

# entertainment

## Wood turnings at HIL

By JOHN HAMILTON  
Brunswickan Staff

Wood can be an incredibly handsome artistic medium yet so often popular taste accepts cheap imitation wood products like bowls and sculpture available in mass-market variety stores. If you would enjoy seeing a return to the finer aspects of wood, don't miss the wood-turning exhibit now showing in the Fine Arts Room of the Library. Thirty-four bowls, vases, platters, and

other objects done by wood-turner Wayne Hayes are displayed, along with an interesting description of how the wood turning process is achieved.

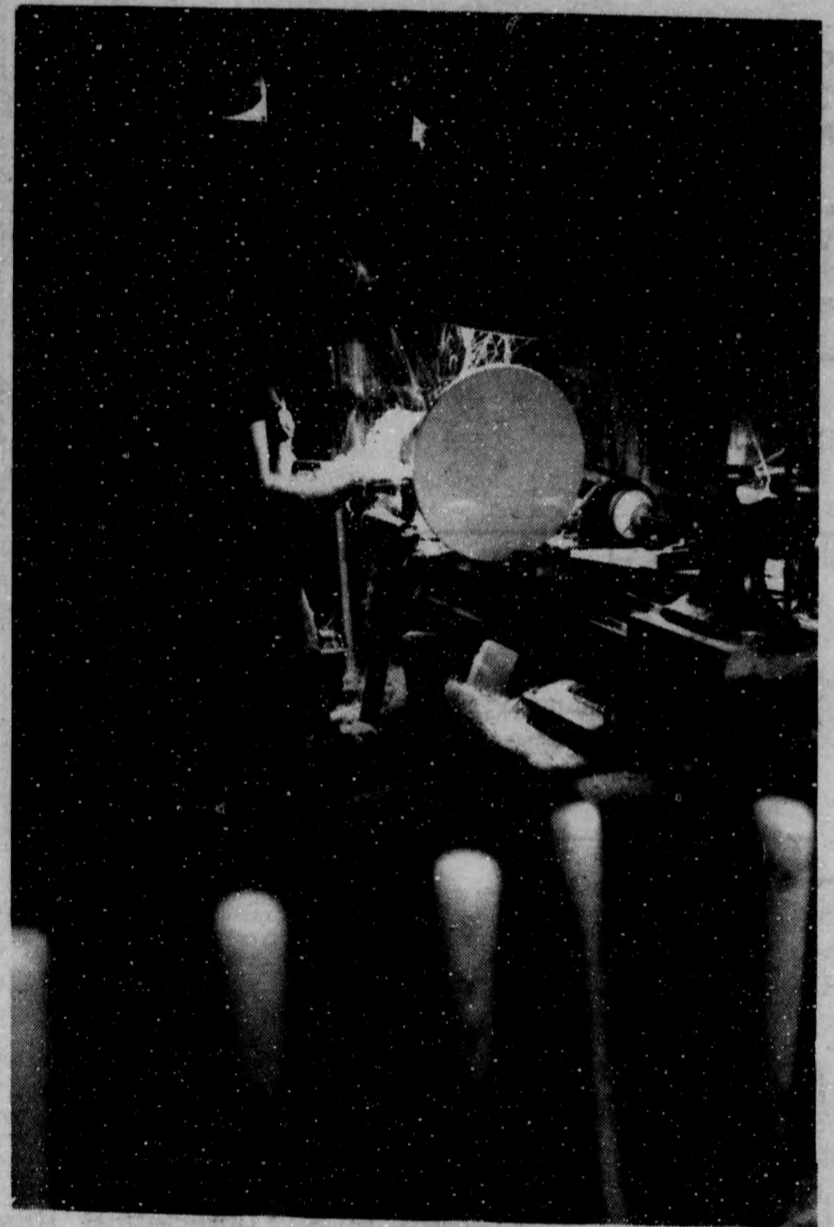
Hayes, who operates Cold River Woodturning, based on Keswick Ridge, works in maple, cherry, and butternut, and uses only the finest hardwoods that come from New Brunswick's forests. He feels that woodworking can be a very creative and innovative venture and says he would like

to see a departure from the rigid techniques and production of high school shop classes. And his saying that it's okay to play can be seen in the works he has chosen to display here on campus.

