

# ART & MUSIC

## VERA FRENKLE- PRINTMAKING

by Rick Adams

On Tuesday, September 28, the UNB Art Centre exhibited the etchings of Vera Frenkel. This exhibition, circulated by the National Gallery of Canada, includes twenty finished compositions and eight studies which show the development of Miss Frenkel's images. A movie which shows the process of her art will be shown at the Art Centre Thursday, October 14 at 7:30 p.m. The exhibition will be at the Art Centre until October 24.

Organized by the Extension Services of the National Gallery of Canada, the Vera-Frenkel: Printmaking Plus exhibition consists of two main sections: the first contains twenty finished prints; the second demonstrates even stages in the development of one print entitled Paradigm. Canadian artist Vera Frenkel expands the traditional definition of a print as an ink impression on paper. She plays with images and reflections by using mirror and mirrored vinyl to give the viewer both exact reflections and distorted images.

Seventeen prints in the first section of the Vera Frenkel: Printmaking Plus exhibition, completed between 1968 and 1970, are framed in a traditional manner. The remaining three prints, which are Miss Frenkel's latest work, unfold into three, seven and eight sections; the eight sectioned work, entitled Sequence/Consequence, has been created especially for the

exhibition.

Miss Frenkel, a graduate of McGill University, studied fine arts at McGill, the Ecole des Beaux-Arts and at the Montreal Museum of Fine Arts Schools. She has taught drawing, painting and printmaking at various schools, Colleges and universities in Ontario, has been a consultant with both the CBC and the National Film Board, and has also found time to contribute several articles to Arts Canada.

Miss Frenkel's art has been well received by the public. Critics have been quick to notice her self-imposed limitations which accentuate her major concern with the relationship of dimension, form and materials. Perhaps a typical review is that of Kay Kritzner in the Toronto Globe and Mail, April 1970:

"Miss Frenkel has made the toughest demands on herself by bypassing color. But she has made the monochromes of black, grey and white and the no-color of light work out into these cool, even austere, landscapes (and bodyscapes). But because she plays space against degrees of monotones so knowledgeably, her prints have a linking sensuality far more exciting than had she whammed us with a fury of color... the prints are combined with mirrors, but not as a gimmick - you move the panels and discover how space can flow and come alive when allied with form. It's like the fusion of the elements - day and night and air and even infinity."



Vera Frenkel  
Photo: Baldwin Street Gallery, Toronto

## TALKING ABOUT MUSIC

by Kevin Dicks

Another year of University brings about new experiences in all facets of university life, however, perhaps the best method of communication is through the media of music. Whether your taste be the hard rock of artists like Hendrix, Joplin or Johnny Winter, the easy listening sounds of the Bells, the Carpenters or Andy Williams, music presents something that all students can relate to.

If you get off the top thirty vibes you will have noticed that two top ten songs on the billboard charts recently were done by Canadian artists. The Five Man Electrical Band made their imprint on North American music with their single "signs", which climbed to number one in most North American markets.

Gordon Lightfoot's release of his latest album "The Summer Side Of Life" produced another hit for the Orilla, Ontario native. The single, with the same title as the album, established Lightfoot as Canada's most consistent folk singer over the past five years. For those who thought that Lightfoot's popularity was dwindling his

latest single should make it quite apparent that he is still in the limelight of Canadian Folk Music.

Another song which has Canadian stamped all over it is "The Night They Drove Old Dixie Down" just recently released by Joan Baez, the song was originally done by The Band, a Canadian Group, who got their beginning with Ronnie Hawkins in Toronto, Baez first recorded the song at the Big Sur Folk Festival in Monterey, California in 1970.

When she released the single the tempo of the song was increased over her first release and the original version by The Band. With this increase in tempo the song acclaimed instant popularity and I think I can safely assume it's another gold record for Joan Baez.

Peeking around the curtain of the future and climbing out on a limb it is my prediction that Graham Nash's Military Man, from his album "Songs For Beginners", will soon rate number one in North America.

Diverging away from the Top Thirty scene and looking at albums, the first one which comes to my attention is Jonathan Edwards' new album which should be in Fredericton music stores shortly.

Of course everyone will

remember Edwards from Winter Carnival last year. Everyone went to Carnival to see the Chambers Brothers but came away talking about the very natural and entertaining Jonathan Edwards. Included on his new album are such songs as 'Don't Cry Blue', 'Sunshine', 'Athens County' and 'Jesse'.

If you enjoy jazzy instrumental music Booker T. and The M.G.'s Melting Pot album will leave you with something to remember. The album has a jazz-rock sound to it, brought out especially by the cuts 'Melting Pot' and 'Kinda Easy Like' which places emphasis on the jazz side and 'Fuquawi' and 'Hi Ride' along the rock lines.

Two albums of special note to the campus are Anne Murray's 'Talk It Over In The Morning' and the album 'Big Bands Are Back' by the Thomists. 'Talk It Over In The Morning' features the title song of the album, James Taylor's 'You've Got A Friend', Gordon Lightfoot's 'Cotton Jenny' and a number of lesser known songs.

The Thomists' fourth album with Harry Rigby directing, features the Big Band stylings of songs like 'Dear Heart', 'Moonlight Serenade', 'I Believe' and 'Hi-De-Ho.'

inside the inside

cover design by bruno bobak

The cover shows a reduced reproduction of a print by Bruno Bobak. There are fifty of these prints, measuring inches 24 by 18 inches. They are available at the campus bookstore for \$4 a piece.

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