

# New talent competition: success

By Michael Friesen

The 17th Annual New Talent Competition - Exhibition wound up on Tuesday, after a twelve day stay at the Art Center Studio in Memorial Hall on Bailey Drive. Twenty-two students took part in the competition, whose adjudication took place on Saturday in conjunction with the opening of the Bruno Bobak Woodcut Exhibit in the Gallery of the Art Center. The awards ceremony was presided over by Creative Arts Committee Chairman, James Woodfield, with University President, Dr. James Downey, presenting winners with their prizes.

Mr. Woodfield, who is also University Secretary, feels that the turnout this year was good in comparison to previous years, yet he expressed some

dismay at the fact that, with a total UNB and STU enrollment of some 7000 students, only twenty-two submitted works for appraisal. In part, this can be attributed to the relatively early scheduling of the competition -- about a month earlier than in other years. The committee is considering a much later date for next year's competition.

The competition was first held in 1969 under the sponsorship of the Creative Arts Committee. Originally restricted to the visual arts, in 1984 the competition was expanded to include the categories of poetry and music composition. Whereas the poets immediately took advantage of this new forum for their work, it was not until last year that any entries were received in the musical segment of the contest.

This year saw a marked

decrease in the number of visual arts submissions. Only five artists submitted a total of 18 works -- down considerable from previous years which have seen two and three times that number of entrants. Judge Roslyn Rosenfeld awarded first prize to Gopal R. Nadkarni for "Streetlight Romance" and "Synchronicity", a colour print and colour print collage respectively. Kathleen Ryan took second prize with 3 acrylics, with third prize going to Chris Crawford for his collage photographs. Alok Saxena received an honourable mention for his colour photograph "Simplicity."

The poetry portion of the competition saw ten entrants submit a total of 23 poems of various lengths and styles. The two judges, Bob Gibbs and Bob Hawkes, were unable to choose a clear winner, so they

declared a tie for first place between Mark Henderson and Chris Leggo. Randy Campbell was judged second, with Ann Passmore receiving an honorable mention. Because of the tie for first place, no third prize was awarded.

While there was little change in the number of poetry entries, the Music competition mushroomed from just two entries last year to seven entries this year. As this section of the competition is still in its infancy, some problems arose this year that organizers promise to have resolved for New Talent '87. Some of the entrants in this category were unable to limit themselves to the five minute time limit, and others expressed the feeling that this was an insufficient amount of time for full artistic expression. As a result, organizers are considering a

ten minute time limit for future submissions. The other difficulty was evidenced in the musical instruments utilized by the entrants. About half of the works submitted featured acoustic instruments, while the other half made extensive use of synthesizers and electronic instruments. To make the judge's job easier, a division between traditional and synthesized music in the musical composition class is under consideration. Judge Arlene Pach awarded first prize to Michael Friesen's five part, multi-instrumental score -- "The Riddle". "Song No. 3, Like an Eagle" -- a synthesizer and guitar composition by Kevin McGraw earned second prize, while John Morris' and Michael Humphrey's synthesizer collaboration "Remember" won the third prize.

## Bruno Bobak: virtuose

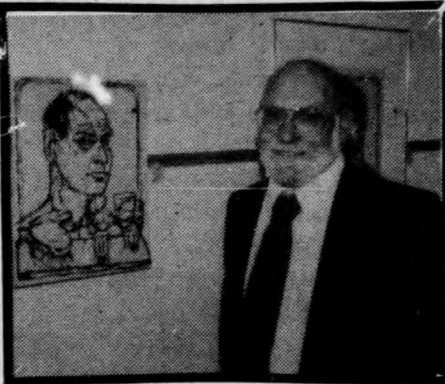
By MICHAEL FRIESEN

An exhibition of the woodwork of Bruno Bobak was officially opened at the Art Center Gallery on Saturday. The exhibition, which stayed only four days, featured six wood engravings, 17 woodcuts, and two woodblocks. Officiating at the opening was University President, Dr. James Downey.

