

# Abstract art mature, not childish

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The exhibition of Painters Eleven works succeeds in attaining their goal of "...striving to gain recognition for abstract of modernist painting in Canada, in general, and for their own work in particular and on an international scale to counter the impression of Canada as an artistic

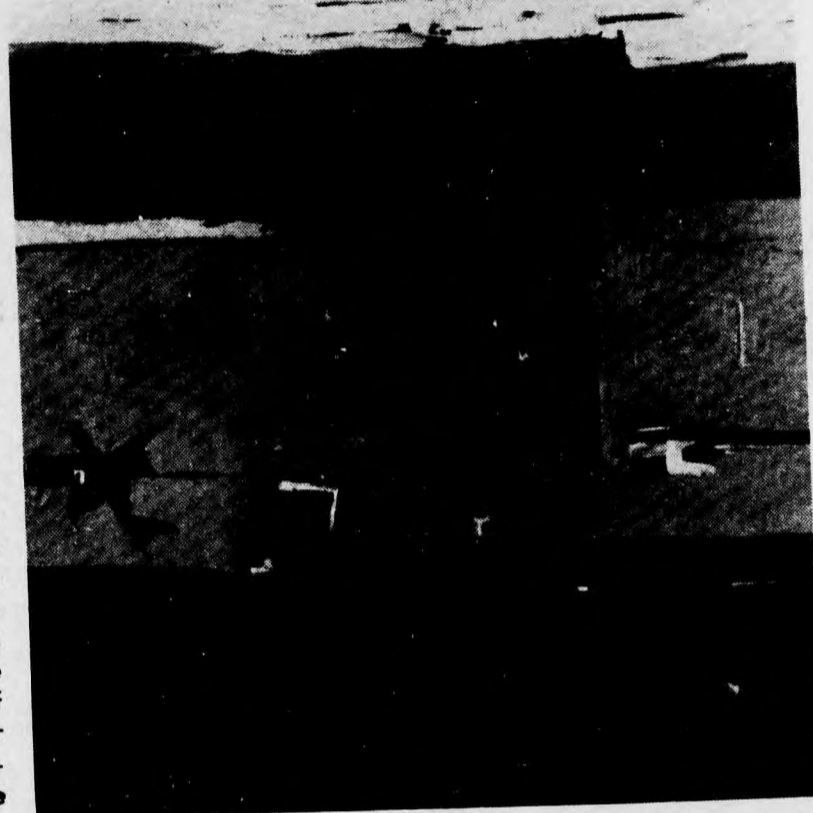
about splashes of colour and thrown-together lines being the work of a child, one could never convince me that emotions that surface when one views the works are anything but the result of a mature talent.

The various media utilized included water colour, oil over charcoal, magna acrylic, wax resist, india ink, casein and duco on masonite, monoprint,

pinness seem to fit into the casual, relaxed style of many of the paintings.

Shape and imagery are relative concepts, subject to surrounding objects and space. The use of bright, bold colours and lines evoked scenes of violence and power, mellow shades and undefined areas created feelings of melancholy peace.

The eleven artists: Ronald, Bush, Cohen, Hodgson, Luke, Mead, Nakamura, MacDonald, Town, Yarwood and Gordon were forced to "make their mark in a collective manner and to forego the lone voice in the wilderness approach," according to the gallery's catalogue. However, despite submersing the individuality of art in a group effort, their talents appeared to have inspired one another to the benefit of all including the observer. As an observer, one should indeed benefit from the exhibit.



MEAD RAY (b. 1921). *Beaupaire Summer*. Oil on canvas. 122 cm x 132.4 cm.

"...their talents appeared to have inspired one another, to the benefit of all..."

backwater." These lines, written in the Beaverbrook Art Gallery catalogue, aptly describes the atmosphere surrounding the paintings.

