

# Happenings

Still on display at the **UNB Art Centre** this coming week (until Feb 12) are the two exhibits **Re-Emergence** (Craig Schneider's 15 clay sculptures incorporating found objects and trash), and R.M. Vaughan's **Decorative Flair**, a series of collages and paintings exploring pop culture. Also at the Art Centre, on February 6th at 7:30pm, a film entitled **Projections: Krzysztof Wodiczko** will be presented. The film discusses the work of this Polish born Canadian Artist. A panel discussion will follow the presentation of the film, and the public is invited to take part in this. Admission is free. As well, during the months of February and March, the Art Centre will be hosting the Canada wide travelling exhibition called **The White Line**, a series of 73 wood engravings by 32 Canadian artists covering the period 1945-1990. The White Line opens of February 16 at 2:00 pm. The UNB Art Centre is open weekdays from 9:00am to 5:00 pm and on Sundays from 2-4pm. (Located at Memorial Hall on the UNB campus).

**Theatre St. Thomas's** production of **Cloud 9** opens tonight (Friday, January 31) at 8pm in the Ted Daigle Auditorium, Edmund Casey Hall, STU, and runs until February 8th. The play is a controversial look at relationships between men and women, men and men, and women and women. Director Ilkay Silk says "It's also about sex, work, mothers, Africa, power, children, grandmothers, politics, money and-if you're ready for this-Queen Victoria." Tickets for the production of **Cloud 9** are \$6 general admission and \$5 for students. *Get out and see some real entertainment for a change, people - it's on for a week-ed.* Also up the hill, it's **Creative Writing Week** at STU (Mon, Feb 3rd to Sat, Feb 8th). St. Thomas students and members of the Fredericton Community are being invited to take part in a postcard writing contest that focuses on the theme of love. All you have to do is come up with a story about love that will fit on the back of a postcard. (limit of 150 words). Entry deadline is February 7, and winners will be announced on Valentine's Day. The week will also include public lectures and workshops - for more information please contact Patricia Thornton, department of English, at 452-0644 or Marl Giberson, public relations, at 452-0521.

**Gallery Connexion** has a busy slate this month. On February 1st, at 8pm, Montreal flutist and composer **Don Druik** will be performing. The recipient of eight Canada Council grants in performance art, music, and video, Druik has also been resident artist at the Banff Centre, Concordia University, and NSCAD. Also at Connexion, an exhibition entitled **Inside-Out** by Montrealer **Natalie Jean** opens on February 2nd at 2pm. Jean brings together the related idioms of sound, image, and movement. She will be performing at the opening. As well, the nationally recognized installation artist **Jamelle Hassan** will be speaking about her work on Thursday, Feb 6th at 12:30pm. Her juxtapositions of photographs, ceramics, drawing, text, video and appropriated objects prompt new readings of many established beliefs. Gallery Connexion is located behind the Justice Building on Queen and York, and is open Tues-Fri 12-4pm, and on Sundays from 2-4pm.



**Sheldon Sheep Says:**  
*"Don't cross your eyes or they'll stick that way!"*

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## Art into February

by Lynne Saintonge

Whatever your tastes in art you will likely find plenty to whet your appetite in the galleries on campus this month.

At the Art Centre, Memorial Hall, Craig A. Schneider and R.M. Vaughan are both showing solo for the first time. I finally made it over to see their work last week.

Craig Schneider's show "Re Emergence", is a formal and disciplined exploration of his interest in the incorporation of found metal objects into his work in clay. To him the found metal represents "fragments of life rejected, neglected, castaway" and "clay speaks of geological time that encompasses and reflects." His knowledge and mastery of clay is evident though the socio-cultural concerns he wishes to reflect in the work are less effectively transmitted. Perhaps we become too involved with the formal and aesthetic qualities of the work. This is not to say that the work does not reach out to the emotions; at times the material projects an attenuated and vulnerable quality that is delicious to discover in these rugged materials. The painterly aspects of the work also contribute to this appeal as in #11 where blush pink, pale green and small blue are painted over the robust brick red of the clay - a refined, subtle and expressive fusion of colour and form.