In his opening remarks, Dr. Downey praised Bruno Bobak's "...virtuosity of style -- of expression itself ... Bruno has mastered the techniques of artistic form."

This mastery was evident especially in the woodcuts, which showed a tremendous versatility of styles, an exquisite understanding of light, and an uncanny ability to capture the essence of his subject, whether it be an emotion, a pair of lovers in an embrace, an animal, or even a simple flower.

"Corn Stalks" is a perfect example of all these abilities. Even without (or perhaps especially without) conscious effort, this piece leaves the viewer with an inescapable sense of late autumn. By focusing upon the haphazardly blown leaves and spent tassels, Bobak impresses upon the viewer an almost tangible memory of summer past, and a swiftly approaching and merciless winter. The very arrangement of the leaves suggests the chaos wreaked by chilling winds. Even the individual leaves themselves echo this in that each leaf is accorded a unique filling pattern, making reference to the



various stages of decay as frost eats away at the dying plant.

In her introductory notes on the exhibit, Art Center Director, Marjory Donaldson, says -- "... Bruno Bobak observes animals and birds, witty but never condescending, (with) their individual personalities carefully preserved." This attitude is obvious not only when he deals with pretty animals but also, and perhaps even more present, in his depictions of the unglamorous animals. In the case of the "Sow". Bobak imparts an almost "Herman-esque" beauty to a beast that a less talented artist could only portray as ridiculous.

"Sow" is a potentially difficult piece. If one is standing too close to it, the meaning may be completely lost. Unless one knows what one is looking for, the piece is a hopeless jumble inside a two meter range. However, once understood, the piece is a joy to behold. Every line takes on a unique and indispensable character -- resulting in a work whose ability to capture the vital essence of the subject -- may Using just lines cut in a block of wood as his film, with only well supercede photography.

## Art Talk: Bruno Coté

By Diane Gillies

Bruno Coté resides in Charlevoix, Quebec, eighty miles north of Quebec city overlooking the St. Lawrence Seaway.

He has works in various collections including the University of New Brunswick and has participated in numerous exhibitions in Montréal, Toronto and Ottawa.

The majority of his work portrays the richness and ruggedness of Newfoundland landscapes. He loves the beauty of the smaller fishing villages that border the edge of the Atlantic. Some of his work shows scenes of our picture province -- the North Shore,



and along the Saint John river.

For Coté, color emphasizes movements and separates them. His use of color is definite and remarkably strong to project variety from rugged mountains and massive cloud formations to the serenity of the sea and calmness of the moment. His autumn scenes are rich in color, using every range of hue possible.

Bruno Coté was born and raised in Quebec. He was never interested in painting when he was young although his grandfather was an artist. Like other youth, he was active in outdoor sports. From the amount of time he spent outdoors, he grew to appreciate nature and feels he has an intimate communication with nature. He recreates this intimacy in his colorful landscapes.

He projects a sense of sensuality with nature on canvas. Bruno Coté's works will be on display at Atlantic Galleries, located at 44 Waterloo Row until November 1st.

You'll enjoy the talent and skill in his usage of color in his painting of nature's beauty.



black and white to work with, Bobak captures, in an instant, the total reality of the sow.

This capture of an instant is

also evident in "Bighorn Sheep". One may well wonder how Bobak managed to get close enough to his subject long

enough to hold the moment portrayed in this woodcut. Through his use of the diagonal, circular, and angular elements, all working in parallel, the artist effectively conveys a feeling of rapid and yet fluid motion (which in the case of a Bighorn Sheep, usually results in somebody getting thumped...).

Bruno Bobak has been Resident Artist at the University of New Brunswick in Fredericton since 1960, and is retired Director of the Art Center. The exhibit was organized by the Moncton Art Society, and will be touring the Province under the sponsorship of the New Brunswick Department of Tourism, Recreation and Heritage.