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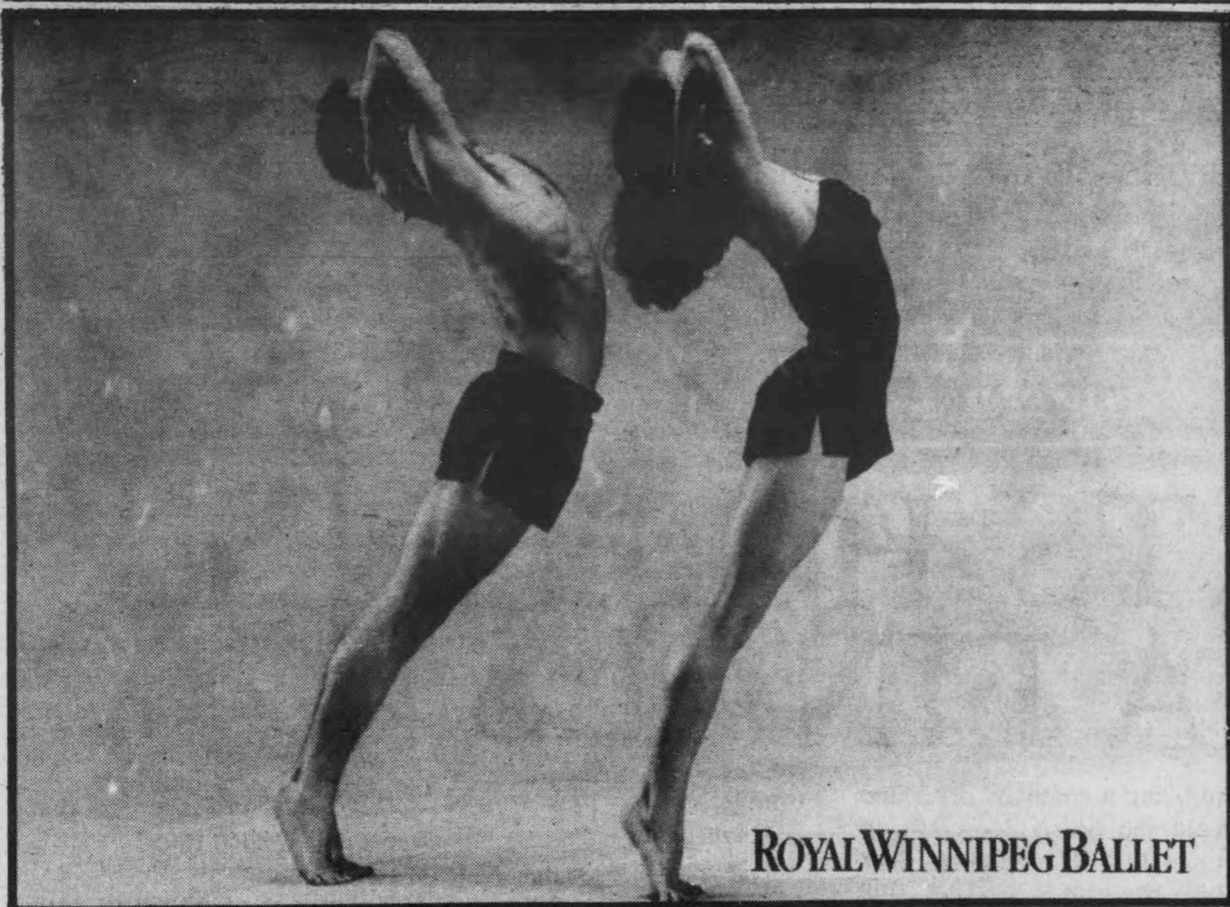
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GUSON



ROYAL WINNIPEG BALLET

RWP: IN TOWN TUESDAY NOVEMBER 7 AT THE PLAYHOUSE

MINDLESS PLEASURES

GRABBED BY TWO FREDERICTON ARTISTS

It was a perfect Indian Summer Sunday for a stroll around campus until I thought to stop to see two exhibitions of paintings opening in two of the university's oldest buildings.

At Memorial Hall, in the Gallery of the Art Centre, Matthew MacKay has a show of two series of large acrylic canvases entitled "American Beauty and Mindless Pleasures." He is an American by birth and education, in his mid-thirties, who unabashedly makes an art of statement. These paintings most concern themselves with issues of aggression such as militarism and advertising. His method is essentially abstract and antilogical. He paints areas of colour over photographically enlarged text. He rather crudely attaches objects like spray pointed gloves to the surfaces.

Crucial to the paintings are the essays you'll find on the table just inside the gallery door. MacKay sees these paintings as a by-product of his total act of communication as a social critic. For Remembrance Day he plans to whitewash a Sherman tank on display at a museum in Overloon, Holland, to bring to attention society's camouflage of violence and death.

His essays explain his concepts and instruct us how to read his symbols as illustrated in the paintings. In them the colours have purpose: red refers to the god of war and black refers to the Nagasaki sun. Glued to one canvas is a Lucky Strike package and its motto, "It's

toasted," gains irony in its association with nuclear weapons. The correspondence of the rhetoric and the antilogical sensual aesthetic is intriguing. Through the relationship, the paintings assume an effect which I'll wager will remain with

Graphic by Phillip Iverson



you long after you leave the gallery and forget the argument.

Next door, up at the University Club of the Old Arts Buildings, is a show entitled "Oppressed People," by Philip Iverson, a Fredericton native a decade younger than

THEY'RE BAAA-AACK!
PUT THE COOLEST THING ON
YOUR BOD SINCE THE
INVENTION OF BELLY-BUTTONS.

HEY!
NEAT!

Your body instantly transformed into bulging majesty!

MEAT

IT'S THE MEAT THREADS!
GOLLY!
JUST TEN BUCKS
FOR A 100% DOUBLE COTTON FRIEND FOR LIFE

ROOM 35

MacKay.

These too are large aggressive works, many of which have a contortion of perimeter you have to see to believe. He uses paints, pastels, charcoal, plywood, chicken wire, plastic, styrofoam, rope. The chief objective to create a riot of materials, colour and form. This is a show placed firmly in the world of feeling, not logic.

This show doesn't come with any artists' comment. But it's not hard to sense his mission of pushing around materials for big, pushy, dramatic effect. These aren't beautiful paintings in any obvious way. Iverson's bold,

strident compositions depict people so oppressed by the environment of the image that you swear they're coming out of the surface right for your collar. Lunch at the club will never be the same.

"American Beauty and Mindless Pleasures," by Matthew MacKay, is at the UNB Art Centre, at Memorial Hall until November 19. "Oppressed People," by Philip Iverson, is at the University Club, third floor of the Old Arts Building until November 19.

Dwight Kostjuk

FREDDY BEACH COLLECTIONS

FREDDY BEACH

natural original
comfortable

DOWNTOWN KINGS PLACE