

The national art gallery exhibition

"Changing Prospects: Views of American on Paper from the Corcoran Gallery of Art, Washington" shows the many uses to which the American artist has put the 'American scene' from the beginning of the 19th century to the present day. The National Programme, The National Gallery of Canada, has organized this exhibition of 72 works of art on paper for national circulation. A National Gallery Journal with an introductory essay by Edward J. Nygren accompanies the exhibition.

The emergence of the landscape tradition at the end of the 18th century in America coincided with the legitimization of this art form in Europe after having been relegated to a diminished status for several centuries. It was the immigration of European artists such as John Hill and Joshua Shaw with their artistic training and theories which contributed materially to the development of this national art form. Like the 18th century Italian 'veduta' painters their work could be broadly divided into two categories - topographical and imaginative.

Hill's acquaint, "View of the Hudson" (1825) is a good example of the topographical landscape with considerable effort expended on the exact rendering of the landmarks on the opposite shore. The placement of the figures in the foreground adds a little anecdotal interest and generally enlivens the composition. Other compositions such as Joshua Shaw's "Landscape with Deer - North Carolina" (c.1820) contain no positively identifiable land formations but instead concentrate on the natural scene in nature.

A number of the two approaches to the landscape was to be found in the early 19th

century. Hudson River School, whose artists travelled up and down the Eastern seaboard sketching from nature. Although many of their open air studies were directly preparatory to finished paintings, often times they would merely focus upon picturesque aspects in nature, to be stored in a portfolio and later retrieved for incorporation in a composition calling for such an effect. Thomas Doughty's delicate "Harper's Ferry" although containing picturesque details actually depicts a location on the Potomac River.

By the mid-19th century, artists such as Ralph A. Blakelock were more interested in presenting their personal vision of nature in a looser, more spontaneous style rather than faithfully recording the minutiae of nature. Blakelock's work reflected the interest of his French contemporaries in the evanescent in nature.

With the advent of photography, the American artist had another medium with which to reflect the diversity of his country. From the standpoint of scientific and military expeditions the draftsman was supplanted by the photographer in terms of the accurate rendering of the topography.

Timothy O'Sullivan's "Ancient Ruins in the Canyon de Chelle, New Mexico", taken in 1873 emphatically transcends the photograph as a mere purveyor of information, showing most of the qualities of the best of contemporary photographic expression, with its thorough exploration of the formal, abstract qualities of the subject.

With the arrival of the Industrial Revolution in America, the artist was presented with new subject matter for his compositions. Such technological advances as the

railway added a romantic element to the pastoral landscape in these pre-pollution conscious days.

Currier and Ives in such lithographs as "The Great East River Suspension Bridge" (1881) did much to glorify the industrial development of America. By the end of the 19th century many artists found the urban working class a rich source of subject matter with its attendant social overtones.

The architecture of the new city furnished those artists interested in the formal values of paintings, form and colour, with abundant subject matter. The crisp geometry of modern architecture facilitated the artist's reduction of the representational to the abstract as in Charles Sheeler's "Demonico Building" (1926). Sheeler, one of the prime figures associated with the Precisionist Movement, is reputed for his glorifications of modern technology.

The realistic tradition which runs through American art and finds eloquent expression in Winslow Homer's spontaneous watercolours ("The Hudson River - Logging"), is picked up again by contemporary artists such as Andrew Wyeth ("November Field, Chadds Ford, Pennsylvania" (C. 1945-1955). The championing of pastoral values diminished by modern society is a motivating factor behind the rural realist movement of today and in a sense brings landscape painting full cycle, back to the beauty of nature uncontaminated by man.

In John Marin's expressionistic watercolours he uses the sea for subject matter as it allows his medium to retain its integrity ("From Flint Isle, Maine, No. 1" (1947)). For Marin nature was merely a vehicle for the

expressive qualities of his medium.

Beaverbrook art gallery programme

IN THE ART CENTRE MEM HALL
 Friday, Jan. 12 - 10 - 5 p.m.;
 Sunday, Jan. 14 - 2 - 4 p.m.;
 Monday, Jan. 15 - 10 - 5 p.m. —
 The Old Arts Building 150 years.
 Paintings, drawings and prints,
 plus aerial photos, old photographs,
 and a videotape of the opening of the Cornerstone.

