

Survival of the finest

By MARJORY THOMPSON
 Asst. Entertainment Editor

Visual Experiences of Lucy Jarvis is an exhibition in the true sense of the word: Not only is it a dramatic display of Jarvis' stylistic impression but it is also the most extensive exhibit ever organized by the Art Centre. Guest Curator Shelley Cameron, with assistance from UNB Curator Marjory Donaldson (in collaboration with the artist and private lenders) managed to chronologically assemble seventy-seven of Jarvis' works covering her creative period from 1930 to 1983. As an original co-founder of the Art Centre and as an honorary Life Member of the Faculty, it seems only appropriate that a display of Lucy Jarvis' work should celebrate the UNB Art Centre's 45th anniversary.

It was in 1940 that artists Lucy Jarvis and Pegi Nicol-MacLeod realized the potential of the old Observatory as a starting place for the Art Centre. Arrangements were made and with the support of Mrs. Norman MacKenzie (the then UNB president's wife), art sessions were soon in full swing. Jarvis taught throughout the academic year, while Nicol-MacLeod instructed during the summer months until her early death in 1949.

At the time, the Art Centre was the community's only cultural centre and under Jarvis' exuberent influence it flourished. Fortunately with her dedication the Centre manager to survive several changes in location over a period of years. From 1946 to 1961, the Art Centre moved five times: From huts at Alexander College to several huts on Campus (including one in the Woodlot!), and finally to Memorial Hall where it is presently located. Its numerous uprootings and banishment to the woods created doubts as to the future of the Art Centre.

In 1954 to 1955 Jarvis took a much needed sabbatical to Paris — away from the Art Centre and the many turmoils that it had created for her. Jarvis needed to refurbish her conviction that art is for enjoyment and not for personal gain or recognition. Luckily, this sabbatical restored her confidence, and with renewed optimism and devotion she was able to return to Canada as the full-time Director of Art at UNB.

In 1960 Miss Jarvis retired with plans to return to full-time painting. In 1961, she



The influence that German Expressionist Oskar Kokoschka exerted on Lucy Jarvis (she studied under him in Austria in 1961) is evidenced in the above paintings. Left: Lucy Jarvis' "Portrait of Fred Neville" (1962), Right: Kokoschka's "Auguste Forel" (1910)

Miss Jarvis' ability to capture the spirit of her subject is reflected in her "Portrait of Michael" (1940) on the right is John Coster, "Michael's" son. Photo: Michael Dubrule

travelled extensively visiting England, Spain, France and Austria. During her one year stay in Europe, she studied at the studio of André Lhote, at the Grande Charmière and with Oskar Kokoschka at the Salzburg Art Seminar.

Lucy Jarvis returned to Canada in 1962 and settled in Pembroke Dyke, Nova Scotia where she presently lives, paints and contributes actively to the artistic community.

At UNB Jarvis is considered somewhat of a legend, her name being synonymous with the Art. Her impressionistic style gives the general tone or effect of a subject without giving elaborate detail. Jarvis successfully captures a mood, expression, or moment in time through her unique use of joyful, bright colours. While her style has remained consistent over the years, it has noticeably become more refin-

ed: Her use of colour being much more subtle. Jarvis is proud of the fact that she studied under Kokoschka and her post-Europe paintings are a clear reflection of his profound influence upon her art.

Over 100 people were at the gallery opening on February 10, most of whom were veterans of the Fredericton art community. The general impression among those present was that the exhibition was in-

deed a true reflection of Lucy Jarvis, if not a reflection of the Art Centre's own creative growth. Roses, tea, coffee, and a symbolic cutting of a cake by Jarvis, marked the beginnings of an extremely successful art showing for both the artist and the UNB Art Centre.

The exhibition will continue through to March 3rd. The Art Centre is open from 10 a.m. to 5 p.m. weekdays and from 2 to 4 p.m. on Sundays.

Choreographic delights

By PATRICIA LYONS
 Entertainment Editor

Fredericton is fortunate to see the return of Theatre Ballet of Canada this Monday, February 18, at the Playhouse. Their engagement will feature four new works with a programme of varied choreographic taste delights. Fredericton will have the very rare opportunity of seeing a George Balanchine piece, "Valse Fantaisie" to Glinka's waltz of the same title.

Balanchine was one of Serge Diaghlier's disciples responsible for bringing classical ballet to North America. He was co-founder of New York City Ballet. Choreographing up until a year before his death two years ago, Balanchine is famous for his neo-classical style and was undoubtedly a legend in his own time. Just to see a live performance of one of his pieces will make this evening of dance worthwhile.

As well, Theatre Ballet will be performing their critically acclaimed piece "Moralities" by Artistic Director Lawrence Gradis. Also included in the programme is a work entitled "Full Moon" choreographed by Lynn Taylor-Corbett with a jazz score by Paul Winter; and "Gerald" by Arpino.



(l-r) Jacques Marcil and Daniel Ray display some of the acrobatic qualities of Lawrence Gradus' choreography.

Photo: Andrew Oxenham

"Confetti" will be performed to Rossini's overture "Semiramide."

proach to classical dance proves that ballet is alive and a creative power here in Canada. Don't miss this even-

ing of dance.

Tickets are on sale at the Playhouse (455-3222) — \$9.00, \$7.00 for students and seniors.