I am most impressed with the way Hayes has incorporated knots and irregularities in the wood as integral parts of his design. A chip out of the rim of a bowl becomes an artistic statement, breaking the otherwise perfectly circular outline of the bowl in a seemingly random manner.

As well, one bowl in particular fascinated me with a unique design on its interior. The lines look like a map of some mythical continent; Hayes said that this pattern is the result of the tree or log being harvested at a critical point when the lines are delicate, but before the wood is too far gone to be worked at all. In a more poetic way, woodworker Mark Lindquist says that the pictures "within such wood seem to be a record of the tree's history; the storms, the sunny days, the moonlit nights, the wars that happened during its time, the sunsets, the pain and cold of the ever changing weather. There is a mystery locked inside, and infinite beauty - a worthless old tree making a last attempt to display its glory."

Hayes said that now he is trying to draw the observed closer to wood in general through his pieces. He uses satin finish mostly rather than hard glossiness, textured surfaces, and lightness of weight to encourage touching (unfortunately, the piece in the Fine



'Wayne Hays at work'

Arts Room is behind glass).

Hayes also has an interesting theory on the use, or non-use in utilitarian views, or wooden bowls. He feels that the appearance and artistic expression transcend the more mundane everyday function. While it may be a controversial approach, it is in accord with

artists who see work for itself and not for its utility. Hayes feels that his works are to display the beauty of nature and to reflect the harmony of man. To hold potato chips or salad is trivial; the bowl is already full; full of paintings, three-dimensional patterns and colors on a natural canvas.

## Harpist to Perform

Free student tickets are now available for the next concert in the Creative Arts Series. Osian Ellis, the world-renowned Welsh harpist, will be the featured artist at the Walter Baker Memorial Concert with two performances slated for the evenings of October 17 and 18. Concert time at Memorial Hall is 8 p.m.

Osian Ellis has performed to lavish acclaim all over the world including the concert halls of New York, London, Berlin, Vienna, Rome, Chicago, Stockholm and Copenhagen. "You will never hear more beautiful harp playing," says the New York Post. The Swedish Gothenburg Post agrees: "If you ever encounter the name of Osian Ellis in a concert advertisement, spare no effort to hear him."

Some of the world's leading contemporary composers, including Benjamin Britten and Gian Carlo Menotti, have written works for harp especially for Osian Ellis. He has recorded outstanding albums with some of the world's foremost ensembles, among them the Academy of St. Martins in the Fields, the Vienna Boys Choir, and the Chamber Music Society of Lincoln Center.

Osian Ellis has given recitals at Buckingham Palace, Windsor Castle, and Sandringham. On the occasion of the Queen's Mother's 75th birthday, he performed a specially commissioned work by Benjamin Britten at the request of Queen Elizabeth. In 1971, the Queen made him a Commander of the Order of the British Empire.

For the Baker Concert in Fredericton, which has become traditionally the show-case concert in the Creative Arts series, Mr. Ellis will perform the Sonata in E Major by George Frederick Handel, the Harp Suite in C major by Benjamin Britten, Fantasy by Malcolm Arnold, Three Improvisations by William Mathias, and several Songs of Wales, introduced, sung and arranged by Osian Ellis.

The concert is free to full-time university students and Creative Arts series subscribers. Subscriptions are still available at the UNB Art Centre in Memorial Hall, phone 453-4623. Individual tickets are also available for both performances. Free student tickets may be picked up now at the SUB office, the Art Centre, the residence office, and the STU business office.



Osian Ellis

## 'Maritime Country'

And as time passes us by, the earth creates a camelion-like metamorphosis.  
It taps the autumn air and creates color unique to here.  
With a burst of energy, a once serene scene becomes brilliant.  
Colors found only on a painter's palette dot the hillsides,  
like an abstract.  
The wind freezes it and holds it with the coolness  
of a deadman's breath.  
Relentlessly, the trees battle the wind to hold their colored cloaks.  
Gradually, the driving force of the wind sucks out the vivid array of color.  
Each and every tree turns into a bare and brittle skeleton,  
swaying in the wind,  
While colorless leaves now dance in the once deadly wind  
with more life than ever.  
Slowly, they gather together, forming a thick blanket on the earth,  
storing the heat away for another season.  
Finally, wrinkling and dying, they are absorbed back into the ground  
to become one.

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