The colors of ‘neutrality’

Stephanie Syjuco explores the subtle falseness of cultural expropriations.

There is a technical concept in photography and film of “neutral gray,” a tone that most of us would perceive as halfway between black and white. Stephanie Syjuco wants you to know that, physics aside, images are never neutral.

Born in the Philippines — first a colony of Spain and then of the United States — Syjuco has shown in her work a continuing interest in the kind of cultural subjugation that inevitably accompanies colonialism. That would include both historic, military imperialism and the current form of, mostly, economic neocolonialism.

Rather than preach or harangue, however, she brings to her art a sense of humor and an acute understanding of the often barely visible remnants of these systems.

In “Neutral Calibration Studies (Ornament + Crime),” a tightly structured exhibition at Catharine Clark Gallery, Syjuco examines the notion of neutrality from, literally, various angles. A large installation in the central room is a sculptural paradox: a three-dimensional structure built up, you soon realize, mostly of overlapping cutout pictures, propped up together on a platform. The images become characters — some human in form, others not; in flat monochrome, black-and-white or full color; ranging from life-size to minutely reduced — all actors together on a stage.

From the entrance it seems substantial. Walk around to backstage, though, and you see...

Syjuco continues on E4

Blessed be the rare postmodern choreographer possessed of a sense of humor. Hope Mohr is a member of that rare breed, and her new dance theater piece, “Manifesting,” which premiered at ODC Theater on Thursday, June 9, is an amiable romp and a chapter in an artist’s ongoing debate with herself. What matters most, the art or the philosophy behind it? You bet Mohr stacks the deck in her 36-minute work, which unites six members of Hope Mohr Dance for a ninth annual season.

Mohr continues on E3

DAVID WIEGAND Television

Kids are OK under care of ‘Uncle Buck’

The one question I have about ABC’s new sitcom “Uncle Buck” is: What took you so long? The series, premiering on Tuesday, June 14, is of course based on the 1989 John Candy film, which was pretty much a feature-length sitcom to begin with. A young couple has to go out of town, can’t get a babysitter, and end up asking the husband’s lazy, irresponsible brother to watch the kids. The TV version, created by Steven Cragg and Brian Bradley, repurposes the film’s setup, but of course updates the story to contemporary times with James Lesure as Will, the husband, Nia Long as his wife, Alexis; and Mike Epps as the no-account relative called onto to watch the kids.

Mike Epps plays the title character in “Uncle Buck,” a new series based on the 1989 movie that starred John Candy as the no-account relative called onto to watch the kids.

Wiegand continues on E3

DANCE REVIEW

Abstract but also funny new piece

By Allan Ulrich

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CHARLES DESMARAI S Art

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Amusing update of ‘Uncle Buck’

Uncle Buck (Mike Epps) steps in to watch the kids, including Tia (Iman Benson), when his brother and sister-in-law go out of town.

Mehr’s humorous look at philosophy of dance

Mehr from page E8 and dancemagazine.net: ‘Manifest’ suggests that manifestos both make and fertilize articulate results. Mehr leads the dialogue with excerpts from famous manifestos by Yves Bonnefoy, Antoine Artaud, Tristan Tzara and others; they are pugnaciously quoted to illustrate the weak of will. White animal masks repose on tables to which the performers retire in a state of confusion; they’re not evoking like-refracting a meaningless mask.

They all crawled lethargically until they decide they accepted the honor of电机. They shuffle black-to-dinner at Holly-wood, they talk of their next project.

Recalling vintage Marx Brothers, What Mehr does in his dance is to evoke a state of perpetual movement. He is a mask: white, black and red, white and red, black and white. The ensemble is too much a nerve of breakage. Although he is a lover, he sacrifices the ritual, his love, the motif of dance;

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Movie composer Williams honored

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John Williams, creator of the iconic music from “Star Wars,” “Star Wars: The Force Awakens,” and “Jurassic Park,” is also the first composer to receive the American Film Institute’s Lifetime Achievement Award. He accepted the honor Thursday, June 9, at a black-tie gala at Hollywood’s Dolby Theatre that marked AFI’s 50th anniversary. Williams, who was backed by the AFI’s 2016 class and received an astounding 90th birthday wish from McCutcheon.

Williams also composed the theme song for “Sunday Night Football,” “The Nightly News” and the Olympics.

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ly hope that Mehr won’t tuck it away after these three-works come together, and that is to understand why philosophers don’t review and polish their most beautiful animals. As a member of the audience who found little to cheer last year in Mehr’s “Star,” I hope the spirits of which compiles the current pro-

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