January 11, 1979, 12:30 p.m.
 "Artpark People" (53 mins., colour)

On site interviews and coverage of the summer of '77 at Artpark in Lewiston, N.Y. with Mary Miss, Dennis Oppenheim, and many others.

January 18, 1979, 12:30 p.m.
 "Spiral Jetty" (35 mins., colour)

Now classic documentary of the building of the Spiral Jetty in Great Salt Lake narrated by its creator, Robert Smithson.

January 25, 1979, 12:30 p.m.
 "This is Edward Steichen" (27 mins., b/w)

A master photographer, humanist, scientist and octogenarian talks about celebrated friends and shares his impressions and pictures with the viewer.

February 1, 1979, 12:30 p.m.
 "The Story of Spode" (19 mins., colour)

A brief history of ceramics and an account of present-day pottery

and china-making at the Spode-Copeland factory at Stoke-on-Trent.

"Focus on Fine China" (33 mins., colour)

Presents traditional and modern production-line techniques in the making of bone china, earthenware and pottery figures, as well as an impressive display of the fine china figurines produced by Doulton's specialised sculptors and potters.

February 8, 1979, 12:30 p.m.
 "An Eames Celebration: Several Worlds of Charles and Ray Eames" (90 mins., colour)

A tribute to the talents of this ebullient American design team, with much candid footage of the Eames at work and at home.

February 15, 1979, 12:30 p.m.
 "Eadweard Muybridge: Zoopraxographer" (59 mins., b/w)

A hit at Documenta Kassel this film recreates Muybridge's study of motion - "zoopraxography" - and presents the biography of its first and only practiser.

Unb film society schedule

The UNB Film Society begins its winter series this weekend. The program is divided between political films and comedies and begins with *Burn*, directed by Gils Pontecorvo and starring Marlon Brando. The film portrays the struggle of the inhabitants of a West-Indian island to liberate themselves from their French and English colonial masters. The film will be shown on Friday, Jan. 12 in MacLaggan Hall auditorium and on Saturday, Jan. 13 in Tilley Hall at 8:00 p.m.

On Jan. 19 and 20 the society will show the well-known English comedy *Lady Killers* starring Alec Guinness. Both showings will be in MacLaggan Hall at 8 p.m. on Jan. 26 and 27 Charlie Chaplin's *City Lights* will be the feature. Again both showings are at 8 p.m. in MacLaggan Hall.

On Feb. 2 and 3 the society will show the film *Strike* by the famous Russian director Eisenstein. It will be shown on both evenings in MacLaggan Hall at 8 p.m. The next weekend, Feb. 9 and 10, *Steamboat Bill Jr.*, starring the American comedian Buster Keaton will be shown in MacLaggan Hall at 8 p.m. The film is regarded by

many to be one of Keaton's best.

On Feb. 16 and 17 it's the Orson Well's tour de force, *Citizen Kane*. Made in 1941 this film has continued to exert an enormous international influence and was included among the 12 best films of all time at the Brussels Film Festival in 1958.

On March 2 and 3 the feature is *Fear Eats the Soul* by Rainer Warner Fasslinder, the best of the young German film directors. Ostensibly a story about two lonely people who meet and fall in love the film is in fact a sharp study in racial prejudice which focuses on the relations between the Germans and the foreign labourers who perform many of the more menial jobs. Both showings are in MacLaggan Hall at 8 p.m.

The last film in the series is that masterpiece of slapstick, *Monkey Business*, starring the Marx Bros. It will be shown on Mar. 9 and 10 at 8 p.m. in MacLaggan Hall.

Tickets for the series cost \$6.00 (for 8 films) and are available at Westminster Books, the SUB Information Center or at the door. Single admission to each film is \$1.50.

Roderick David Stewart, commonly known as Rod, has filed suit for libel against Britain's *New Musical Express* (Magazine) for calling him a "Nancy Boy". Nancy boy appears to be a cute British colloquialism roughly translating into "Gay as a goose".

To prove his point, Rod says he's ready to marry girlfriend Alana

Hamilton -- just as soon as she gets pregnant. Rod says they're both eager to get married and settle down. But he says he doesn't want to rush into making an honest woman of Hamilton until they've started work on raising a family. Hamilton says it's fine by her. (Newsprint)

THE BRUNSWICKAN NEEDS PEOPLE

We need volunteers for

writing
layout

proofreading
photography

NO experience is necessary

Come try the Bruns,
we think you'll like it