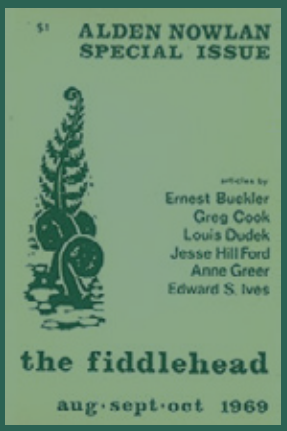
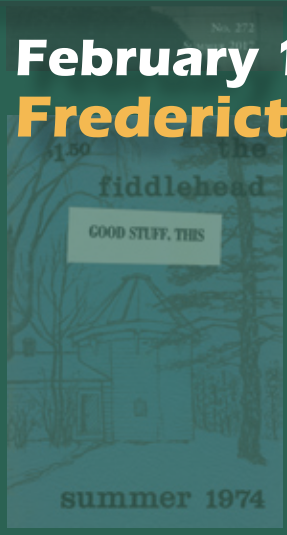
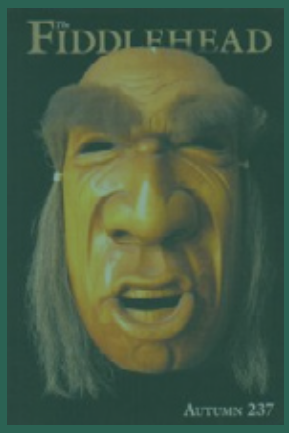
80 Years of Art at The Fiddlehead
A Gallery Exhibit

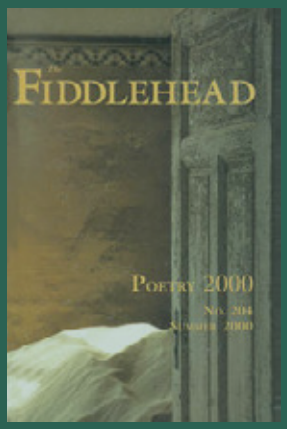
February 1 – March 31, 2025

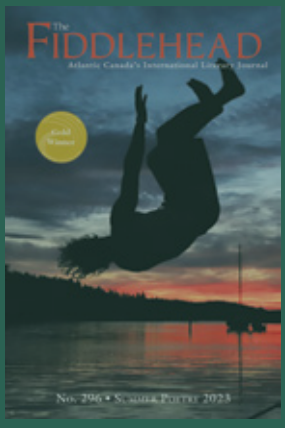
Fredericton Public Library

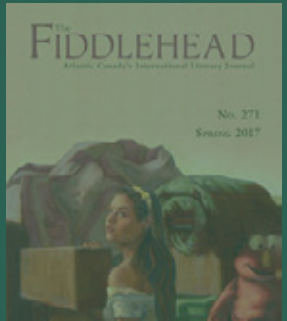


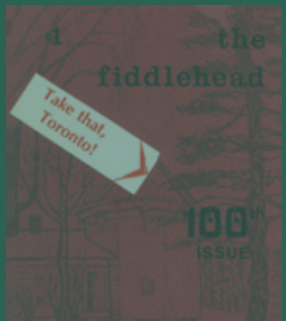


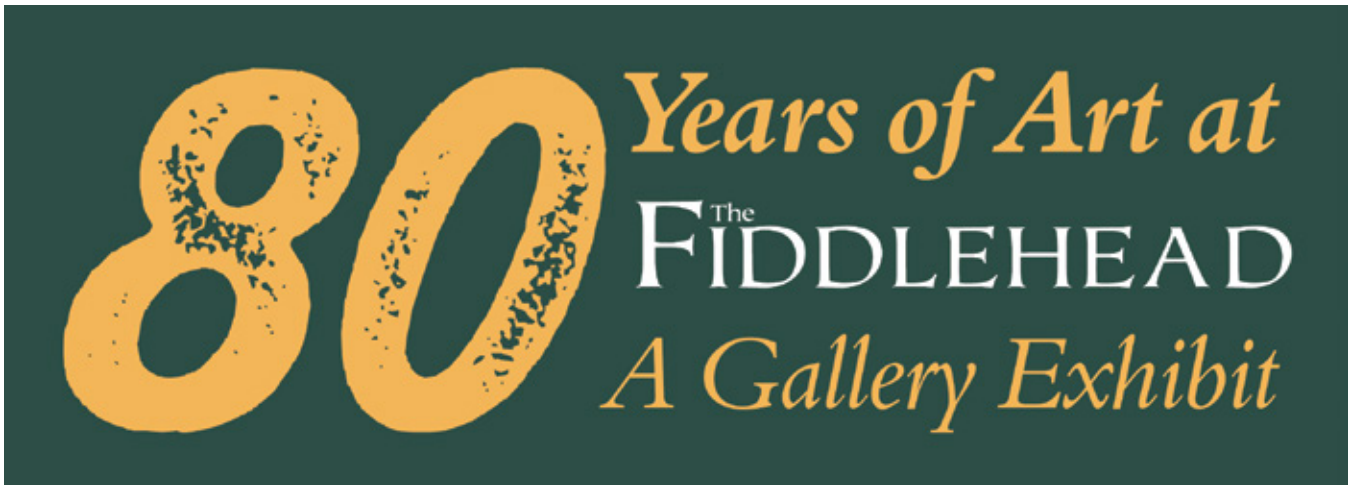












Fredericton Public Library: February 1 - March 31, 2025

The Fiddlehead acknowledges that the land on which it is housed is the traditional unceded territory of Wəlastəkewiyik. This territory is covered by the Treaties of Peace and Friendship which the Wəlastəkewiyik, Mi'kmaq, and Peskotomuhkati peoples first signed with the British Crown in 1725. The treaties did not deal with surrender of lands and resources but in fact recognized Wəlastəkewiyik, Mi'kmaq, and Peskotomuhkati title and established the rules for what was to be an ongoing relationship between nations.

The Many Faces of The Fiddlehead: *80 Years of Cover Art*

One of the most fun parts of my job as editor is getting to talk with our designers (at first Ian LeTourneau, now Erin Russell) about their different cover ideas. I get excited as I click on the files with the works of visual art they've sourced or the mock-ups they've experimented with, and even though I'm expecting to be surprised or struck, I'm never really prepared for the impact of what blossoms on my screen when I press "open."

Don't judge a book by its cover, the saying goes, and it's true that what's on the outside doesn't always reflect what's on the inside. On the other hand, *The Fiddlehead's* covers have always been lovingly and carefully designed — and that care reflects our regard for the writing collected inside. A striking, thoughtfully composed cover promises a rich readerly experience — a promise that we're confident our many, many writers have delivered on over the years.

Our covers speak to who and where we are as a journal, and this was the case even at the very beginning of *The Fiddlehead's* life 80 years ago, when Lucy Jarvis designed the fiddlehead that featured on our first several covers. She was an artist living in New Brunswick on Wolastoqiyik territory, and she was working with one of this area's most beautiful plants and most important foods, a symbol of springtime's coiled energies. Though our covers now highlight a different visual artwork every issue, we have continued to feature primarily works from the array of visual artists connected to this area. For us, it's a way of honouring the wider arts culture that thrives here.

Every issue is an anthology of sorts — bringing together a variety of different voices, styles, thoughts, joys, commitments and cares. This visual exhibition is like an anthology too. The covers that sit side by side on my bookshelf are now displayed side by side on these walls and within this catalogue. I like the aesthetics and politics of the side-by-side; it's a companionable, democratic position, one that I think suits us at *The Fiddlehead* and makes this an apt way to mark our 80 years.

We're proud of our covers! And we're glad to be celebrating *The Fiddlehead's* literary life by giving thought to its marriage to the visual arts over the years.

Many thanks are in order, and our past designer and current managing editor Ian LeTourneau has written out a list of sincere thank-yous on our behalf, which I echo. Here I'll just thank Ian himself for his dedication over the years, as well as Caitlyn Sinclair, our publishing intern who has worked so hard on this exhibition, combing through issues and paying visits to the UNB Arts Centre and the Harriet Irving Library Archives. Finally, a big thank you to all the visuals artists who have contributed images for our covers — we wish we could display them all.

