

STUDENTS ART DISPLAY

by ansil kashetsky
brunswickan staff

The first in a series of monthly art exhibits got under way this week at the Creative Art Centre, Memorial Hall. An added feature to this year's schedule will be the exhibit of new talent.

This month's exhibition is highlighted by a collection of twenty-seven sculptures by Canadian artist Tom Forrestall. The sculptures, elaborate in structure, and varying in widths and heights of several inches to six and one half feet, are unique and inventive in form. Figures and dwellings are welded and twisted from steel and scrap iron.

Featured as part of the New

Talent Series, is artist Iona Lossen, a fourth year Arts student at UNB. Many of her water coloured sketches and oils will be of particular interest to students seeking a kind of "hallucinogenic" impressions from images. One of Iona's selections has two figures, lovers, fusing and melting into one common source, touched with a "Goya" type cat between the bodies. Her collection, for the most part, embodies a study of figures.

Also featured is a series of water colours and oils by painter Joseph Plaskett. This collection presents a number of houses and dwellings about the Maritimes.

Forestall's exhibit will move to other centres at the end of this month. The pottery of William Norman, paintings by Joel Smith and the works of UNB student Ann Hale will comprise next month's showing.

Students are welcome to view the exhibitions at the Art Centre, which is open 10 to 5, Monday through Friday, and 2 to 5 on Sundays. A stereo is also available at the Art Centre Studio.

An instructive art class will begin Thursday, Oct. 23, 7:30 p.m. These two hour classes will be given by Brigid Grant, running for fifteen weeks, and available to UNB students for a small fee.



Alastair Robertson, ex-member of the SRC is seen here writing another of his amendments to the motion. It is sometimes hard to tell whether or not Robertson is actually on council or not.

CAMPUS COMMENTS

by don bailey

Poets Al Pittman and Alden Nowlan gave a recital of a selection of their poems Tuesday night in the lecture theatre at STU. This was the first in a series of five poetry recitals.

Pittman writes three types of verse: poetry of childhood remembrance, short witty paradoxes and poetry which relates social emptiness. The best poems recited "The Border", "Seagull", and "Poem for Alden Nowlan", cannot be classified into any of these categories. However, they do embody the best characteristics of the three types of verse -

simplicity, flexibility and despair.

Pittman's free verse style reads like a diary and promotes a Joycean "nowness" in the lyrics. At times his simple manner displays a touch of profundity, but on the whole Pittman's work leads one to think that he is a poet in search of himself. His future as a poet may rest upon an artistic ability to probe his own mind.

Alden Nowlan, UNB writer in residence, took second place to Pittman at the recital. His poems are of a more private nature than Pittman's, yet it seems that some of the verse themes escaped him. In spite of

this sense of unfamiliarity, Nowlan relates some insights of man and the unknown in "The Mysterious Naked Man" (the title of his forthcoming volume). He makes blunt statements about man: "man is a machine fit for the manufacture of shit." (from "A Plot For A Science-Fiction Novel"), but most of his observations are cliches of the forties.

It is unfortunate that both poets, in their attempts to relate the absurdities and unrealities of high-g geared society, write poems that have a quality of "sameness".

SRC meet briefly

The Student Council members Wednesday night decided to send four students to the Atlantic Federation of Student Councils.

The conference will be held in Charlottetown Oct. 17 and 18. All Atlantic Universities will attend to ratify the proposed constitution.

In other business, Council decided to send for information concerning the Simon Fraser strike and the Ontario Presidents discipline

report before making any decisions on possible telegrams of support or monetary encouragement. The Canadian Union of Students requested that Council take a stand on these issues.

Council also decided to underwrite the lodging expenses of fourteen students attending an Atlantic Students Conference on Atlantic economic and social development at Memramcook. This amounts to \$280.

THE YEAR OF THE BARRICADE

The students of Glendon College in Toronto, in co-operation with the Canadian Union of Students have organized an educational forum to examine the nature of international student unrest. The conference, called "The Year of the Barricade", convenes this month.

The purposes of the forum, according to its organizers, are entirely educational in nature.

In a letter to the SRC of UNB they said, "Over the past few years Canadian students have been constantly exposed through the mass media to sensationalized accounts of student demonstrations, riots and 'sit-ins', yet few have had any opportunity to analyse and challenge the political concepts that underlie the unrest. As a result, too many of us have been guilty of either rejecting out of hand the actions of students whose aims and ideas we do not know and understand or romanticizing and blindly following the lead of the 'student barricaders'. The principle aim of 'The Year of the Barricade' will be to provide a clear exposition and

study of the radical student viewpoint.

The discussions at the conference will concentrate on the origins of the student revolt and the nature of its expansion. The initial focus is to be on the radical analysis of the social function of the modern multiversity. This general theme will be broken down into more specific topics, such as "The Liberal University; Value-free or Ideological?", "Repressive Society: Students and Cultural Oppression", "Students and Labor: Basis for an Alliance?", and "Canadian Political Economy and the Canadian Student: National Liberation?".

Speaking at the conference are several well-known radicals, conservatives and liberals from Canada, United States, Britain, France, Italy and West Germany.

In addition to the formal plenary sessions organizers plan seminars and workshops on whatever topics interest the participants. These groups will have access to recordings, films and working papers.

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