

Bruno Bobak on display

In conjunction with the major retrospective exhibition of Bruno Bobak which opened on Jan. 19, 1983 in Montreal and will travel across Canada in the next two years, UNB honors its resident artist with a mini-display of memorabilia (photographs, exhibit catalogues, poster, select artworks) in the foyer of the third floor, Harriet Irving Library.

Bruno Bobak was invited to Fredericton as a resident artist at UNB in 1960. In 1962 he became the director of the UNB Art Centre, a position he still holds.

Bobak was a well-known Canadian artist with an established reputation when he arrived in Fredericton. In 1944 he was appointed the youngest Canadian Official

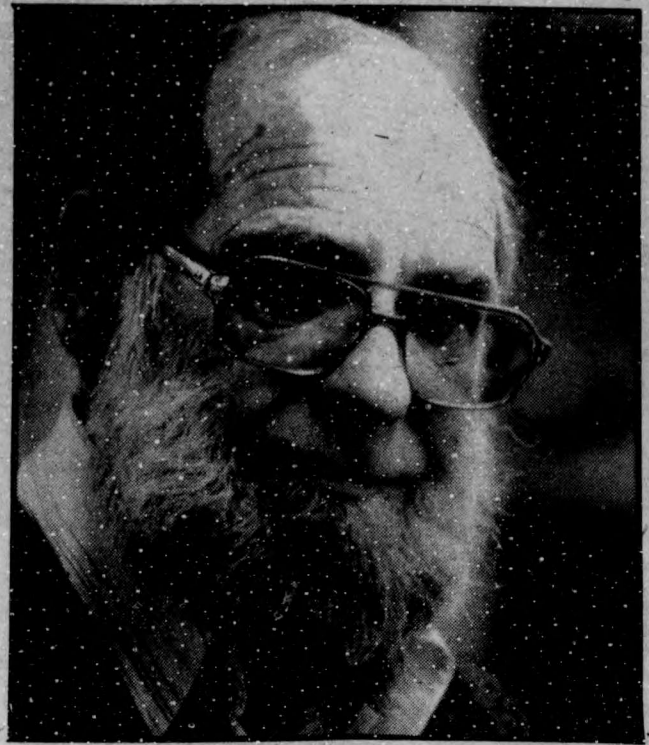
War Artist and painted the action he saw with the armoured regiments in France, Belgium, Holland and Germany. Following the War, Bobak eventually settled on the West Coast near Vancouver where he taught art and continued his career as professional artist until 1960.

During his first decade at UNB which included frequent visits to Europe - England, France, Germany, Spain, Norway, Sweden - to study and to paint, Bruno Bobak produced an important body of figurative paintings that received critical attention both in Europe and Canada. Central to his concerns was the exploration of human relationships: understanding oneself, man and woman, man and nature. They are the motivations that

have remained most important in his art to the present day. These concepts and ideas are expressed not only in figurative works but also in landscapes, cityscapes and still-life (flower) compositions and in a variety of media - oil painting, drawing, sculpture and printmaking.

The mini-display now showing at the Harriet Irving Library, third floor, reveals aspects of Bruno Bobak's varied and prolific career to date.

The major retrospective exhibition, which includes 60 selected paintings and drawings from 1943-1980 will be seen at the Beaverbrook Art Gallery this summer, scheduled to open on June 15.



Beaverbrook Gallery re-opens

The Beaverbrook Art Gallery will be open to the public for a one month period between February 15 and March 15 in order to display the touring exhibition, "The Canada Packers Collection: Selected Oil Paintings and Works on Paper."

J.S. McLean, Canada Packers' founder and first president was a prisoner in corporate collecting in Canada. Shortly after the company was formed in 1927, J.S. McLean began to collect works

by contemporary Canadian artists, inspired by the example of Vincent Massey. At that time in Canada, most collectors were assembling works by European Old Masters.

As the collection outgrew his home, it came to occupy the offices of Canada Packers in Toronto and eventually the offices of some of the plant sites across Canada. At the time of McLean's death in 1954, Canada Packers acquired 192 of the 300 works collected by

J.S. McLean.

The collection was intended not only for the enrichment of the senior officers of Canada Packers but also for the clerical workers and those on the assembly line by virtue of the placement of works in offices and staff cafeterias.

