



Jason McLean's *Some Days I Should Just Stay in Bed*, 2004, gouache and ink on paper.

## DANCE

Paula Citron

**Dance Troupe of Kalai Kaviri College of Fine Arts.** The program for this acclaimed troupe, which includes both students and faculty members as performers, embraces both Indian classical and folk dance drawn from the entire subcontinent. \$10 to \$20. Tonight, 7 p.m. at Canada Christian College, 50 Gervais Dr., 416-300-7026. Tomorrow, 7 p.m. at Hershey Centre, 5500 Rose Cherry Place, Mississauga, 416-543-1717. Sunday, 7 p.m. at Ontario Science Centre, 770 Don Mills Rd., 416-300-7026.

**Dim Sum — Sampling Contemporary Chinese Culture: Lotus Dance Tribute.** The dance highlight of this Harbourfront festival is a gala tribute to Madam Dai Ai Lian. Born in Trinidad and Tobago and raised in London, where she studied classical ballet and modern dance, Madam Dai moved to China in 1940 to connect with her roots, and stayed on, practically inventing Chinese contemporary dance. Tomorrow, 8 p.m. Free. Harbourfront Centre, 235 Queens Quay W., 416-973-4000. The festival also includes all-day free dance performances tomorrow and Sunday.

**Dusk Dances and Reel Dance in the Park.** For this popular annual event, choreographers create original site specific pieces configured to the topography of the park landscape. New this year is the half-hour Reel Dance showcase of dance films that follows the live performance. To Sunday. Dusk Dances, 7:30 p.m. Reel Dance in the Park, 9:20 p.m. PWYC. Dufferin Grove Park on Dufferin, south of Bloor Street, 416-516-4025.

**Great Latin American Folklore Show.** This spectacle celebrates the 184th anniversary of the independence of Peru and features more than 500 dancers from 20 countries. Sunday, 2 to 8 p.m. Free. Nathan Phillips Square, 416-588-3449.

**Hezz Ya Wezz.** This intimate entertainment showcases the art of belly dancing in all its different styles, from folkloric to cabaret, and features 10 soloists performing to a live Arabic band. Tomorrow, 7 and 9 p.m. \$10 to \$15. Arabesque Studios, One Gloucester St., Ste. 107., 416-920-5593.

**Toronto African Dance Festival 2005.** The exciting festival embraces many forms, from traditional drumming and dancing to hip-hop. Companies include Nouvel Exposé Dance Troupe, Black Ice, Axe Dancers and belly dancer Chemagne Martin. Today and tomorrow, 3 to 10 p.m. Free. Nathan Phillips Square, 416-592-0044.

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# Drawn together

## VISUAL ARTS

Sarah Milroy

Of all the art forms, drawing has the reputation for being the most intimate, the most revelatory of the distinct way in which an artist sees. The extreme economy of means forces artistic personality to declare itself. It's like the human voice singing a capella.

At Jessica Bradley Art + Projects, a spare but potent exhibition of new drawings by five Canadians and one Mexican artist, sets one to thinking about the unique charms of the medium. Some of the artists are well known; Kim Moodie is a relatively senior London, Ont., artist, and Luanne Martineau, from Victoria, has been making a name for herself over the past several years with her fabric sculptures, embroidered works and drawings, two of which are on show here. But the others are relative newcomers.

Martineau's drawings are the standout works of the show, delicate and intricate ink and pencil drawings that recall sources as diverse as Goya (with his fascination with deformity and his predilection for depicting the body in states of extremity), Philip Guston (his little cobbler's nails show up here as taxidermy pins) and the comic grotesque caricatures of cartoonist R. Crumb. Her drawings seem to depict body parts — an arm, perhaps, and a leg — but her figures are also

beings in their own rights, with faces that are just barely discernible. Both menacing and strangely vulnerable, they arouse a blend of compassion and horror. Martineau is a true original.

Martineau's works here are almost madly detailed, and the same seems true of the drawing in this show by Kim Moodie.

Titled *Wandering*, this work is a sprawling, intricately conceived field of figuration that fills the sheet of paper from end to end and from top to bottom, like a puzzle tightly fitted together. Within its maze you find a host of characters, from tin men to starfish creatures, various devils and a miscellany of imaginary beasts.

All of this is revealed only on close inspection. Standing back, one has simply the impression of an overall pattern, evenly articulated across the surface. Moodie's figures hide in plain light.

Gabriela Rodriguez, from Mexico City, is showing a little wonder titled *Sobre Volar* (Fly Over) — a small boxed kit consisting of a rolled-up cityscape drawing on canvas, two little stacks of pencil sketches on tracing paper (held with clips), and a DVD of what she created using these different elements.

Her handmade animated film is shown on a monitor nearby, and it pictures a woman leaping from a building (the little drawings on tracing paper are Scotch-taped one at a time to the cityscape and then photographed in a moving succession, one frame after another), then flying and tumbling through the air, and then, when she encounters an incoming flock of birds, diving

down to the pavement only to rise and walk once again. It's a little reverie of flight, sprightly and free, followed by the inevitable Icarus-like capitulation to gravity, but the outcome, in the end, feels optimistic.

With its rudimentary technique and featherweight charm, the piece recalls the early days of cinematic invention (William Kentridge's homages to Georges Méliès come to mind), opening the discipline of drawing up to the realm of early film history. For an apparently simple little work, Rodriguez's drawing exercise takes you on some sophisticated tours of thought.

Other drawings in the show similarly reveal private realms of thought, unmoored from observable reality. Jason McLean, from Vancouver, is exhibiting *Some Days I Should Just Stay in Bed*, 2004, and when you look at the complexity of the work, and the tangle of interconnecting thoughts that it records, you can well imagine that this might be the best course of action.

The drawing, which is cheery in an apocalyptic sort of way, features a giant unfurling blue toilet roll, a strange multi-legged spider-baby creature (“No blind ghost. I’ve seen this before” reads the banner below), a stubble-faced monster clad in red-and-white-striped stockings, an alarm clock set at 1:30, a mad golf course, and a strange patient prone on a hospital bed (or is it a Ping Pong table?) Overhead, a giant Q-Tip is held aloft by a helicopter. At the end of a long red dagger, slicing across the scene on a diagonal, McLean has scrawled the words; “Don’t think about it. Just go back to sleep.” Clearly, this is a self-

portrait of the artist overwhelmed.

Toronto artist Derek Sullivan is showing work that shares McLean's spirit of improvisation — a drawing of what appears to be stuff lying around on an office desk. Yet Sullivan's objects are strangely abstracted, and interspersed with oddities like a little mound of soil with a plant growing from it, a number of smokestacks belching a noxious brown fog, and tall, three-dimensional letters spelling out the word “Contempt.” Like many of the works here, the drawing feels like a two-dimensional daydream.

Likewise, the charming drawings of Montreal artist Adrian Norvid, whose faux book cover for a make-believe volume titled *Oodles and Poodles of Time* is a high point. Here, Norvid replicates the book jacket design of the Penguin Classic series, mimicking the traditional design style used by the venerable publishing house (right down to the jaunty little penguin logo at the bottom) and the handsome ox-blood-coloured jacket, which has a very precise fifties period feel.

The title, though, is the purest nonsense, and thoroughly delightful, bringing language and image together in a fanciful way. What measurement of time is a “poodle,” precisely? Well, we'll just have to use our imaginations.

*Other Worlds continues until tomorrow. 1450 Dundas St. W., 416-537-3125. Looking for more drawings? The Museum of Contemporary Canadian Art, 952 Queen St. W., also has a nifty show on the form called Just My Imagination. To Aug. 21.*