Sue Sincliar
Editor

Contents

. . . a fiddlehead, that small plant
that grows in the Saint John River valley
in the spring, and which is said to be
symbolic of the sun.

Alfred Bailey
February 1945
(first issue of *The Fiddlehead*)

Restless Invention of Eight Decades

TWENTY YEARS AGO, for the 60th anniversary of *The Fiddlehead*, Ross Leckie, editor at the time, said, "*The Fiddlehead* has sometimes been described as an institution of Canadian literature, but an institution is something that survives by standing firmly in place. For a literary journal to survive, it has to be flexible, ready to invent itself." He identifies and praises this "quality of invention" as "editorial sensibilities shaped by the way writers force us to reconsider the aesthetics of literary achievement." And I believe the same restless invention can be applied to the artwork that has elevated the appearance of the magazine for eight decades.

In October 2023, staff at the Fredericton Public Library reached out to *The Fiddlehead* to offer us gallery space for our 80th anniversary. We gladly took them up on the invitation and have been thinking, working, planning ever since to produce a meaningful exhibit and this accompanying catalogue.

I'm uniquely situated to offer some thoughts about art at *The Fiddlehead*. When I was hired in 2012 as the layout and design person, part of my job was to find cover art. When I trawled the websites of local galleries or visited them in person to learn about new exhibits, I always kept my eye open for what might work as a cover. Then I would send various options to the editors and we would discuss what we would ultimately choose. While I designed covers for the ever-moving present, I began to appreciate the rich history of *The Fiddlehead*, both its interior and exterior, and I especially gained an appreciation for local artists and how they saw the world.

The first cover was designed by Lucy Jarvis, which we show off on page 4 along with her original concept drawings, discovered at the Harriet Irving Library Archives by our 2024-25 publishing intern Caitlyn Sinclair. We are thankful to Lucy Jarvis' family who gave us permission to reproduce them. Jarvis' design that the founders of *The Fiddlehead* chose graced the first 71 issues on various coloured cardstock.

The next person who influenced the look of *The Fiddlehead* for almost as long is Marjory Donaldson. From issues 72 to 127, virtually all the illustrations on the covers were done by Donaldson (to the best of our knowledge because there are a few uncredited). (Issues 83-91 and 104-111 were done by Bruno Bobak.) Donaldson's influence spread inside the covers as well: she was listed as the Art Editor from 1969 to 1982 and she showcased the skills of dozens of artists (a whole other booklet could be made about interior art in the future). For those last few years, she began the current practice of choosing a different artist to be featured on the front cover.

***The Fiddlehead* 302 (Winter 2025)**

This project would not have been possible without the staff. Thanks to Caitlyn, who lead the way, but also to all the staff who contributed to this project, particularly Erin Russell, who designed this cover, and Grace R. Taylor.

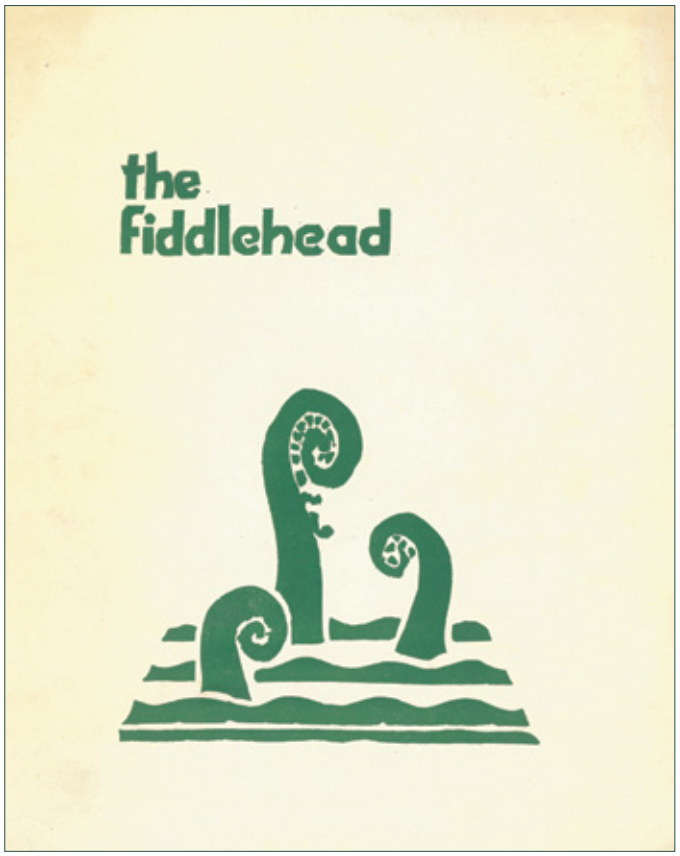
Thank you to all the artists we've had the pleasure to meet through their work. Thanks to all the galleries who helped us connect with artists. I'd like to single out Gallery 78 — I worked with staff there often and they never hesitated to go above and beyond, sometimes arranging to photograph artwork on our tight timelines. And you can buy our issues there!

Thank you to the Fredericton Public Library. And thanks to all of our funders, without whom we would not be able to showcase the writing and artwork to a world-wide audience. And finally, thanks to you, the readers.

Ian LeTourneau,
Managing Editor

Beginnings

The Fiddlehead's first issue apeared in 1945 when, as Robert Gibbs tells it in his introduction to *Fiddlehead Gold: 50 Years of The Fiddlehead Magazine* (Issue No. 185), members of the Bliss Carman Society "decided to collect the best poems and print them in a modest format as the cumulative minutes of their meetings" (p. 11). The format of those first issues was 8½ x 11", mimeographed with a linocut design by Lucy Jarvis (see right).



***The Fiddlehead* 1 (February 1945). Lucy Jarvis, *Untitled*.**

Lucy Jarvis (1896-1985)

Jarvis was a founding member of the UNB Art Centre in 1940. She along with Pegi Nichol MacLeod and Margaret Mackenzie turned an unused Observatory into a functioning Art Department. Jarvis and Nichol shared the director position for several years with Jarvis teaching classes during the academic year and Nichol running summer classes. In 1946 Jarvis took over as the sole director and held that position until she retired in 1961 to travel and develop her own art-work. She was very dedicated to teaching art, so the Art Centre thrived under her directorship and became a communal space for artistic expression and enjoyment.

As an artist herself, Jarvis had many works of her own, including the first cover of *The Fiddlehead* (also used for the first 71 issues). Below are the concept sketches Jarvis drew while working to reach the final design.

Lucy Jarvis fonds, UA RG 357, series 8 "Lucy Jarvis sketchbooks and loose sketches," box 5, file 1 "Sketchbook; folk songs; notes; recipes; Fiddlehead sketches," 1943-1945, Archives & Special Collections, University of New Brunswick Libraries, Fredericton, New Brunswick.

Evolving the Look

Staring with issue no. 72 (Summer 1967), the look of *The Fiddlehead* began to evolve, thanks to the vision of Marjory Donaldson. Her design, a "lacework of mature fronds" (Gibbs, *Fiddlehead Gold*, p. 13), marked a visual departure from the original design.

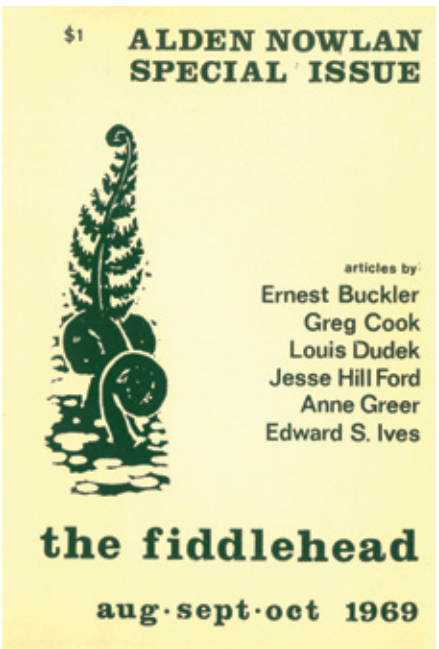
Marjory Donaldson (1926-2023)

Donaldson began her career at the UNB Art Centre mixing paints as Pegi Nichol MacLeod's assistant. In 1954, Donaldson spent a year as Art Director while Lucy Jarvis was on sabbatical. From 1964-1971 she worked as a part-time assistant at the Art Centre. In 1971 she became the curator, then in 1986 she became the Art Director. While working at the Art Centre, Donaldson continued to create her own art and had her work featured in many exhibits. She was particularly known for her portraits and did over 80 portraits for the New Brunswick Sports Hall of Fame.

