

Alloucherie's "Diverse, Inverse, Spectrale" is an impressive installation

by Lee-Anne Moore

Jocelyne Alloucherie is inspired by landscapes. The art in this collection of her work, displayed this month at the Art Gallery of York University, represents different interpretations of landscape and spatial dimensions.

The exhibit features three works. The first, a large multi-media installation called "Diverse, Inverse, Spectrale," combines sculpture with photography. It is composed of black boxes of different sizes arranged together in clusters dispersed throughout the gallery.

arts
film • theatre • galleries • music

The collected forms are accented by large pieces of cut glass that overlap one another, creating a multi-dimensional effect. Four black and white mural-sized photographs accompany the work on the facing wall. The forms captured in these pictures are vague and undistinguished.

GALLERY

Jocelyne Alloucherie
Art Gallery of York University
until February 23

A recurring motif is an interesting contrast between dark and light elements. The solidity and simplicity of the forms and compositions are sublime.

"Black Contiguous Drifts II" and her 1981 work "Demeures" continue the established theme. Alloucherie's art is very subjective. It is not overtly didactic, pointed, preachy or political, however; it allows for personal interpretation and appreciation. Alloucherie ascribes to the theory of "Art for Art's sake."

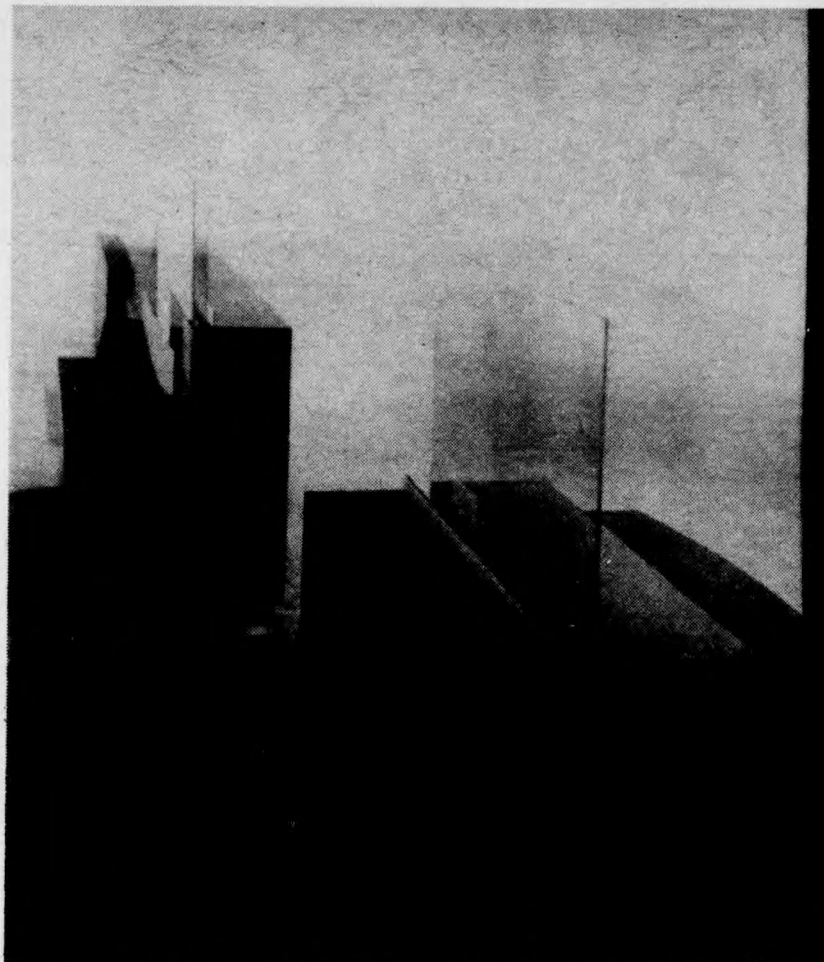
Alloucherie is a French Canadian artist born in Quebec. She received a BFA at Laval University and a Masters in visual art at Concordia. Since 1975, Alloucherie has exhibited in group and solo exhibitions throughout Canada and abroad. Her contribution to the national art collection is extensive, including an exhibit featured at the Musee d'art contemporain in Montreal and The Canada Council

Art Bank in Ottawa.

Alloucherie is a very conscientious artist. She writes a great deal about her work and what inspired her to create certain pieces. Alloucherie has published numerous exhibition catalogues and been featured in several review publications.

Everyone on campus should take advantage of this opportunity to visit the AGYU and experience the installations of this impressive Canadian artist.

The work of Jocelyne Alloucherie can be seen at the Art Gallery of York University, N201C Ross. The exhibition runs until February 23. For more information, call 736-5169.



One example of the multi-media installations of Jocelyne Alloucherie, whose works will be on display at the Art Gallery of York University until February 23. The solidity and simplicity of the forms and compositions are sublime.