Although the majority of work was completed between the years 1953 to 1960 in Ontario, its effect yet rings of true contemporary and universal appeal. It is completely abstract, say what you will

collage and pastel. Some unusual effects were created with rows of thin string pasted on the canvas entitled "Infinite Waves." Ripped pieces of calendar sheets were laid askew on another collage painting. If one looked closely one could see the original pencil lines below the paint, or areas of bare canvas. But these supposed hints of slop-

## Stand in the Fire crackles with intensity and shines technically

By JOEY KILFOIL  
Brunswickan Staff

To try and determine exactly why Warren Zevon's latest album *Stand in the Fire* is not a great live album is difficult, to say the least. The musicianship

and the vocals are good, the sound quality is good, and it has a certain amount of spontaneity which is supposed to be

the hallmark of a live album. I think it is because of what I was expecting from Zevon --surely one of the best

songwriters to hit popular music in the last ten years --that I was just a little disappointed with the overall impact of this album.

Which is not to say that *Stand in the Fire* is not a good album; it is.

Warren Zevon is a good example of a well-known unknown. While his first album *Sometimes You Win*, is

relatively rare and quite unknown, his third album, *Excitable Boy*, brought him mild

recognition with the AM hit *Werewolves of London*. But it was actually his second album,

self-titled that made him famous in the industry before



the public really got to know him. Four songs from the Warren Zevon LP -- *Carmelita*, *Mohammed's Radio*, *Poor Poor Pitiful Me*, and *Hasten Down the Wind* -- were recorded by Linda Ronstadt, the last as the

title cut of a best selling album. His last studio album

"Warren Zevon is a good example of a well-known unknown..."

was last year's *Bad Luck Streak in Dancing School*.

Anyway, back to the live album. I think the two extremes of live albums are represented by Supertramp's *Paris* and the Beatles' *Live at the Hollywood Bowl*. The Supertramp album is incredibly well polished; the songs are reproduced as close to the studio versions as is humanly

possible, in a live environment. It is precisely this reason

that many find the album boring. Conversely, the Beatles product is so full of energy that it literally screams at you. Unfortunately the sound reproduction is terrible.

*Stand in the Fire* strikes a happy medium. As I said before, it contains a certain amount of spontaneity. As far as sound goes, it was co-produced by Zevon and Greg Ladanyi, who engineering Jackson Browne's *Running on Empty* album. This album, which features cuts from the stage, rehearsal halls, hotel rooms and even a track recorded on a bus, stands as a stunning example of a technically near-perfect album.

The new album features three new cuts (*Stand in the Fire*, *The Sin*, and *Bo Diddley's a Gunslinger/Bo Diddley*, the only non-original), and a song from *Bad Luck Streak in Dancing School* (Jeannie Needs a Shooter, co-written with Bruce Springsteen). The remaining cuts are from Warren Zevon (*Poor Pitiful Me*, *I'll Sleep when I'm Dead*, and *Mohammed's Radio*), and *Excitable Boy* (*Excitable Boy*, *Werewolves of London* and *Lawyers, Guns and Money*.)

Zevon, who plays keyboards and guitar, plays acoustic piano and 12-string guitar on *Stand in the Fire*. His backup band consists of David Landau

on lead guitar, Zeke Zirnigibel on guitars and backing vocals, Bob Harris on synthesizers, piano and vocals, Roberto Pinon on bass and vocals and Marty Stinger on drums.

If you've waded through this much of the Warren Zevon primer and want to know my final recommendation, here it is: Buy Warren Zevon and/or *Excitable Boy* first. If you like it you will probably enjoy *Stand in the Fire*. One way or another, Warren Zevon's new live album is still better than most of today's newer releases.

### Indian poet to read

Rita Joe of the Eskasoni Reserve in Nova Scotia will read from her own poems in Room 337 of Marshall d'Avray Hall, University of New Brunswick campus, Monday March 16 at 2 p.m.

A status Indian of the Micmac tribe, Rita Joe says that she always writes with children in mind. She hopes that her poems will help others understand the right of her people to education and dignity.

The reading at UNB is sponsored by the Indian students program in the faculty of education. Members of the public are cordially invited to attend.