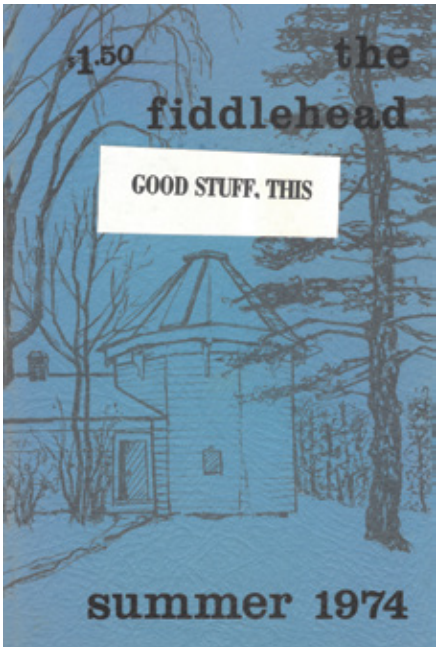
In 1969 Donaldson became the Art Editor for *The Fiddlehead*. It was through her efforts and connections in the art world that the journal's interior artwork grew to become an anticipated feature. Besides promoting other artists, Donaldson had many of her own sketches in the journal, including a series of conributor portraits for *The Fiddlehead*'s 35th anniversary issue. She held her position as Art Editor for thirteen years until 1982.

This sketch is from *Reflections On A Hill Behind A Town: The Fiddlehead 35th Anniversary Number*, No. 125 (Spring 1980). Marjory Donaldson. *Untitled self-portrait*. Page 116.

***The Fiddlehead* 72 (Summer 1967)**

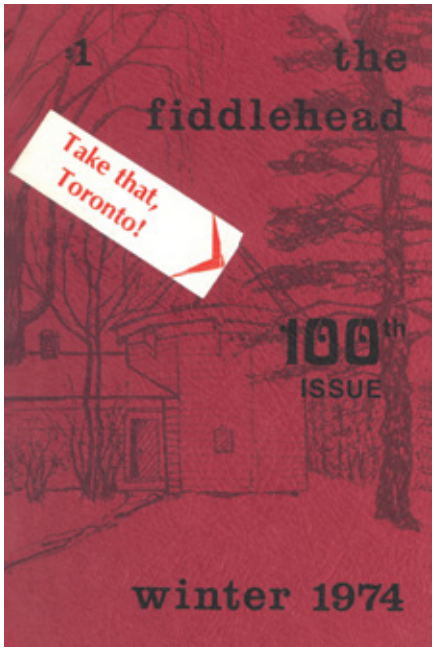


***The Fiddlehead* 81 (Aug-Sept-Oct 1969)**

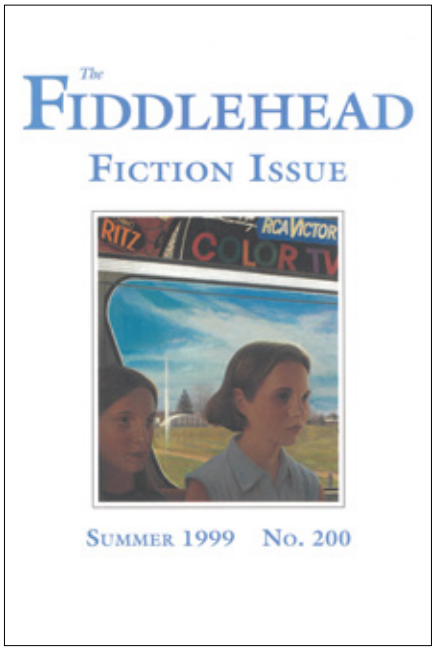


***The Fiddlehead* 102 (Summer 1974)**

Milestones



***The Fiddlehead* 100 (Winter 1974)**

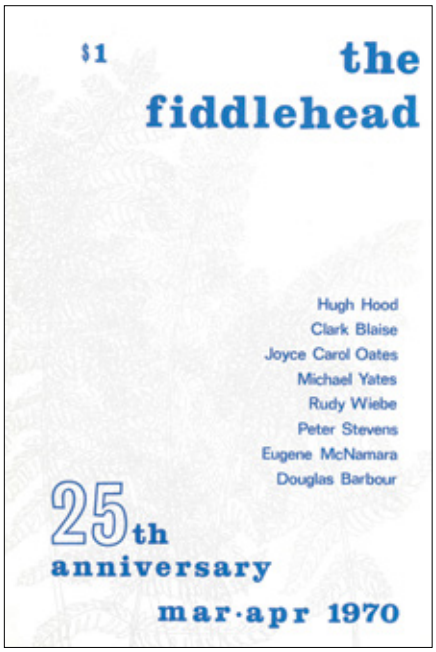


***The Fiddlehead* 200 (Summer 1999)**

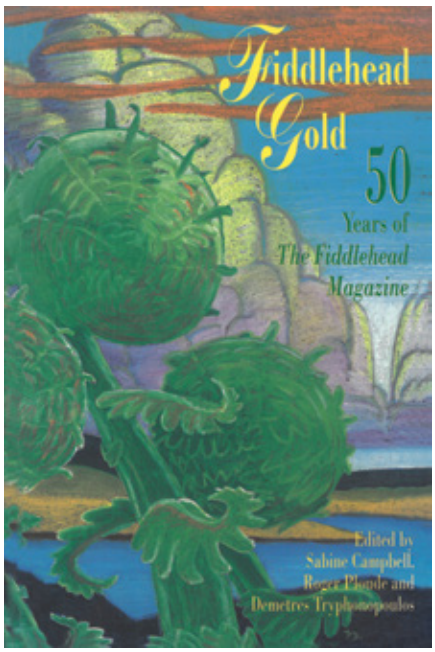
***The Fiddlehead* 300 (Summer 2024)**

Reaching 100 issues is a significant milestone and *The Fiddlehead* has done so three times (so far). The editor of No. 100, Kent Thompson, showed off some feistiness by having a "Take that, Toronto!" sticker affixed to the cover of each copy, no doubt to convey to the literary centre that significant things happen in the literary margins. We made substantially less fuss about reaching No. 200, as you see above, but for No. 300, which we only recently hit in 2024, we found Eric Budovich's aptly titled *Happy Happy* summed up our celebratory mood very nicely!

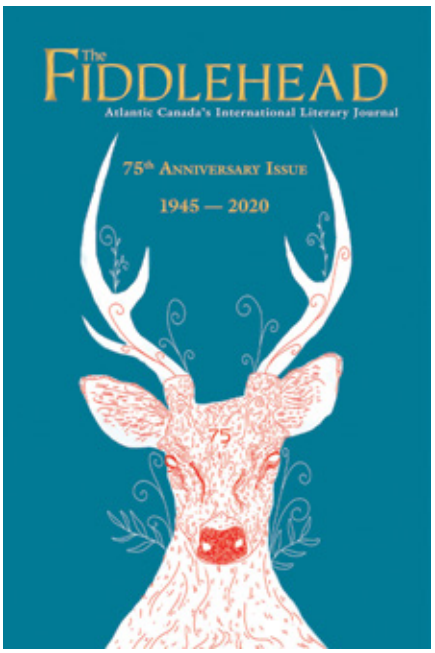
The Fiddlehead has also marked each quarter-century. Notably, we looked back through previous issues to compile an anthology for our 50th in 1995, and for our 75th we looked forward, compiling an anthology of all new writing.