The work is dramatically presented on ceiling to floor length strips of black tar paper which strikingly alter our perception of the gallery space. I read the whole as a solid foundation for further probing into the cultural and reflective content Schneider wishes to express.

Across the hall, in the Studio Gallery, R.M. Vaughan presents a roomful of colourful and lively work. Vaughan pertly states "Anybody can paint, anybody can write" to which I will add: with degrees of competence and commitment which vary. No matter, Vaughan is uninhibited in his approach to visual art and I liked his show "Decorative Flair," with its mildly ironic overtones, for this reason. He has fun making the work and it shows. His lack of inhibition is infectious, leading one to appreciate the work for what it attempts rather than to judge it on the success of the attempt. There is also a satisfying range of emotion encoded in these works.

Thought technically the least competent, in terms of drawing and of the handling of the elements of collage and pattern which compose them, the twin pieces "My Desire..." and "Still Has a Name," 1990, are sad and disturbing, veiled and somewhat oblique. "Harvest," 1991, has a delicate and witty erotic quality. Vaughan's academic background in creative writing is apparent throughout this show. The work can be read in layers of reference while the titles, which are often amusing or which refer us to something beyond the image, form and integral part of the work. The most successful works overall "Pinata Dog" and "Pinata Rooster," 1992, embody a promise of gaiety which could also be interpreted as the spirit and promise contained in Vaughan's first solo show. See these shows while you can - they are up until the end of next Wednesday, the 12th.

Next door, at the University Club, Ilia Goldfarb's show "Symbols & Numbers, Recent Work," opened last Sunday. It is interesting to note that before undertaking his formal training as an artist, Goldfarb qualified as a mathematician. The principal focus of this show is on his symbol and number paintings.

Arising as they do from the mind and experience of an artist trained in the rigors of scientific discipline, these paintings create an intricate network of ties between symbolic abstractions (the intertwining symbols which are the central images) and the conceptual abstractions of mathematics (the numbers referred to in the titles). Goldfarb also brings some of the qualities of illumination to the central symbol of each canvas.

Brilliant blues and yellows given depth by soft greens, slightly dulled oranges and pale vermillions and enhanced by brushes of gold and silver add depth and luminosity to the symbols they surround on backgrounds of warm, earthy browns. The titles are also sweetly evocative as in "Genesis of Number Four," "Wind of Number Five" and "Fate of Number Eight" referring us to worlds of myth and imagination.

As curator of this show, Jennifer Pazienza, Professor of Art Education at UNB, brings the sensibility of one concerned that viewers be enabled to appreciate the work as fully as possible. In selecting a body of work which encompasses other subject matter - still life, a significant portrait of the artist's grandfather and a series of smaller paintings with images of animals in semi-mythological roles - we are given opportunities to trace the development of Goldfarb's subject matter and concerns. The ties we may thus be able to establish serve our understanding of the frame of reference within which the artist's consciousness evolves. "Symbols & Numbers, Recent Work", is on at the University Club through February.

### Lenny Solomon's Tribute to Jazz Violin at the Playhouse

Stéphane Grappelli, Joe Venuti, Stuff Smith, Eddie South: these great jazz artists have left us with a legacy of popular violin music. Their live appearances and recorded performances were, and are, treasured by jazz followers and classical music lovers alike. **Lenny Solomon**, one of North America's finest jazz violinists, has recreated the stylings of these legendary artists in **A Tribute to Jazz Violin**.

For the Fredericton show, Solomon will perform with guitarist Reg Schwager and bassist Shelly Berger. The trio delivers sounds ranging from the "Hot Club of France" to the Macombo of Chicago, and is rapidly becoming popular for the technical virtuosity, sensitivity and humour of their performances. **A Tribute to Jazz Violin** includes the songs of such well-known composers as Duke Ellington, George Gershwin, Jerome Kern and Rogers and Hammerstein.

UNB/STU Creative Arts is pleased to present the **Lenny Solomon Trio**

Playhouse on Thursday, February 13th, at 8 p.m.

Tickets are \$20/adult, \$16/senior and \$7/student

Phone 453-4623 for details.



**LENNY SOLOMON**

