with the individual frenzied movements of the dancer.

The most amusing characterization was in "The Great Race," choreographed by Sheryl Joyner. In this piece, a jock, an army sergeant, a nerd, a glamour queen, a hippie and a gigglepuss fought it out to the death in a high energy race. Each character was identifiable not only through costume, but typified movements and gestures.

Many of the works used unorthodox light and sound. Alvin Erasga Tolentino's "Morning Praise" enhanced his religious theme with candlelight and amusical score which included 16th century church music and the Lord's Prayer, recited by the two dancers. The spoken text created an intimate relationship between sound and movement, with the visual images responding to the verbal images; when one dancer lead the other into temptation, for instance.

In the case of "Laura," by independent artist Callison, minimal

lighting and sound were created by the dancers on stage with the use of lamps and voice. The character from Tennessee Williams' *The Glass Menagerie* was vividly brought to life as the lamplight snapped on and several Lauras appeared.

Under this single light, with a chorus of whispers in the background, Laura's anxieties were exposed and magnified. The lamps and flashlights going on and off all over the stage created movement in themselves. Each flash or flicker featured another side of Laura, who was represented by a different dancer; every time a light shut off, Laura's vulnerability became apparent.

Not all the dances used movement to portray people. In "YFT," created by Shelley-Ann Walker, the choreography suggested the confusion of confinement. Actions and gestures seemed to come up against an opposing force to create tension throughout.

Some of the pieces, such as Stephanie Jarrett's "Sisters" and Robin Penty's "And There Reigns Love," very lightly depicted relationships between people. While the feeling they left was of good sentiment, the hugging, hand holding and flowing movements were cute rather than moving.

Overall, the majority of works displayed an imaginative experimentation with movement, light and sound, creating intriguing characters and atmosphere.

by Moira MacDonald

The dances were well-rehearsed and neatly choreographed but only a few works impressed in last week's New Choreography performance at the Burton Auditorium. Ten works were presented by the York dance department's students and staff.

Most of the works were novice compositions for the students and demonstrated a good sense of fluidity and patterning of movement. Stephanie Jarrett's "Sisters" and Jennifer Charron's "Me, Myself, You" both had these qualities and showed a nice inter-relationship between the individual dancers. "Umi-Iyak" by Dawn Breda also featured some smoothly intricate partnering combinations.

The favoured medium among the York choreographers was modern dance with its strong potential for innovative and dynamic movement. Yet few works took advantage of this opportunity and were too dependent on pedestrian movements like walking from place to place, running, etc.

This was a disappointing problem in Yoliswa Ngcakani's "When the Clock Strikes," a piece poking fun at the inability of urban businesspeople to break out of their tyrannical sense of time. The piece was well done, but could have

become truly dynamic by making the movements of the 'suits' more frenetic.