***The Fiddlehead* 84 (March-April 1970)**



***The Fiddlehead* 185 (Autumn 1995)**



***The Fiddlehead 75th Anniversary Issue* (Spring-Summer 2020)**

Focus: Themes and Artists

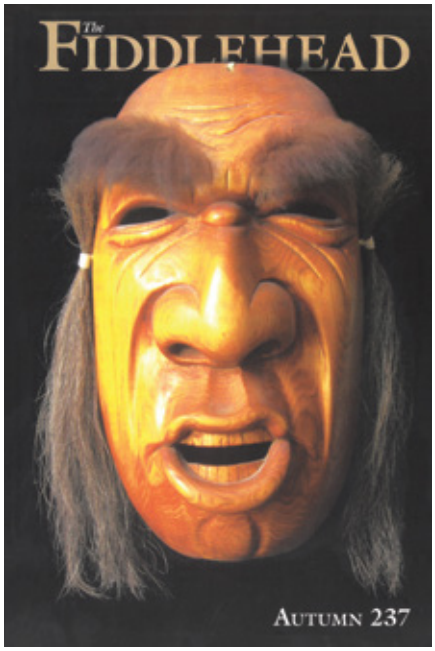
The Wilderness Issue
***The Fiddlehead* 171 (Spring 1992)**

The West Coast Issue
***The Fiddlehead* 253 (Autumn 2012)**

BIPOC Solidarities
***The Fiddlehead* 290 (Winter 2022)**

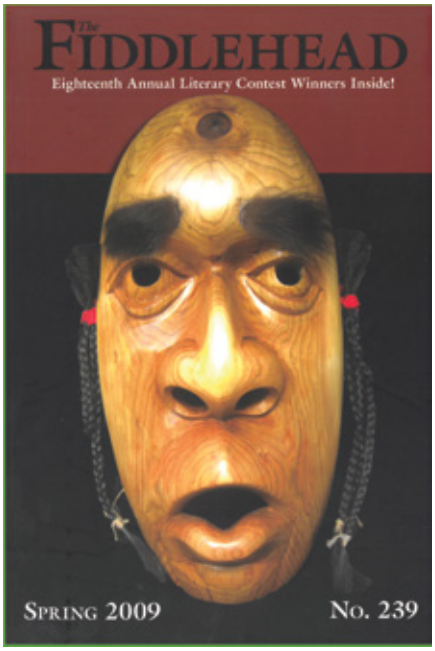
Occasionally we want to celebrate between milestones. **The Wilderness Issue** (No. 171) published the winners of our first annual writing contest, the Wilderness Writing contest. In 2012, we collaborated with *The Malahat Review* of Victoria, BC. We put out a joint call: they would publish an issue of Atlantic Canadian writing and we would publish writing from British Columbia. For issue 290, we published **BIPOC Solidarities**, featuring only BIPOC authors as part of our action to address equity in the literary world.

We really like artists. Sometimes *The Fiddlehead* shows this love by featuring an artist several times, such as with the three consecutive covers below (237, 238, 239) showcasing Indigenous artist Ned Bear. Browse through the bibliography to see many other instances.



***The Fiddlehead* 237 (Autumn 2008)**

***The Fiddlehead* 238 (Winter 2009)**

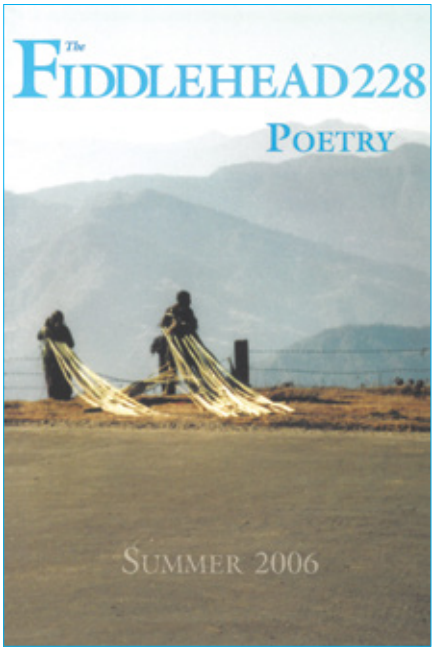


***The Fiddlehead* 239 (Spring 2009)**

Editor to Artist

Occasionally, our cover artwork has come from our editors.

Editor-in-chief Ross Leckie provided a captivating photograph for No. 228 (Summer 2006), right. He says, "I took one photo that I thought would make a strong cover for *The Fiddlehead* Summer Poetry issue. I had been in Bhutan, a country in the Himalayas, and taken a thousand photos. When I was thinking of the cover, this photo came to mind and seemed to capture a mood of repose and thoughtfulness that often characterizes poetry. The photo is of part of a Bhutanese family who had been in the mountains all day collecting bamboo. They had paused for a moment, seemingly to gaze at the mountains, lost in thought, just as I was."

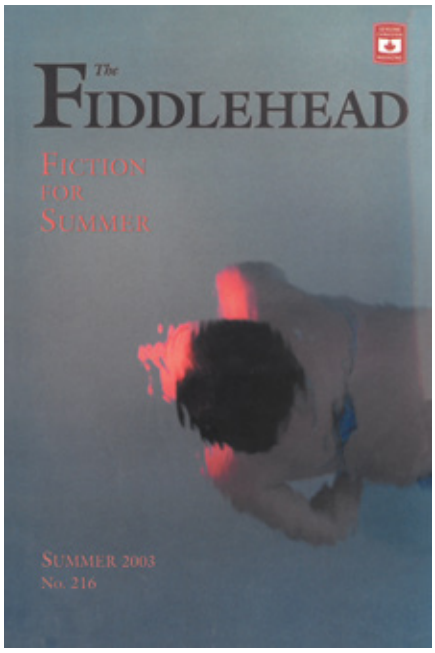


***The Fiddlehead* 228 (Summer 2006)**

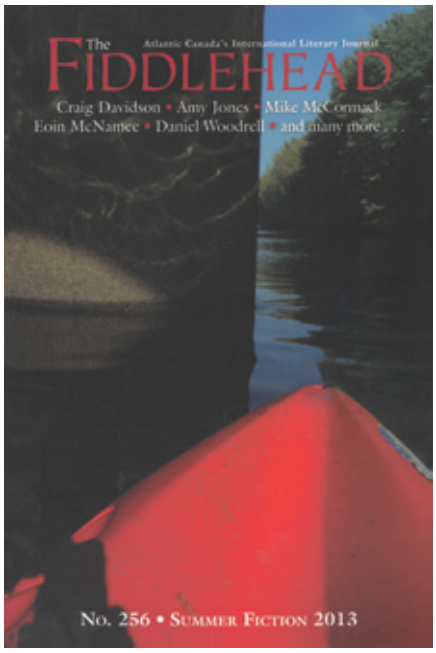
Mark Anthony Jarman, who was *The Fiddlehead* Fiction Editor for 25 years (1999-2024), contributed 3 photographs for covers over the years. He says, "Sometimes the visual side is more fun than the written part." The first was for No. 216 (Summer 2003), lower left: "This was my first *Fid* cover and made me try for more, taking photos and always hoping for a good one. . . . I think it's a pool in California in the 80s. I liked the David Hockney feel."

For No. 256 (Summer 2013), lower centre, Jarman says, "This shot is on the Saint John River where it meets the Nashwaak River. I was in a cheap plastic kayak with a cheap waterproof camera, small enough to fit in a pocket when I travel. Under the bridge I let the kayak spin in circles and kept shooting, hoping the random approach might work."

And for No. 272 (Summer 2017), lower right, Jarman says, "In Shanghai for a story conference, I was stuck by the celebration of Chairman Mao in movies, currency, and statues, despite the fact that he killed perhaps 60 million of his own people. This statue was outside of a university building. I liked the look of the deco high-rises behind Mao."



***The Fiddlehead* 216 (Summer 2003)**



***The Fiddlehead* 256 (Summer 2013)**

***The Fiddlehead* 272 (Summer 2017)**

In Memorium

When a writer significant to *The Fiddlehead* dies, we pay tribute to their memory with an editorial note and reprint of some of their work. Sometimes that person is also featured on the cover of the issue. While those on this page are not the only ones *The Fiddlehead* has dedicated an issue to, these three were each influential members of early *The Fiddlehead* community and were selected for this feature for their many contributions to the journal.

