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Varied exhibits on at UNB

With three exhibitions being shown simultaneously, September is proving to be a busy month at the Art Centre of the University of New Brunswick.

Part of the UNB Permanent Collection is on display in the art gallery until the end of September with works by Bruno Bobak, UNB's artist-in-residence; Molly Lamb Bobak, his wife; Lucy Jarvis, who was the main impetus behind the establishment of the Art Centre; Goodridge Roberts, a former artist in residence; and many others.

Martin Demaine, a glass blower from Mactaquac, also has an exhibition of his wares at the centre. His works are being exhibited from September 9-30 and will be on display in the Fine Arts Room of the library during November.

The Student Print Loan Exhibition is a collection of reproductions of famous paintings pasted or masonite and framed. The collection is on display until September 27, at which time students can borrow prints for the academic year.

October will be ushered in with a new series of exhibitions. Drawings and sculptures by Saint John artist Herzl Kashetsky will be at the Art Centre throughout the month. Prior to this, Mr Kashetsky's works may be seen in the Fine Arts Room of the library.

The Roten Gallery Print Show will be at the Art Centre for one

day, October 15, from 2-9 p.m. The Roten Gallery of Baltimore annually sends a selection of original prints on tour, which includes a wide variety of relatively inexpensive works by unknown artists to Picasso's and Goya's. All of the works shown are for sale.

Following this, October 19 to November 9, seven Nova Scotia artists will put on an exhibition entitled "Media". This show will include their final works as well as videotapes of the artists demonstrating the methods and techniques used to create each piece.

Tom Smith, a professor of fine arts in the faculty of education, is holding concurrent exhibitions at the Art Centre and the Faculty Club this November. His pottery will be shown at the former location and a selection of his drawings and prints at the latter.

A display of photographic intaglios by Guenter Karkutt of the Nova Scotia College of Art and Design will be at the art centre from November 19 to the end of the month. Mr. Karkutt has introduced a new dimension to making intaglios, which is any print which has gone through an etching press, by incorporating photographic techniques in the process.

Starting December 1, the art centre will be entirely devoted to the Annual Christmas Choice Exhibition. This is a display and sale of works by local artists featuring all types of art from

water colors and oils to sculptures. This exhibition offers the public a good chance to become familiar with local artists, who will be there on the opening day, and it also provides everyone with the opportunity to get some Christmas shopping done early. The exhibition will also include an open crafts show on the opening day and on December 15.

There are several other exhibitions on the Fredericton campus of UNB this fall.

Aside from Tom Smith's drawings and prints, Marjory Donaldson's acrylics will be shown at the Faculty Club. They will be there for the duration of this month. Two other collections of work, which have yet to be announced, will also go on display at the Faculty Club.

Exhibitions will also be put on in the Fine Arts Room of the library. Louis Nadeau, a local professional photographer, who has won several awards, will show a selection of his photographs in October. Brass rubbings done in Europe by some members of the UNB faculty and staff, will be on display this December.

Exhibitions at the Faculty Club are generally restricted to members and guests. However, non members may make arrangements to see them by telephoning the Faculty Club and requesting a viewing.

The Art Centre is open to the public Monday through Friday from 10 to 5 and on Sunday from 2 to 5.

Jean McEwen's works: dynamic

A major exhibition of works by Canadian artist, Jean McEwen, will be shown at the Beaverbrook Art Gallery during the month of October. A selection of 40 large paintings produced between 1953 and 1973 make up this exhibition, organized by the Musee d'art contemporain of Montreal for national circulation.

The works in this exhibition, covering a period of 20 years, are grouped in series or cycles of paintings executed around common themes; for instance, there are six white paintings (60" x 80") done between 1956 and 1959, six elements from "Les Muses", produced in 1965 (120" x 60"), and seven works from the "Tableaux pour etre vus en passant" (72" x 72") produced in 1966. Although the majority of paintings in these

series have already been exhibited in the United States and France, they have not as yet been seen across Canada. The exhibition represents a major selection of works by one of Quebec's most important artists.

In the bilingual catalogue which accompanies the exhibition, Fernande Saint-Martin, director of the Musee d'art contemporain, comments on McEwen's contribution to Canadian art:

"McEwen's contribution to Canadian art in general, and to Quebec art in particular has been unique and important. He was one of the first Quebec artists to stress what was to become the major exploration of the dynamic possibilities of colour. This specific research has led McEwen, profoundly influenced by Borduas'

work, to pursue in a different way the plastic adventure of the latter. McEwen has been a pioneer of abstract impressionism in Canada and while keeping alive a profound involvement in lyricism, he has been one of the very few Canadian painters to remain faithful to painterly painting, which has become once again an important preoccupation of contemporary art."

