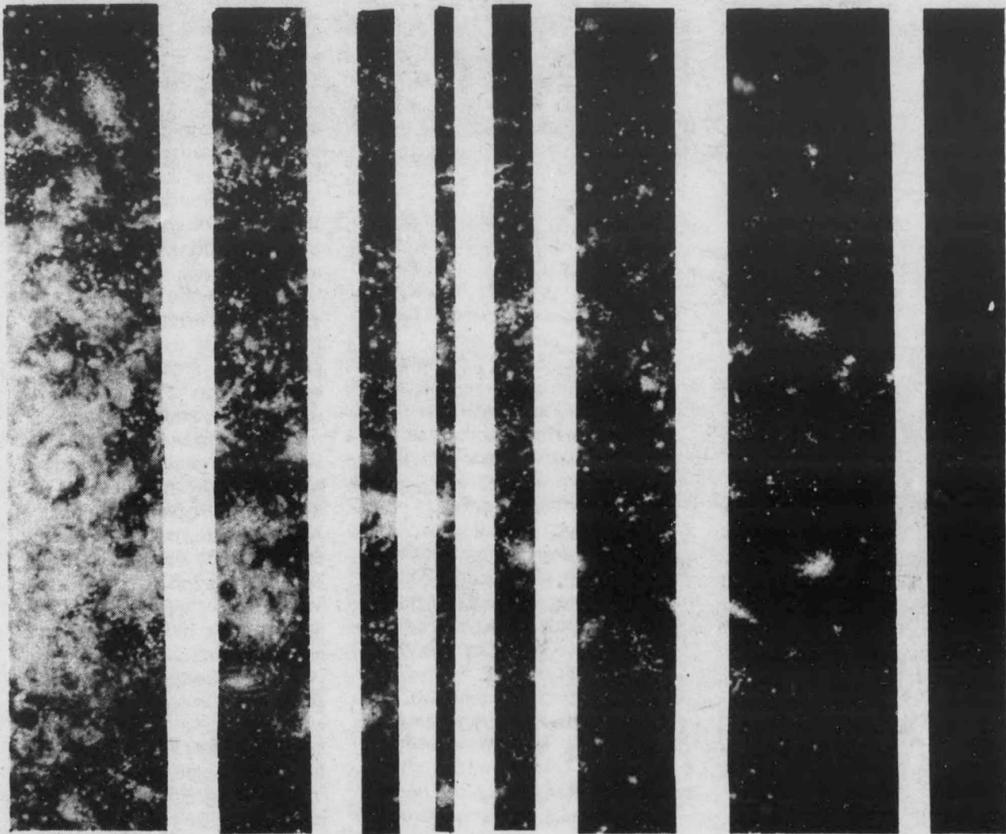


Art Review



CREATION RECREATED

Saint John artist Herzl Kashetshy's charming little show of acrylic paintings opens the UNB Art Centre's fall exhibition season. Seven circular paintings interpret each of the biblical days

of creation. On a videotape, on view with the paintings, Kashetshy talks about ideas and observations significant to him while working on the series, which has an unusual blend of biblical mythology, scientific

theory and the artist's aesthetic.

It pays to tour the show with the artist's sketchbook in hand (ask for it in the gallery office). The preparatory sketches for "In the Beginning: The First Day"

are reminiscent of an astronaut's view of the earth receiving light on the portion facing the sun. The final acrylic painting looks more like an explosion of atoms. The sketchbook reveals the development of the image to a conscious blend of the macrocosmic and the microcosmic.

Kashetshy's search for the emblematic is solved in various clever ways. In "The Fifth Day" the viewer hovers godlike above an array of birds in flight, and directly below them swims an array of fishes over a jewel-like seabed. The composition, in its compression, alignment and technical handling, suggests the birds and fishes are sharing the same element, which brings to mind the theory that all life originated in the sea. Does Kashetshy think that the ages of evolution and the days of the Bible are compatible? It is an arresting image, and again the sketchbook reveals details of the development.

Another interesting detail is explained on the videotape: Kashetshy bought fish at the market and hung them in his kitchen so he could study them from above.

But it is not the realism which is the major strength of this show. The draughtsmanship and the craftsman-ship of the art surfaces themselves have a direct, almost naive charm; the colours have a luminosity. There is something very dreamlike about them despite all the artist's talk about careful study of real objects. The moment you walk in the door of the gallery and behold the series in their garden setting is almost magical. The show runs until October 22. The Art Centre is on the main floor of Memorial Hall.



Dwight Kostjuk

**WELCOME
UNB/STU
STUDENTS**

GRECO
Pizza On Time...
Or Pizza On Us!

**Do you
live in
Grecoville?**

**The meat in
our Donairs is
100% pure
beef.**

**Do you live
in Grecoville?**

BREATHLESS

by

Jean-Luc Godard (dir)

Breathless, this week's film society offering, has been hailed as one of the most important French new wave films to reach this continent. When the film first emerged, in 1959, it established some new rules on movie-making. The film is shot, cut and edited in a fashion which juxtaposes the stylistic camera-work of earlier cinematic ventures over a more progressively fast-paced series of dissolve-less cuts. The director, Jean-Luc Godard, catches his audience off-guard time and time again as the comforting *deja-vu* of one scene is abruptly interrupted by a shift to another.

Much the same effect is achieved by the plot of Breathless. Rather than presenting us with a dark underworld of evil killers fearfully forestalling their comeuppance, Godard presents us with a disturbingly bright setting and a disturbingly carefree killer (Belmondo). While it is easy to loathe a vicious killer, it is difficult to loathe Godard's hood, of only because he never seems to be a hardened criminal. He seems bored, directionless, and unmotivated (like so many people you meet), but he is not the sociopath we see daily on television. And oddly enough, when it comes right down to hate, the person we are likely to hate is not the killer, but the girlfriend (Seberg) who turns him in.

Breathless is a rather frighteningly modern scenario in which the audience's compassion is drawn to a man who breaks the law rather than to a woman who obeys it. It is a gangster movie in which the gangster cares little for running away and the moll thinks dead criminal, but unfamiliar enough to make the criminal's death somewhat disturbing. It is, in short, a classic of the French Cinema. Breathless (In French, with subtitles): Friday and Saturday, 8:00 pm., Tilley Hall, Rm. 102.

PROFESSIONAL COMPUTYPE

Offering Professional
Computer Services
Specializing in:

Reports / Resumes / Thesis / Graphics

Margaret Pirie, B.A.
457-1108