Fred Cogswell (1917-2004)

As editor of *The Fiddlehead* for 20 years (1947-1967), Fred Cogswell was fundamental in the journal's growth. It was through his efforts that *The Fiddlehead* grew from a local magazine to an international literary journal. He also founded Fiddlehead Poetry Books, which is now known as Goose Lane Editions. While his efforts leant towards promoting others, new writers especially, his own work was also featured in *The Fiddlehead*. The black conté drawing was done by Bruno Bobak.

Elizabeth Brewster (1922-2012)

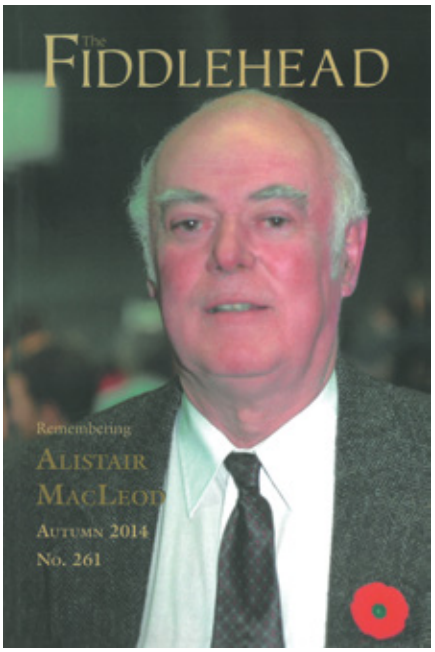
Elizabeth "Betty" Brewster was one of the founding members of *The Fiddlehead*. She joined the Bliss Carman Society while an undergraduate at UNB. Brewster had her first publication at the age of 12 in Saint John's *Telegraph-Journal*. Her work was selected to open and close the very first issue of *The Fiddlehead*. With a career featuring over two dozen works, Brewster was shortlisted twice for the Govenor General's Literary Award and was inducted into the Order of Canada in 2001. In the photograph, she stands next to Donald Gammon, the first editor of *The Fiddlehead*, at their graduation in 1946. Thanks to the Gammon family for the photograph.

Alistair MacLeod (1936-2014)

Alistair MacLeod graduated from UNB with his MA in 1961 and was granted an honourary doctorate in 2002. While he had great sucess as an author, winning awards like the 2001 International IMPAC Dublin Literary Award and being appointed Officer of the Order of Canada in 2008, one of MacLeod's earliest works was published in *The Fiddlehead* in 1971. "The Vastness of the Dark," the second story he ever published, was in No. 88 that year. The photograph was from one of MacLeod's readings at UNB by photographer Rob Blanchard.

***The Fiddlehead* 221 (Autumn 2004)**

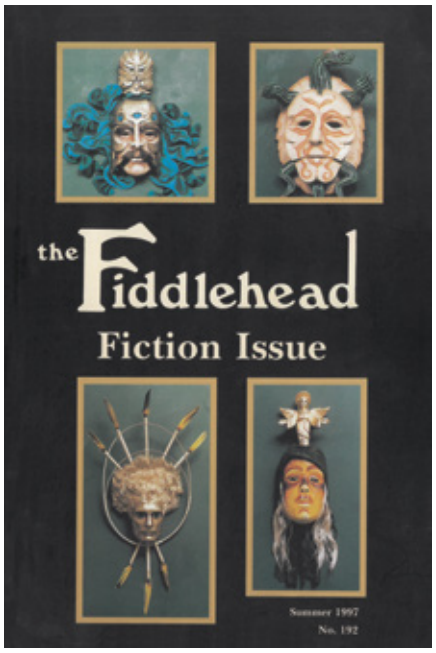
***The Fiddlehead* 255 (Spring 2013)**



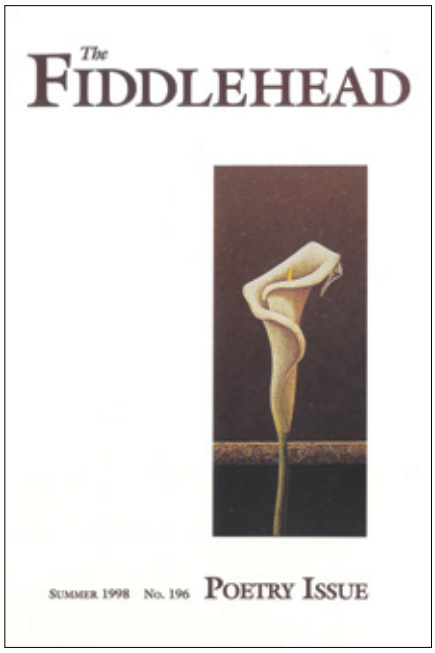
***The Fiddlehead* 261 (Autumn 2014)**

The Genre of Summer

Since 1997, *The Fiddlehead* has been publishing longer summer issues, alternating between all-fiction and all-poetry. In 2018, we published our first all-creative nonfiction issue (in the fall) and soon after included creative nonfiction in our summer rotation. The covers in the top row are the first issue dedicated to each genre (although No. 92, Autumn 1972 was a "Special Fiction Number" and the first 39 issues were poetry only). The bottom row features some recent iterations of the special summer issues.