A powerful, imaginative *Dreame*

by Sheena Jarvis

Powerful acting, imaginative costumes and a wonderful stage design made Theatre York's presentation of Shakespeare's *A Midsummer Nights Dreame* a visually appealing experience.

THEATRE

A Midsummer Nights Dreame
written by William Shakespeare
directed by Ines Budhi
Burton Auditorium

The play is an exploration of the violent and passionate contrast between the natural world of the forest and the civilized orderly world of the court in Athens. In the natural world, Oberon, king of the fairies, fights with Titania, the queen, over custody of her child. The two represent a severing between the male and female worlds which results in chaos.

This parallels disorder within the court. Duke Theseus has threatened Hermia with death if she does not marry Lord Demetrius, whom she does not love. Hermia elopes with her lover, Lysander, ending up in the forest. They are followed by Demetrius and a woman who is in love with him, Helena.

In the play, magic, fantasy and trickery combine in the forest to create action that is comical, sometimes sinister and often brutal. But, by the end, all couples are properly paired off, and a joyous wedding occurs in the court of Athens.

From the opening scene, it was evident that this interpretation of *A Midsummer Nights Dreame* would be different from most. The first image was Puck, Oberon's fairy, writhing in motion on the dark, foggy stage. He was presented as a mischievous, slightly demonic character, more than a little reminiscent of the ancient god Pan, the half-man, half-goat symbol of lust and sex. Puck, who instigates much of the action, set the tone of this production.

Paul Nunes was terrific playing the parts of Puck and Egeus, the stoic father of Hermia. He was often comical, with just the right nuance of demonic expression to make one feel uncomfortable about his intentions.

Thea Gill stood out as Titania. Her performance was wonderful, wild and erotic, fluidly combining movement and grace. Gill's mastery of language was evident; she caught the exact intonation and accent appropriate to each moment.

As Hippolyta, Gill was able to contrast the African queen with the fairy queen, one more regal in bearing, the other more free.

Mexican theatre piece is universal

by Danielle Sawada

I like to take a few minutes to think about my mother and father. I consider myself fortunate that I remember them with much fondness and love. Naturally, there were times when I was growing up when we could not seem to communicate. We spoke different languages. Roberto D'Amico has created *Buenos Dias, Mama! Buenas Noches, Papa!* as a tribute to this struggle.

D'Amico is a well-known and respected Mexican theatre director and what he has done with *Buenos Dias* is unique. His script is more of an anthology of what he calls "Mexican literary masterpieces."

D'Amico spent three months reading and compiling the material

THEATRE

Buenos Dias, Mama! Buenas Noches, Papa!
written and directed by Roberto D'Amico
Studio Theatre, Centre for Film and Theatre
Monday, February 3

for the show, finishing with approximately one hour's worth of poetic, prosaic and musical excerpts pertaining to mi madre and mi padre.

The show stars two famous Mexican artists — Macaria, a powerful actress and singer, and CAITO, a potent musician. CAITO composed the musical score of *Buenos Dias*.

Buenos Dias is not a traditional piece of theatre. There was essentially no set, just three microphones and three music stands in a triangle. There was very little movement, and that

was confined to gesture. D'Amico made a conscious decision to place the focus on the vocal/sonic qualities of the Spanish language and the drama contained within the spoken text. He wants us to listen.

When the show was performed in the Studio Theatre in the Centre for Film and Theatre at York on February 3, D'Amico and Macaria occasionally translated some of the text into English. Although this was done to facilitate our understanding of what was being said, it was not necessary. The group as a whole did an excellent job at communicating each issue.

The topic of parents, in every culture, is packed with emotion. D'Amico, Macaria and CAITO presented their work with a personal passion. They remember their own struggles. We laughed at "old-fashioned" attitudes and applauded their rejection. Several times they even managed to bring the entire audience to the verge of tears. Although we applaud the rejection, we remember the pain of the rebellion.

Before I saw *Buenos Dias*, I would have argued that language is not universal, that poetry and literature could only be understood fully in their own culture. I no longer think so. D'Amico could probably tour his show internationally and be completely understood. He has taken his theatre beyond the constraint of language. This is due partly to his talent and to the talent of his cast, as well as to the universality of this never-ending struggle between the generations.

D'Amico is currently on an 11 show tour which will end in Chicago, where *Buenos Dias, Mama! Buenas Noches, Papa!* will be taped for television. The show will appear at the University of Toronto's Erindale College today (February 5).

Highway 61



— visited!

Excalibur has 25 pairs of tickets to give away to a special screening of *Highway 61*, Bruce McDonald's follow-up to the popular film *Roadkill*. To win, simply drop by the newspaper office (420 Student Centre) at 3 pm, Thursday, February 6, and ask for Arts Editor Ira Nayman. If you can sing a lyric from any Bob Dylan song, a pair of tickets to the Wednesday, February 12 screening are yours.

