

At the art centre

Eric Freifeld

Eric Freifeld will be at the University of New Brunswick Art Centre on February 25th to open a major exhibition of his paintings and drawings.

Mr Freifeld is on sabbatical leave from the Ontario College of Art where he teaches drawing, painting and anatomy.

"Born in Russia in 1919, he came to Edmonton in 1924. He attended the Banff School of Fine Arts on a Carnegie Trust Fund Scholarship, and from 1938-39 studied at the St. Martin's School of Art in London, England, where he also had a first one-man show at the Brook Street Galleries that was a complete sell-out. In 1942 he enlisted in the Royal Canadian Engineers and was appointed staff artist of the Canadian Camouflage School in Vancouver. In 1946 he joined the staff of the Ontario College of Art, Toronto. He was exhibited widely in Canada, England, the United States, and in 1961 was awarded a Canada Council Senior Arts Fellowship.

"Freifeld" works entirely outside the mainstreams and the limelight of twentieth century art, let alone the currents of the past twenty years. One finds evocations of other twentieth century eccentrics in his work:

Albright, Burchfield, Cadmus, Hopper, Wyeth - all of whom he admires. But his real prototypes are to be found among the northern Europeans from van Eyck (whose Arnolfini and Wife remains a continuing revelation for him), Schongauer and Altdorfer to Durer and Rembrandt.

"As an artist he grew up and was trained in the academic tradition of solid draughtsmanship based on anatomical studies and figure drawing, and composition. He has continued steadfastly in this tradition and has found within it a means of personal expression, capable of expanding and intensifying with his own changing view of life. Socially, intellectually and artistically he is no recluse, and his ability to continue on his isolated individual path, without deflection or distraction, rests not on an unawareness of the larger movements driving art in other directions, but on the recognition of his own vision." (Doris Shadbolt, Senior Curator: The Vancouver Art Gallery. Catalogue of 1968 exhibition, "Eric Freifeld".)

This exhibition has been organized by the UNB Art Centre for touring on the Atlantic Provinces Art Circuit. After the opening on Friday evening, February 25, it will continue at UNB until March 26. Then it goes to Dalhousie University, Universite de Moncton, the New Brunswick Museum, Memorial University and Mount Allison University.

Karl Brun

The paintings of Karl Brun will be featured at the Art Centre in Memorial Hall from February 20th to March 13th.

Karl Brun was born in Lucerne, Switzerland. He served a four-year apprenticeship as a tool-and-die maker in the city of Basel. Arriving in Canada in 1951, he lived chiefly in Montreal until November 1970, working in various industries. He has recently become a resident of Fredericton.

His years of working in industry have had a marked influence on his painting. Some of his works bear the traces of forms he has worked over for years in the factory, forms which spin rapidly like heavy machinery, or vibrate with silent energy. Just as significant is the profound biological inspiration which finds expression in the frequent representation of animal and plant life, or in the tension between cellular-like forms.

In October 1971 he exhibited in a one-man show of paintings and collages in the New Brunswick Museum in Saint John.

b.p. Nichol on campus

By NEIL DICKIE

The poetry "reading" held in Carleton Hall last Wednesday night turned out to be one of the more psychedelic happenings to have occurred at UNB in quite a while. Unfortunately only about two people turned out for it, they were a "small but enthusiastic Fredericton audience".

Nichol, a winner of the Governor-General award for poetry has written a book titled "The true Eventual Story of Billy the Kid", a spoof showing "real understanding of human motivation", "a rollicking gutsy ballad displaying a sense of the ridiculous covering deep understanding of human nature" according to a T.C. English prof. - H. Leaman. Nichol commented that he had "guts spilling into the streets like bad conversation". He also termed the book "sophisticated unsophistication".

The reading itself, more correctly termed a meeting of minds, in a sense, lasted one and one half hours. During this time Nichol read, recited, and chanted for one hour, in the remaining time the audience chanted largely by itself.

Laughter and spontaneous (rare indeed in this town) applause punctuated the proceedings frequently.

Nichol, known as an "avante-garde" poet experimented with reading concrete poetry, (use of words or letters to form a graphic image on paper) it was quite impressive. He also explored rhythm and movement with the audience leading Leaman to describe Nichol as a "combination of preacher, guru, band leader, vaudeville actor and rock singer."

He read from James Jouce's Ulysses (displaying a real talent for rhythm and sound,) and from Dylan Thomas, a true "soul" writer. Word play was utilized in a reading from "The Martyrology" - a private book of martyrs.

In repetition of such things as:

The road which leads through the bush to the mountains is now open

and: Joy is other people. Sing it again

and: a chant called "Flower Eyes"
lonely begonia
looney petunia
grasse rose
wistful wisteria
bleeding heart
sweat pea
daffodil

he displayed "the energy of rock" combined with the sweetness of "Let it be" by Paul McCartney.

What is a poem? -- "the inside of your body". "Form is an expression of dilemma". "Go gentle Vicians rends where all about you is the cheapness of lilies". "Cosmic peace for orchestra and chorus".

Nichol displayed a love of words for the sake of sound, enunciating nonsense syllables in sensual, and somehow logical sound patterns, a sort of "sound tapestry".

Other poetic thoughts: "Out of the middle the ends are taken". A dream for a:

month old
mouse house
moose loose

From Conrad: (chanted also by the audience) "the oldest voice in the world is the one that will never cease to speak", then "The oldest voice in the world is the one that will ever cease to speak... This chant is taken from an old Hopi Indian myth, "Kolongohaya"

Towards the end of the reading the "Crowd" seemed to hit what some would call a natural stone, playing like children with words and repeating a chant: "if we're here for anything at all it is to take care of the earth".

After the reading the group repaired to the Beaverbrook. Nichol reappeared in Atherton's 8:30 English for what was said to be another enjoyable performance.

B.P. Nichol is now resident of a commune in Toronto and has been for the last nine years. He is 28 years old, and describes his existence in the grey city an exercise in "psychiatric community treatment" and the relationship in his commune-home-"group therapy."

Urchin

a new little mag

By SHEELAGH RUSSELL

A new little literary magazine has made its appearance on the UNB-STU campus. Its name is Urchin, and if its first issue is any indication, it stands a good chance of being a success. The cover art first engages the attention - amusing, quite tongue-in-cheek, and the format is neat, clear and attractive.

Urchin, its editorial states, is a literary magazine published with the financial backing of St. Thomas University. The editor is David Adams Richards, with assistant editors Michael Pacey and Brian Bartlett. The contributors range from such well-knowns as Alden Nowlan to the usual number of writing professors, teachers, and students, many of whom have been featured in the Bruns.

But Urchin is not the usual literary mag. The quality of the work is high, and carefully chosen, and there is a gratifying lack of confusions, typos, bloopers, blotches, etc. Let's hope that these accidents, which usually plague the more established, and less carefully put together little mags, stay out of the Urchin offices.

To quote from the mag: "We hope to fill a position somewhere between those magazines who print only high-quality material and those who print everything thrown on their desk." Hurrah! "To date, the number of submissions from younger writers has been disappointing; we hope this situation will change as we become better known. Urchin will be published quarterly providing our financial state remains adequate. And providing we receive submissions from you." The address is: Urchin/St. Thomas University/Fredericton, N.B. Subscriptions are \$1.50 for 4 issues.

Good job, Urchin, and good luck!

The campus needs a mag of this calibre, Fiddlehead not withstanding, and this kind of work could well establish it.