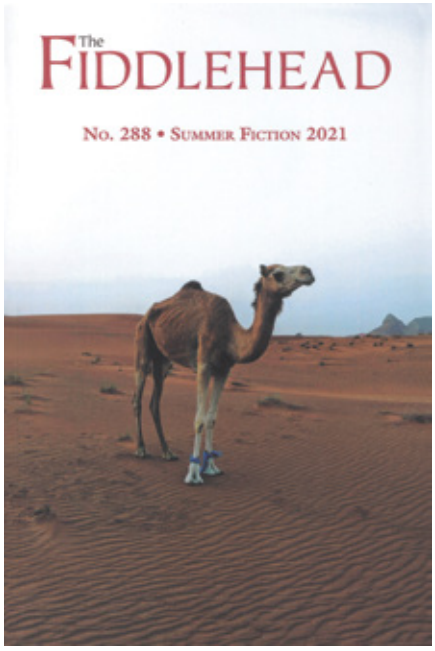


***The Fiddlehead* 192 (Summer 1997)**

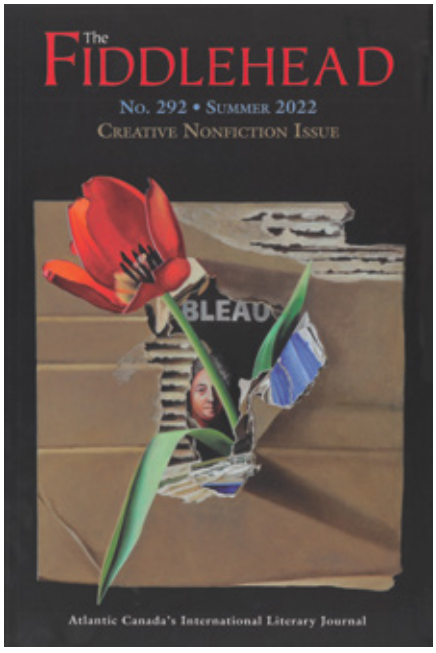


***The Fiddlehead* 196 (Summer 1998)**

***The Fiddlehead* 277 (Autumn 2018)**



***The Fiddlehead* 288 (Summer 2021)**

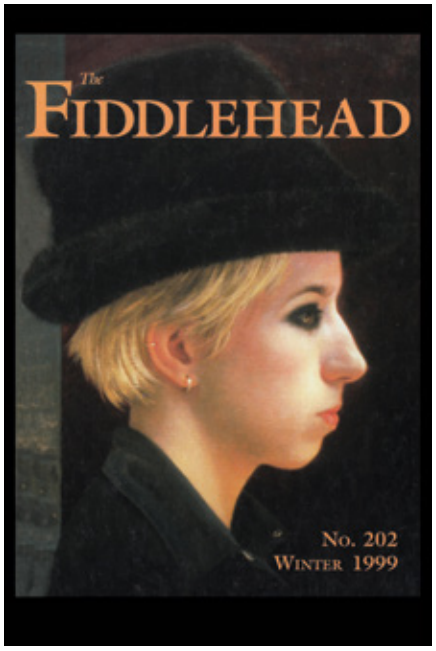


***The Fiddlehead* 292 (Summer 2022)**

***The Fiddlehead* 296 (Summer 2023)**

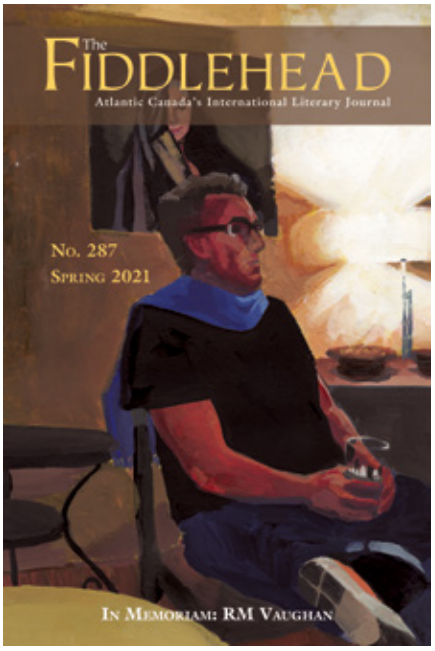
Portraits

The Fiddlehead features many great covers, including portraits, as shown in the top row. In the bottom row, we include staff picks to show off some of our personal favourites (we wish we had room for all of them)!



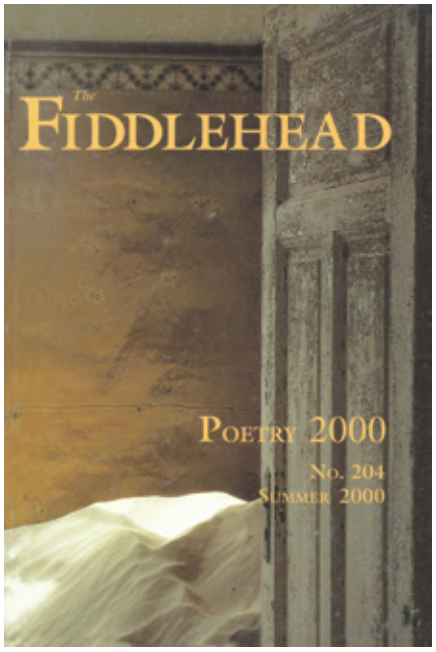
***The Fiddlehead* 202 (Winter 1999)**

***The Fiddlehead* 273 (Autumn 2017)**

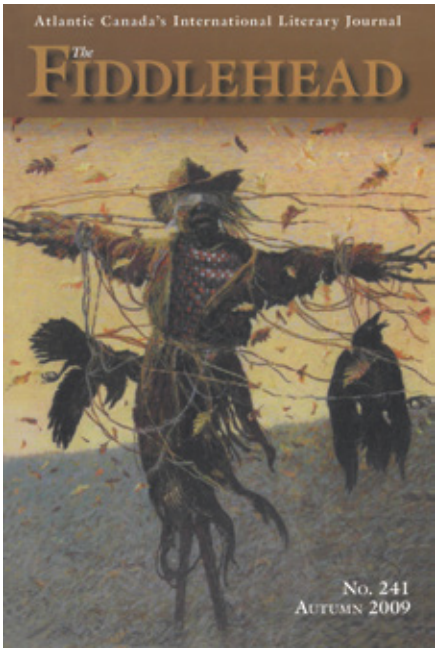


***The Fiddlehead* 287 (Spring 2021)**

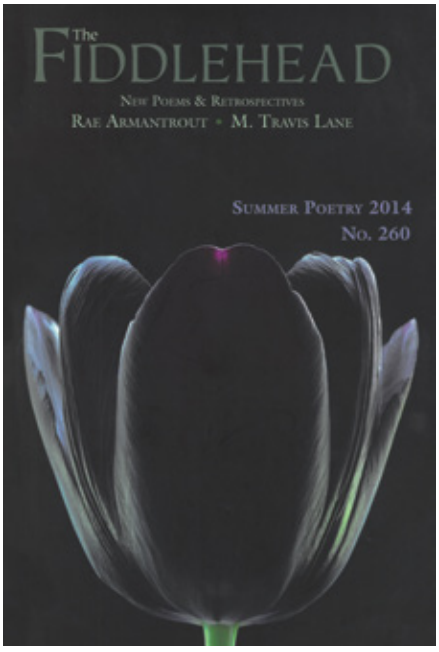
Staff Picks



***The Fiddlehead* 204 (Summer 2000)**



***The Fiddlehead* 241 (Autumn 2009)**



***The Fiddlehead* 260 (Summer 2014)**

Bibliography

This bibliography contains the information found in each issue's table of contents beginning with the most recent. Occasionally, it has required a bit of research to fill in missing details. The last entry is No. 128, the issue that began the current practice of featuring a single artist. For information about the covers of the first 127 issues, see pages 3-5 of this booklet.

302 (Winter 2025). Terry Graff. *Perpetual Migration*. 2000. Acrylic paint, ink, and collage on wood panel. 20.32 x 20.32 cm.

301 (Autumn 2024). Erica Beyea. *Me and My Arrow*. Oil on canvas. 30 x 40 in.

300 (Summer 2024). Eric Budovitch. *Happy Happy*. Acrylic on canvas. 36 x 24 in.

299 (Spring 2024). Ann Balch. *Another World*. 2019. Watercolour and acrylic archival varnish on cradled panel. 28 x 15 x 1.5 in.

298 (Winter 2024). Christine Koch. *Sea Ice Study XIII*. Reduction linocut. 18 x 26 in.

297 (Autumn 2023). Réjean Roy. *Fall Canoe Route*. 2022. Oil on board. 24 x 30 in.

296 (Summer 2023). Ben von Jagow. *The Closing Moments of Summer*. Digital photograph.

295 (Spring 2023). Stephen May. *Peonies*. Oil on canvas. 18 x 21.13 in.

294 (Winter 2023). Robert Moore. *Lady with the Hydro-Annihilator Super Soaker 6000*, from "The Lost Rembrandts Collection." Acrylic on canvas. 36 x 24 in.

293 (Autumn 2022). Eva Christensen. *Feed*. 2021. Watercolour on paper. 16 x 20 in.

292 (Summer 2022). Cliff Turner. *Beaverbrook Art Gallery Re-opening — Small*. Oil on canvas. 24 x 24 x 1.5 in.

291 (Spring 2022). Anna Cameron. *Untitled (Wildflower Garden)*. Acrylic on canvas. 40 x 36 in.

290 (Winter 2022). Marigold Santos. *shroud (unfurling blooms unsettling)*. 2021. Acrylic, pigment, gesso on canvas. 67 x 41½ in.

289 (Autumn 2021). Alan Spinney. *Yellow Day*. 2013. Oil on linen panel. 9 x 12 in.

288 (Summer 2021). Muhammad Al-Digeil. *Camel Near Mleiha, U.A.E.* 2013. Digital photograph.

287 (Spring 2021). Sholem Krishtalka. *Richard*. 2013. Gouache on paper. 29.7 x 21.8 cm.

286 (Winter 2021). Curtis Botham. *Nocturne.* 2015. Digital photograph.

285 (Autumn 2020). Vicki MacLean. *From the Hotel Window*. Oil on board. 24.25 x 18 in.

284 (Summer 2020). Derek Beaulieu and Rhys Farrell. *Lens Flare 16*. Visual poem.

***The Fiddlehead* 225 (Autumn 2005)**

75th Anniversary Issue (Spring-Summer 2020). Sophie Hamidovic. *Deer in the Headlights*. Mixed media.

283 (Spring 2020). Victoria Moon Joyce. *Hairdresser — Kim Morgan (Fredericton, NB)*. 2018. Oil on canvas. 20 x 24 in.

282 (Winter 2020). Joanne Hunt. *Red Skies at Night*. Oil on canvas. 20 x 40 in.

281 (Autumn 2019). Cliff Turner. *Eastbound*. Oil on canvas. 48 x 48 in.

