

David Brown - Looking at Landscape

by Lynne Saintonge

While taking in to account his recent and developing interest in the integration of the figure into his subject matter, it is still safe to say that David Brown works within the framework of the landscape genre and tradition. This is a choice which can give credibility to an artist, situating the artist as it does in a broad and well established frame of reference. The choice can also pose a tremendous challenge as the appetite of art audiences for novelty is, at times, voracious. David Brown seems up to the task, for in his quietly determined way, his agenda and aspirations appear clear to him.

At the opening of his show "A View In The Room", on Sunday, March 8th, his work was presented by artist and paper conservator, Karen Brown, who is married to David Brown. In situating the work she referred to various influences: his childhood, where his attachment to landscape took root; his training at Nova Scotia College of Art and Design in Halifax, Cooper Union in New York and the Banff Centre in Alberta; and the specific artistic influences of the French painters Camille Pissarro and Edouard Vuillard as well as the American painters Edward Hopper and Fairfield Porter.

The distant influence of Seurat's work with the pointillist colour theory, as it appears filtered through the interpretations of Pissarro and Vuillard, is detectable in Brown's palette and has echoes in his semi-philosophical search for clarity and precision within his chosen subject matter. This search comes forth as a quiet yearning - also characteristic of the work of Hopper - as a desire to translate the sense of place into substance, into form, through the effects of color and light on the objects of the world. Hopper said of his work "My aim in painting has always been the most exact transcription of my most intimate impressions of nature." Brown also probes his subject matter in an attempt to establish a dialogue between its emotive aspects and the compositional elements of visual language provided by landscape as a ground for formal and painterly analysis. As he treads this fine line the work acquires poise. It rests in a state of balance between his treatment of the subject, which in the late 20th century context can be categorized as traditional, and his awareness of his position in relation to the developments his painting is currently going through.

With the challenge of presenting new insight into a long established tradition before him, I hope Brown will continue to be invigorated by the influences which permeate his work and avoid the complacency which sometimes marks painters working in landscape. At present his vision, which is distinguished by earnest integrity, is offered for us to reflect upon.

"A View In The Room" is at the University Club until March 31st.

A Darker Side

Human Rights Commission shows local film to mark International Day for the Elimination of Racial Discrimination

PETER MARSHALL

LYNNE WANYEKI

A DARKER SIDE

He was a success.

She entered his life and forced him to confront what was inside.

Together they discovered...



A Darker Side:

Locally Filmed, Locally produced, local actors, local themes

The New Brunswick Human Rights Commission will mark the International Day for the Elimination of Racial Discrimination with a free public screening of the Errol Williams film, A Darker Side.

The film screening will take place at 7pm on Monday, March 16 in Room 28 (Dean's Conference Room) of Tilley Hall at UNB. Everyone is invited to attend.

Shot entirely on location in Fredericton, New Brunswick, A Darker Side demonstrates how the violent tensions of South Africa's apartheid regime can cross borders and surface in the relative serenity of small town Canada. The result is a tale of tension, resilience and heroism in the face of imminent danger:

The film follows the life of Josephine (played by Lynne Wanyeki), an exiled South African activist whose continued activities in the anti-apartheid struggle attract the attention of South African agents intent on silencing her.

The story unfolds with Josephine drumming up Canadian support for a book she plans to write on women's lives in Soweto - South Africa's most infamous township where the twin pillars of poverty and violence combine to subdue action against the racist apartheid regime.

By challenging the notion that the problems of others are not ours, A Darker Side confirms the importance of a personal commitment towards eradicating racism. The film also illustrates the necessity of working together if peace and harmony are to be realized.

The event will open with remarks by Prof. Constantine Passaris, Chair of the Human Rights Commission. Director, Errol Williams will follow with an introduction to the film. The event will conclude with a brief discussion on racial discrimination led by Francis Young of the Commission.

The screening of A Darker Side is just one of the literally thousands of events held across the world to mark the 26th International Day for the Elimination of Racial Discrimination.

Held every March 21, it marks the anniversary of the 1960 Sharpeville massacre in South Africa when peaceful demonstrators against apartheid were wounded and killed. In 1966, the United Nations declared March 21 as the International Day for the Elimination of Racial Discrimination in commemoration of this tragic event.

For further information please contact:
New Brunswick Human Rights Commission, (506) 453-2301



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