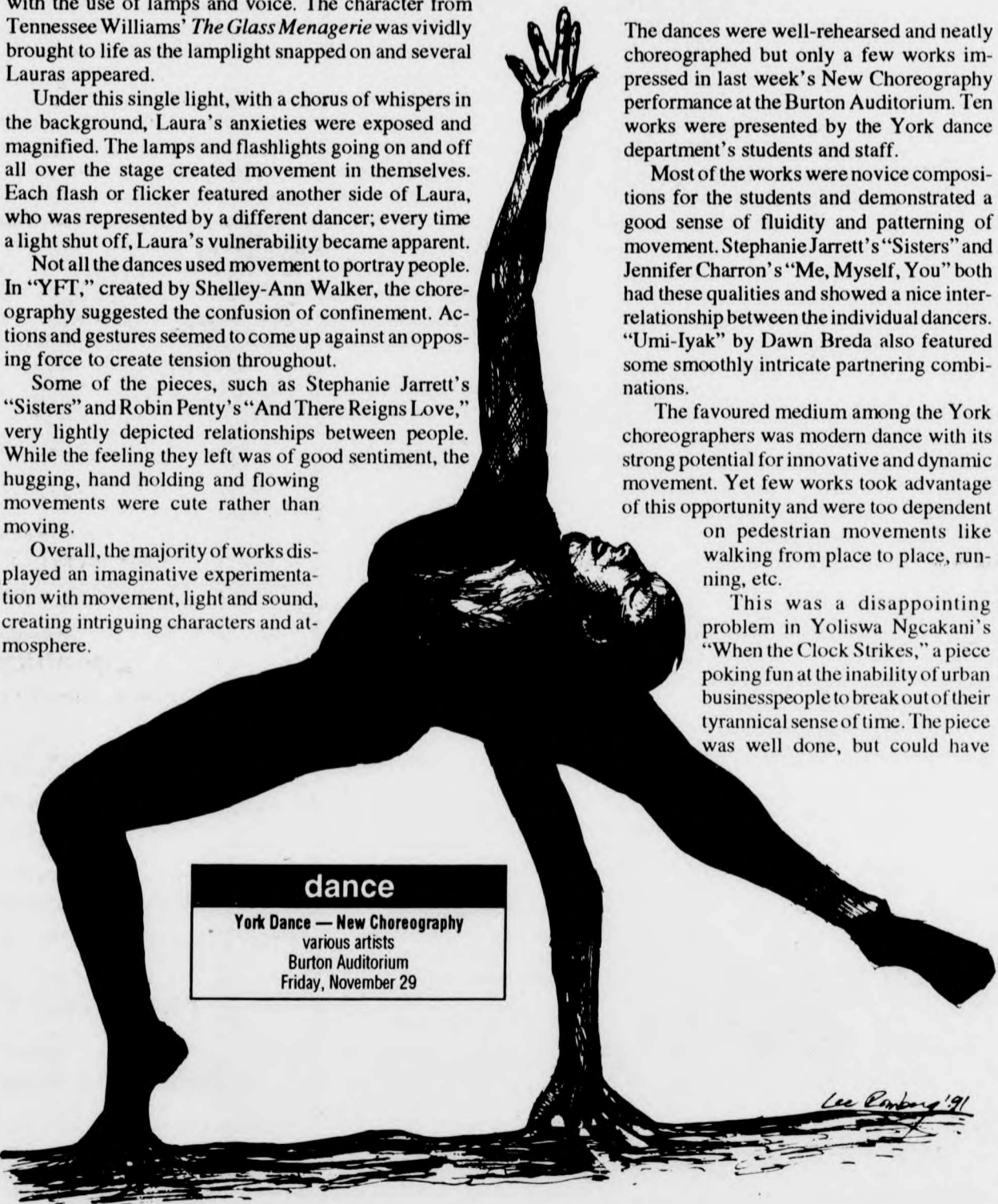
The most exciting works came in the second half. Alvin Erasga Tolentino's "Morning Praise" was beautifully crafted. The Christian theme, using the Lord's Prayer as a vocal text, is unusual in today's agnostic post-modernist world but the dance was obviously choreographed and danced with conviction.

"Chinese Petal" by Rochelle Hum was a wild contrast to the previous work. Shinn-Rong Chung was excellent as a socially inept young man whose disjointed, puppet-like movements underlined his timidity. Two heavy metal queen-types teased him until finally planting a large pink blossom into his mouth. Hum did well at contrasting moods yet keeping the work together, helped by her smart choice of music by Tom Waits and King Crimson.

The final piece, "Laura" by repertory teacher Darcey Callison was the most ambitious of the program. Based on the character and story of Laura in Tennessee Williams' *Glass Menagerie*, the work used portable lamps and flashlights to bring out the aspects of memory in the Williams play.

Dancers hurled themselves in front of lights suddenly switched on, rolling their heads or tearing out their hair, showing the frustration of a confined and coddled young woman. Callison constructed much of the dance around improvisation studies with her 21 dancers. Her conception was excellent and the lighting worked well, though it became slightly monotonous near the end.

Overall, the York choreographers need to be more daring in future works. Combined with their already strong sense of balanced choreographic construction, this will inject their work with the energy to make them truly riveting.



**dance**  
 York Dance — New Choreography  
 various artists  
 Burton Auditorium  
 Friday, November 29

Lee Rinkov '91