280 (Summer 2019). Muhammad Al-Digeil. *Enchanted near Macondo*. Digital photograph.

279 (Spring 2019). Alexandrya Eaton. *Springtime*. 2018. Acrylic on canvas. 44 x 58 in.

278 (Winter 2019). Jack Bishop. *Coca-Cola*. 2017. Oil and acrylic on canvas. 24 x 36 in.

277 (Autumn 2018). Braelyn Cyr. *Chief Allan Polchies Jr.* Oil and acrylic on canvas. 24 x 36 in.

276 (Summer 2018). Sonya Mahnic. *Waning Summer Light*. 2017. Oil on canvas. 14 x 10 in.

275 (Spring 2018). Sarah Jones. *Evening Windows on Germain #2*. Oil on canvas. 12 x 12 in.

274 (Winter 2018). Monika Wright. *With Powerful Intention*. Acrylic on canvas. 30 x 40 in.

273 (Autumn 2017). Jessie Babin. *Kit 1*. Graphite and black pencil on paper mounted on wood panel. 30 x 24 in.

272 (Summer 2017). Mark Anthony Jarman. *Chairman Mao Statue, Shanghai*. Digital photograph.

271 (Spring 2017). Eric Budovitch. *Echo*, from "Moving Day Series." Oil on canvas. 42 x 55 in.

270 (Winter 2017). Ann Manuel. *Blur 1*. Oil on board. 30 x 24 in.

269 (Autumn 2016). Carol Collicut. *To pursue the unattainable*, from "Marcus Aurelius Series." 2011. Mixed media on paper. 22 x 30 in.

268 (Summer 2016). Dana O'Regan. *Reconstructed Landscape #9*. Mixed media on canvas. 36 x 36 in.

267 (Spring 2016). Wayne Boucher. *Dive*. Oil on canvas. 36 x 36 in.

266 (Winter 2016). Cliff Turner. *Flying*. Oil on canvas. 48 x 60 in.

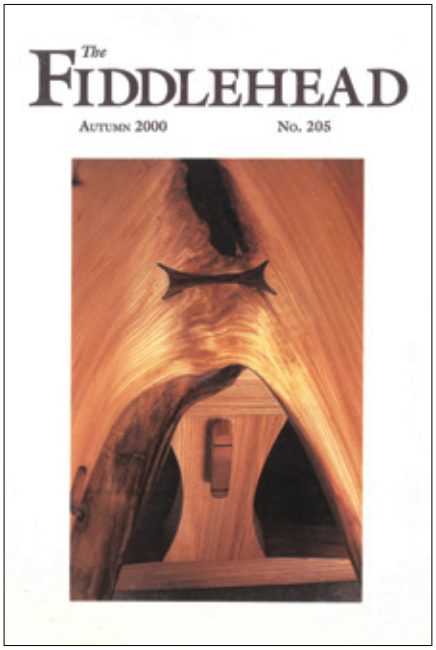
265 (Autumn 2015). Stephanie Weirathmueller. *Sleeping*. 2015. Oil on canvas. 16 x 20 in.

264 (Summer 2015). Peter Salmon. *Loyalist City Towing III*. Oil on canvas. 54 x 36 in.

263 (Spring 2015). Steven Rhude. *Buoy and Manhole*. Oil on panel. 20 x 24 in.

262 (Winter 2015). Glenn Hall. *The Duster and Fire*. Oil on canvas. 26 x 48 in.

261 (Autumn 2014). Rob Blanchard. *Alistair MacLeod at UNB*. Digital photograph.
260 (Summer 2014). James Wilson. *Black Tulip*. Archival pigment print photograph. 13 x 13 in.
259 (Spring 2014). Ann Balch. *Stepping Out*. Transparent watercolour and archival acrylic varnish. 28 x 17.25 in.
258 (Winter 2014). Deanna Musgrave. *Crown*. Acrylic on canvas. 48 x 48 in.
257 (Autumn 2013). Paul Healey. *Eve*. Oil on canvas. 40 x 30 in.
256 (Summer 2013). Mark Anthony Jarman. *Red Kayak on the River*. Photograph.
255 (Spring 2013). *Elizabeth Brewster and Donald Gammon at the University of New Brunswick Graduation*. 1946. Photograph [courtesy of the Gammon family].
254 (Winter 2013). Cliff Turner. *Sonic Love Hearts*. Oil on canvas. 36 x 24 in.
253 (Autumn 2012). Nathan Birch. *Dusk at Drumbeg Park*. Acrylic on canvas. 40 x 32 in.
252 (Summer 2012). Christopher Harding. *Kimono (Wave Caps)*. Gouache and India ink on paper. 15.5 x 15.5 in.
251 (Spring 2012). David McKay. *Fiddlehead Season*. Watercolour. 26.25 x 34.5 in.
250 (Winter 2012). Ann Balch. *Queen*. Watercolour. 28.5 x 20.25 in.
249 (Autumn 2011). Anna Cameron. *Untitled IX*. Acrylic and oil on canvas. 48 x 48 in.
248 (Summer 2011). Réjean Roy. *Petit Route de Canot 3*. 2007. Oil on canvas. 48 x 42 in.
247 (Spring 2011). Glenn Priestley. *The Hill*. Oil on canvas. 64 x 90 in. [Commissioned in 2010 for the University of New Brunswick's C.C. Jones Student Services Centre.]
246 (Winter 2011). Anna Cameron. *Untitled V*. Acrylic and oil on canvas. 48 x 48 in.
245 (Autumn 2010). Andrew Henderson. *Shell Life*. Watercolour. 12 x 18 in.
244 (Summer 2010). Paul Mathieson. *Red, White and Mustard*. Acrylic on canvas. 44 x 40 in.
243 (Spring 2010). Werner Arnold. *Time Lapse*. Pine and acrylic. 36 x 72 x 12 in.
242 (Winter 2010). Raymond Martin, *Tournesols Cerf-volants*. Oil on canvas. 40 x 30 in.
241 (Autumn 2009). Tom Forrestall. *Field Boss*. 2009. Egg tempura. 6 x 6 in.
240 (Summer 2009). Suzanne Hill. *Markers, 1 of 3*. Acrylic on canvas. 5' x 3'.
239 (Spring 2009). Ned Bear. *OKISKOWEHIKEW*. Butternut with bear fur, horse hair and coloured yarn. 23.5 x 12 x 8 in.
238 (Winter 2009). Ned Bear. *IHKOPIWIPISIM AHCAHK*. Stained birch with bear fur, horsehair, and leather lacing. 16 x 9 x 7 in.
237 (Autumn 2008). Ned Bear. *MAHMIHK*. Butternut with bear fur, horsehair, and leather lacing. 18.5 x 11 x 8.5 in.



