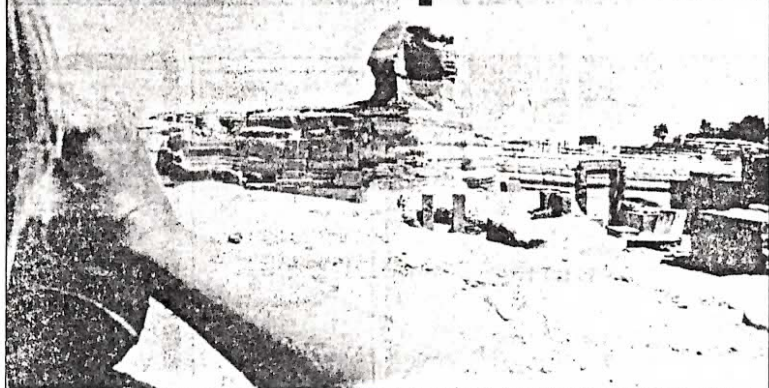


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Celluloid experiments



BY ROBERT EVERETT-GREEN
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Her Soil Is Gold, top, Birds at Sunrise, and Divine Solitude: from filmmakers who shoot against the narrative grain.



A different kind of experimentation shows up in Jean Marc Larivière's *Divine Solitude*, a film adaptation of works of the American dancer-choreographer Nana Gleason. The film itself is shot in a smoothly competent, conventional style (at 28 minutes, it seems tailor-made for PBS), even while it records the highly unconventional dance forms of Gleason. This dancer, who has lived in France since 1973, makes of her art an almost monastic exercise that follows its own set of gestural imperatives. Most notable is the way Gleason flirts with a nameless physical otherness, sometimes through the use of physical extensions (a single platform boot, or an extra-long arm). She's a compelling figure, lovingly revealed in Larivière's film (showing at the Cumberland cinemas Sept. 9 and 10).