The support of contemporary Canadian artistic activity extended to McLean commissioning Carl Schaefer in 1942 to execute six watercolours of the activity in the St. Clair Avenue

plant in Toronto which were later hung in the plant cafeteria.

From this collection of approximately 240 works, the Art Gallery of Ontario has selected 61 oil paintings and works on paper spanning four decades from the 1910s to the early 1950s, for this exhibition which has been organized for national circulation.

The neavy representation of the work of A.Y. Jackson reflects McLean's friendship with the artist which resulted in Jackson along with Paraskeva Clark acting as advisors to McLean on matters relating to art. Along with the 10 works by Jackson (chosen from 32 in the collection) in this exhibition are 12 works by David Milne, an artist McLean was introduced to in the late 1930s by Douglas M. Duncan, the art dealer and patron.

Also selected for this exhibition are two important can-

vases by Emily Carr, one entitled "Skidegate" (1928), in which she shows the deteriorating Haida totem poles amidst the primal vegetation of this Queen Charlotte Island community. Major early works by Lawren S. Harris and A.J. Casson are represented along with a group of paintings by Montreal-based artists, Goodridge Roberts, Stanley Cosgove, Anne Savage, Philip Surrey, Marian Scott and Lilia Torrance Newton. The parameters of this exhibition indicate that the purview of this collection is Ontario and to a lesser extent Quebec artists although Jack Humphrey is represented by a particularly strong painting, "Still-Life with Vegetables and Paper Bag" (1935).

The exhibition is accompanied by a catalogue containing illustrations in colour and black and white.

The Strange Boy and the Assassin: Numan Matures

By TOMO
Brunswickan Staff

Whilst Gary Numan's fourth album "Telekon" was memorable, it remained a confused assortment of attractive but depressed, introspective ideas and melodies. It seemed to stifle its own development by conferring a feeling of intense helplessness, self-restraint and internal criticism on itself; almost strangling itself in the process. The critics found the album an awful attempt at change, but the album was not capable of such pretense. Its successor, "Dance," released in the fall of 1981, was however a complete surprise, catching the critics and to a certain extent the fans, off guard. The album was a significant transition from "Telekon" and marked at last a maturing of Numan's style from the more predictable pop synthesizer songs of "Replicas" and "The Pleasure Principle" to

a classier and more subtle level.

There was no evidence in "Dance" to suggest that Numan personally had changed or had become more approachable himself - if anything he seemed just as alienated and solitary in his writing as before. There were plenty of indications however that musically, he had got over the intensity of "Telekon" and developed his songwriting into a more mature direction. With his band Dramatis now solo, Numan was free to write songs which other artists could guest on, and although ex-Tubeway Army man Paul Gardiner and Dramatis men Cedric Sharpley and Chris Payne appear on a couple of tracks, the album draws on the playing talent of several other artists; namely Nash the Slash, who shot to popularity as the support act to Numan on one of his tours (the same happened to the Liver-

pool duo, Orchestra, Manoeuvres In The Dark), Roger Taylor from Queen, and Mick Karn and Rob Dean from Japan. The whole album was a very illuminating and effective experiment, branching away totally from the direction of "Telekon."

In a broad sense, the album displays considerable oriental influence, presumably from Numan's tours of the Far East, and the album consists loosely of a collection of melancholy, dreamy, restful melodies which are surprisingly listenable although very uncharacteristic for Numan. The first side contains four long, slow songs starting with the restful 'Slowcar to China' and ending with the quietly haunting 'Cry, the Clack Said' which features Nash the Slash on violins, Numan's brother on synthesizer, and of course Numan himself, playing an
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At the Woodshed...

by Lehanne Stocck

Featured guest appearing at The WOODSHED this week is third year University of New Brunswick student Dennis Brown.

Dennis sings and accompanies himself on guitar and plays a variety of material including blues, rock n'roll and ballads.

He has performed in various lounges and basically "plays to

please" by adapting himself to the audience.

Dennis Brown will be playing Thursday through Saturday night this week at The WOODSHED.

Don't forget that The WOODSHED is an ideal place to relax, study or socialize while enjoying live entertainment and the many snacks and beverages offered. We now have backgammon, cribbage boards and cards available for your use so ... don't be shy!