ON STAGE

Shakespeare gets a Haitian makeover

BY CHRISTINE DOLEN

The tumultuous drama, a play that could represent a step forward for 21st century South Florida theater, was written early in the 17th century. But there is nothing old-fashioned or dated about William Shakespeare's challenging, episodic Antony and Cleopatra.

Lust, politics, passion, war, betrayal and suicide all factor into a play that defies categorization, mixing tragedy, history and romance with just a touch of comedy.

In Tarell Alvin McCraney's new version of Antony and Cleopatra, that rich theatrical mosaic acquires visceral threads of race and conquest thanks to the playwright-director's decision to experiment, however subtly, with time and place. Though the text still has Mark Antony as

**'ANTONY AND CLEOPATRA'**: Joannita Kalukango's Cleopatra and Jonathan Cake's Mark Antony meet in fury and passion.

**TURN TO SHAKESPEARE, 4M**
Among the work on display are 'Myth of Creation,' above, and 'The Heads,' below. The impressionists' influence is evident in the early works of Mendive, as they provide a connection between being and becoming, reproduce, die and become. His gift of a large bronze sculpture, donated to the museum (quoted in the catalog), was understandably the highlight of the exhibition.

His creatures transform into their symbols and creatures are born and nourished with different forms of work created for that exhibition. The catalog provides a comprehensive survey of Mendive's work, including Garay Nader and Pan Garcia, who were among the artists acknowledging Mendive's influence in his world. In Mendive's work, images of the Yoruba anthropomorph are divinities, and the black adherents of the Yoruba religion are expressed in transvestite precepts, a complex cosmology of Afro-Caribbean scholar Bárbaro de la Cueva. The exhibit was curated by Rufino Tamayo, one of the founders of the National Museum of Fine Arts in Cuba.

Mendive's early Yoruba-inspired paintings on paper, which were painted by Mendive's forebears in Cuba, were featured in Mendive's world. In Mendive's world, images of the Yoruba anthropomorph are divinities, and the black adherents of the Yoruba religion are expressed in transvestite precepts, a complex cosmology of Afro-Caribbean scholar Bárbaro de la Cueva. The exhibit was curated by Rufino Tamayo, one of the founders of the National Museum of Fine Arts in Cuba.

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