Along with showing at Owens Art Gallery in Sackville and Confederation Centre in Charlottetown, the Jean McEwen Exhibition will also travel to Saskatoon, Calgary, London, and Hamilton.

The Jean McEwen Exhibition will be shown at the Beaverbrook Art Gallery from October 1 - 31, 1974.

Atwood to read at UNB

An author who established herself in less than a decade as one of Canada's leading contemporary writers is scheduled to give readings at both campuses of the University of New Brunswick.

Margaret Atwood will read Friday, September 27, at 8 p.m. in the Art Centre of Memorial Hall, Fredericton and in Saint John on Monday, September 30, at 8 p.m. in the Faculty Dining Room of The Ward Chipman Library. Both readings are open to the public and are free of charge.

Born in Ottawa, Ms. Atwood rapidly made a name for herself as a poet with *The Circle Game* (1966), which received the Governor General's Award. Other volumes which followed include *The Animals in That Country* (1968); *The Journals of Susanna*

Moodie (1970); *Procedures for Underground* (1970); and *Power Politics* (1971).

Her reputation is also supported by two novels, *The Edible Woman* (1969) and *Surfacing* (1972), and by an original critical survey of Canadian literature entitled, *Survival: A Thematic Guide to Canadian Literature* (1972).

She was writer-in-residence at the University of Toronto in 1972-73 and was a board member and editor with *House of Anansi Press*, Toronto. Her poems, short stories, reviews and critical articles have appeared in numerous Canadian and American magazines.

Ms. Atwood's visit is being sponsored by the Creative Arts Committee of Saint Thomas University and UNB.



**Soot Can
Become Real
Hot Stuff!**

Canadian humor not exposed enough

By STEPHEN OVERBURY

After the second performance of the Merry Posa Revue, part of the three-day annual Stephen Leacock Festival of Humor, director-performer Martin Bronstein brought his hands together against his beard and sighed.

"I go to bed each night asking myself, Why isn't this being shown to 12 million Canadians on television?" Bronstein, who left Britain in 1961, has visions of creating a Monty Python in Canada. There is a note of regret in his voice as he talks about Canadian television, and considering what he has done, and that air of confidence he displays, there's good reason to believe he is not just joking.

Bronstein was 25 years old when he started doing humorous essays and interviews for the CBC. On one of these he met John Morgan, who at the time was a Montreal editor of a trade publication. Between them they put together enough material for a 30-minute radio comedy show, *Funny You Should Say That*, which was quite successful. Then they decided to try a stage show, and although financially it was a failure, two producers liked it enough to make a television program, *Comedy Cafe*, out of it.

Five years ago Bronstein and Morgan founded The Jest society, a satirical revue company which disbanded soon after it was formed. The two writers were recruited by the David Frost Revue in London, but after a dispute with the producer, they came back three weeks later. They re-formed The Jest Society, and it has been successful ever since.

Talk to Bronstein about pro-

ducers and his expression changes to one of disgust and frustration. "The problem with the CBC is that there is no difference between the producer and the director," he says. He recalls an incident when Dave Broadfoot, who had polished a very funny seven-minute act, decided to put it on television. The performance, based entirely on motion without any dialogue, worked well. "But the producer," grins Bronstein, "knew how to make it even funnier. He made the piano explode!"

"To put on a good comedy show, you have to put your writers and performers above your producers. Television producers are attempting too much. They choose the cast, set the spills, then go up in the box and direct—which is an impossible task. The producer should be looking after the linguistics, while the director should just worry about the artistic side."

Bronstein knows enough writers to be able to supply dozens of half-hour comedy shows within a short time. The problem, however, is not finding good solid humor; but it's finding a market. Bronstein says there is a good potential market in Canada. "The CBC, Global and CTV should be having 15 programs each week, and that requires 60 writers. The four Wayne and Shuster specials each year are not enough."

In the BBC they have Comedy Playhouse, which puts on a different comedy every week, and any one that works goes into a series. This is how we've got to do it: approach six different groups and say we're going to do comedy programs, and in five years we'll have another Monty Python."