

Film series timetable for Beaverbrook Gallery

November 5, 1981, 12:30 p.m. - ROYAL HERITAGE, "Edward VII and the House of Windsor" (60 minutes, colour). In this programme Sir Huw Wheldon looks at some of the beautiful and surprisingly modern acquisitions to the Royal Collection.

November 12, 1981, 12:30 p.m. - ROYAL HERITAGE, "The Queen and Prince Philip" (60 minutes, colour). "The Queen and Prince Philip" shows the care and expertise with which the nation's great heritage is maintained, and how the interests and energies of the Royal Family have extended and enhanced it. Her Majesty the Queen, His Royal Highness the Duke of Edinburgh, and His Royal Highness the Prince of Wales all take part in specially-shot sequences.

November 19, 1981, 12:30 p.m. "Lee Krasner: The Long View" (30 minutes, colour). In her nearly forty year career as a painter Lee Krasner, one of a generation of artists who changed the face of American art, has herself undergone numerous changes. One such change is the only recent recognition her work has long merited; a situation in part due to the fact Krasner's work has at times been overshadowed by that of other, better known artists, among them Jackson Pollock, to whom she was married for many years.

November 19, 1981, 12:30 p.m. "Alex Katz Painting" (22 minutes, colour). In this film we see Katz drawing and painting. We see his studio, the green view outdoors, his models, we see his paintings, lots of them, in detail and from across the room. We see his enormous Times Square billboard in progress, then finished. And over it all we hear Alex Katz talking to us about his work, talking about style and influence and perception in the most straightforward way.

November 26, 1981, 12:30 p.m. "The Colors of Pride" - Morriseau, Sapp, Janvier, Odjig (28 minutes, colour). An introduction to four Canadian Indian painters whose work in recent years has stirred national and international interest. Despite the artists' differing styles and origins, their canvases reflect their common heritage. The guide in the film is Tom Hill, a Seneca Indian who knows art and the Indian tradition and encourages his subjects to talk about their own origins and objectives. The painters are Norval Morriseau, Allen Sapp, Alex Janvier, and Daphne Odjig.

November 26, 1981, 12:30 p.m. "By Instinct a Painter" - Allan Sapp (24 minutes, colour). The remarkable story of Allan Sapp - Cree Indian and artist. Sapp grew up suffering the pains of poverty, illness and illiteracy; but he was granted one tremendous gift, the ability to vividly recall the past and communicate the experience of his people on canvas.

December 3, 1981, 12:30 p.m. "The Paradox of Norval Morriseau" (28 minutes, colour). In this revealing film study of Norval Morriseau, we see a remarkable Indian artist who emerged from a life of obscurity in the North American bush to become one of Canada's most renowned painters. Filmed as he works among the lakes and woodlands of his ancestors, Morriseau the man is much like his paintings: vital and passionate, torn between his Ojibway heritage and the influences of the white man's world. Jack Pollock, the Toronto art gallery owner who discovered Morriseau's paintings in the early 1960's, comments on what makes them so unique.

December 3, 1981, 12:30 p.m. "The Beauty of My People" - Arthur Shilling (30 minutes, colour). Arthur Shilling was born April 19, 1941 on the Rama Reserve, by the shores of Lake Couchiching, Ontario, into a family of 13 children. At the age of 10, he came down with rheumatic fever. Obligated to give up sports, he exchanged running shoes for a paintbrush. Gradually, the walls of his home filled up with drawings. Arthur Shillings, the artist, was born.

This film is about a man who overcame personal chaos and went on to realize a dream he had for his people. Through interviews with close friends, a gallery opening, and his many portraits, the audience is introduced to Arthur Shilling, the man and the artist, who paints "what people can't see about themselves."

December 10, 1981, 12:30 p.m. "Bill Reid" (28 minutes, colour). British Columbian Metis artist Bill Reid, jeweller and wood carver, at work on a totem-pole in the Haida Indian tradition. The film shows the gradual transformation of a bare cedar trunk into a richly carved pole, gift of the artist to the people of Skidegate, Queen Charlotte Islands. Particularly moving is the raising of the pole by the villagers, as Bill Reid stands by.

Roberts to show exhibit

Between November 1 -30, 1981 the Beaverbrook Art Gallery will show the "Goodridge Roberts Selected Works" exhibition.

Although Goodridge Roberts was awarded the singular honour of a one-man exhibition by The National Gallery of Canada in 1969, it is only recently that the significance of his contribution to figurative painting in Canada has been widely recognized. Like so many Canadian artists whose careers began in the early part of the 20th Century, not being either a member or discipline of the ultra-nationalistic Group of Seven, proved a definite disadvantage in terms of public acceptance. Karen Wilkin articulates this point in the catalogue introduction for this small retrospective exhibition of thirty works by Goodridge Roberts, organized for a national tour by the Mendel Art Gallery, Saskatoon.

Thirty works spanning the years between 1931 and 1960 trace the artist's development in the oil medium with the exception of a couple of early drawings. What is truly remarkable is his consistency of vision over this thirty year period. For comparative pur-

poses, the exhibition begins with four self-portraits done through this period, the date of execution being c. 1931, 1951, c. 1953 and c. 1959. In this chosen genre, one can see the tendency to eschew line and define his compositions by areas of often undiluted colour. Even in the charcoal self-portrait c. 1931, he has relied upon masses of similar tonalities rather than an incisive line to reveal the image. Throughout his career he tended to draw very broadly with the brush, only occasionally relying upon a thinner dark silhouette line to emphasize a contour or differentiate an object from its background.

While studying at the Art Students League in New York from 1927 to 1928, Roberts was, for the first time, exposed to the work of Cezanne in the Metropolitan Museum of Art, which was to prove fundamental to everything he was to produce. Actually it was through Roger Fry's writings that Roberts first became aware of Cezanne's philosophy which emphasized the importance of surface and 'overallness' in painting; the act of applying paint was as significant as the realization of the object, and the treatment

of the entire surface with the same degree of attention throughout soon became a part of Roberts' ethos as well. Reiterating Roberts' emphasis on completely working the entire surface in an intense and vigorous manner is his quote "I have to think of the wall behind the figure as almost as important as the figure itself."

To reinforce his feeling for the importance of formal concerns and the integrity of the entire picture plane in opposition to mere image-making, Roberts' deliberately chose unheroic subject matter with which he had an intimate familiarity. The range of his subjects was limited: the backroads and byways of the Eastern Townships, rural New Brunswick and the Gatineau (all lacking the 'picturesqueness' of the Group of Seven); nudes and figures in interiors; and still lifes.

Although born in Barbados while his parents were on holiday, he spent significant periods of his youth in Fredericton interrupted by year long sojourns in England and France. When he was forced to leave New York in 1929 at the onset of the Depression due to a lack of funds, it was to Fredericton that he returned.

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