***The Fiddlehead* 205 (Autumn 2000)**

236 (Summer 2008). David McKay. *The Big Barn in June*. Watercolour. 21 x 29 in.
235 (Spring 2008). George Strunz. *Tulips*. Watercolour. 9 x 12 in.
234 (Winter 2008). Dawn McCracken. *Sunflower, Cloud, Late Summer*. Oil on board. 32 x 40 in.
233 (Autumn 2007). Lucien Freud. *Hotel Bedroom*. 1954, collecion of the Beaverbrook Art Gallery/The Beaverbrook Foundation. Oil on canvas. 91.1 x 24 cm.
232 (Summer 2007). Carol Collicutt. *Untitled*, from "The Havana Series." 2002. Mixed media on paper. 56 x 38 cm.
231 (Spring 2007). Carol Collicutt. *Swirl #1*. Acrylic on mylar. 91 x 61 cm.
230 (Winter 2007). Carol Collicutt. *Balancing Act*. Acrylic on paper. 38 x 28 cm.
229 (Autumn 2006). Stephen May. *Lemon the Canary in Death*. Oil on canvas. 173.5 x 93.4 cm.
228 (Summer 2006). Ross Leckie. *Bhutan: Mountains, and men with bamboo*. Photograph.
227 (Spring 2006). Beth Lenco. *White Cat*. Oil on canvas. 30 x 30 cm.
226 (Winter 2005). Mark Dixon. *Red Pools*. Acrylic on canvas. 35 x 30 cm.
225 (Autumn 2005). Raymond Martin. *Serenade.* Oil on canvas. 40 x 30 in.
224 (Summer 2005). Brian MacKinnon. *"You're Home!"* Enamel, oil, and lacquer on gator board. 36 x 41 in.
223 (Spring 2005). Roger Smith. *Unfurling Fiddlehead*. Kodak Elite Chrome 100 slide film, Pentax MX with 90mm Tamron macro lens.
222 (Winter 2004). Stephen Scott. *Boy with Drum*. Oil on canvas. 85 x 140 cm.
221 (Autumn 2004). Bruno Bobak. *Fred Cogswell*. Black conté drawing. 17 x 22 in.
220 (Summer 2004). Maggie McLaughlin. *Unmasking*. Oil on canvas. 36 x 40 in.
219 (Spring 2004). Jacques Martin. *La réponse du cheval*. 3000 lbs COR-TEN® steel structure. 22.5 feet high. [Installed in the Millennium Sculpture Garden at the University of New Brunswick in Fredericton, summer 2003. Photograph by Mike Johnston.]
218 (Winter 2003). Raymond Martin. *Entre chien et loup*. 2003. Oil on canvas. 30 x 40 in.
217 (Autumn 2003). Rick Séguin. *Woman with Dark Hair*. Painted metal. 62 x 17 x 17 in.
216 (Summer 2003). Mark Jarman. *Untitled*. 1986. Photograph.
215 (Spring 2003). Paul Healey. *Chair by Window*. Oil. 24 x 30 in.
214 (Winter 2002). Mollie Lamb Bobak. *Cosmos*. 1970, collection of Beaverbrook Art Gallery, Fredericton. Watercolour on paper. 58.5 x 43.3 cm.
213 (Autumn 2002). Brian MacKinnon. *Office Staff*. Enamels, fingernail polish and fluorescent paint on wood. 24 x 24 x 1 in.

212 (Summer 2002). Freeman Patterson. *The trail of a sand adder on a large dune near Pomona in Namibia*. Photograph. [From the artist's book *Odyssey: Meditations and Thoughts for a Life's Journey*. HarperCollins, 1998.]
211 (Spring 2002). Marian Wells. *The Message*. Acrylic on canvas. 30 x 36 in.
210 (Winter 2001). Stephen Scott. *Skaters*. 1999. Oil on panel. 7 x 12 in.
209 (Autumn 2001). Stephen Scott. *Toward Durham*. Oil on panel. 5.5 x 6.5 in.
208 (Summer 2001). Freeman Patterson. *Patterns of light and shadow created by roof slats in a Kolmanskop house*. Photograph. [From the artist's book *Odyssey: Meditations and Thoughts for a Life's Journey*. HarperCollins, 1998.]
207 (Spring 2001). Suzanne Hill. *King*, from "Scarecrow Series." Mixed media on paper. 72 x 28 in.
206 (Winter 2000). Suzanne Hill. Front cover: *Predatory Bird (one of four)*. Mixed media on paper. 24 x 24 in. Back cover: *Predatory Bird (one of four)*. Mixed media on paper, 24 x 24 in. [Both from "Scarecrow Series."]
205 (Autumn 2000). Bruce Gray. Front cover: *Coffeetable*. Asymmetrical trestle base: Fredericton white elm, pau ferro butterfly. 18 x 23 x 60 in. Back cover: *Sculptured Rocker*. Black cherry frame and seat, pau ferro spindles and rockerware plate.
204 (Summer 2000). Freeman Patterson. *House in Kolmanskop, southern Namibia*. Photograph. [From the artist's book *Odyssey: Meditations and Thoughts for a Life's Journey*. HarperCollins, 1998.]
203 (Spring 2000). Glenn Priestley. *Profile*. 1997, collection of the artist. Oil on canvas. 9-3/8 x 12 in.
202 (Winter 1999). Glenn Priestley. *Erin*. 1998, collection of the artist. Oil on canvas. 15 x 11 in.
201 (Autumn 1999). Peter Gross. *Untitled*. Ektachrome photograph.
200 (Summer 1999). Glenn Priestley. *Ritz*. 1996, private collection. Oil on board. 16 x 12½ in.
199 (Spring 1999). Tom Smith. *Untitled clay sculpture*. Extruded construction, Raku fired, smoked, white terra sigillata with salt/copper splashes. Tallest piece approx. 33 in. high.
198 (Winter 1998). Tom Smith. *Untitled clay vessel*. Art Gallery of NS. Raku fired, red terra sigillata with salt/copper splash. 8 in. diameter x 20 in. high.
197 (Autumn 1998). William Forrestall. *Red Roses Time and Time Again*. 1997, collection of Fred & Elizabeth Fountain. Egg tempera on Masonite. 30 x 30 in.
196 (Summer 1998). William Forrestall. *Bricks and Flower* (detail). 1997, collection of Bernard & Judith Leviton. Egg tempera diptych. 38 x 71 cm.
195 (Spring 1998). Linda Bartlett. *Love Letters*. Cedar table with twelve hinged glass-lids, twelve drawers, and twenty-four legs. Twelve 1' x 1' w x 4' h. [The drawers contain collected letters and envelopes sealed in beeswax, ½ in. thick. Portions of the wax have been scraped away to reveal fragments of the letter text and red wax insignia.]

***The Fiddlehead* 161 (Autumn 1989)**

194 (Winter 1997). Linda Bartlett. *Untitled detail from an installation.* Incandescent light bulb with sandblasted text: "*just to see if you see what I see*." [A photograph of the full installation is on the back cover: 25 sandblasted light bulbs suspended just below eye-level in a candy-red room. The text on the light bulbs reads: "*My original intent is to hide it from you. Maybe if you don't see it won't be true. But I always end up revealing it. Just to see if you see what I see, but hoping you won't. Hoping you can't confirm it*."]
193 (Autumn 1997). Michiel Oudemans. *Inuit Carver*. Wood engraving.
192 (Summer 1997). George Fry. Four masks: *South and The Turtle* from the "Great Wheel Series," *The Little Match Girl* from the "Anderson Series," *Michael* from the "Archangel Series," and *Gawyn* from "Perseval Series." Papiermaché, leather, wood, gold leaf, feathers, cloth, metal, and other mixed media.
191 (Spring 1997). George Fry. *Pulcinella* from "The Stravinsky Series." Mask of papiérmaché, leather, and mixed media. 17 x 9 in.
190 (Winter 1996). George Fry. *Symphony of Psalms* from "The Stravinsky Series." Mask of papiérmaché, and mixed media. 17 x 9 in.
189 (Autumn 1996). Kjeld and Erica Deichman. Narrow-necked, globular vase: copper red, reduction fired. 17.5 x 11.3 cm. [Photograph by Keith Minchin.]
188 (Summer 1996). Marie-Hélène Allain. *Racines déracinées* [Uprooted Roots]. 1992. Limestone from Jura, France, limestone from Indiana, USA, and oxidized iron. 199 x 46 x 25 cm. [Photograph by Dolores Breau.]
187 (Spring 1996). L. Robichaud. *Untitled*. Mixed media. 18 x 24 in.
186 (Winter 1995). Sarah Petite. *Semele*. Encaustic on wood. 28 x 18 in.
185 (Autumn 1995). Peter Bjerkelund. *Untitled illustration*.
184 (Summer 1995). Fredette Frame. *"The more you paint, the better you get."* Acrylic on Gyproc. 244 x 244 cm.
183 (Spring 1995). Susan Gilks. *Fiddleheads*. Photograph, 100 ASA Kodak Colourprint film.
182 (Winter 1994). Roger Simon. *The Red Chair*. Acrylic on matboard. 81.5 x 102 cm.
181 (Autumn 1994). Carol Collicut. *Fissure*. 1994. Mixed media collage on paper. 20 x 28 in.
180 (Summer 1994). Molly Lamb Bobak. *White Cyclamen*. 1990. Watercolour and graphite on paper. 24 x 18 in.
179 (Spring 1994). Fred Ross. *Girl with Shell*. 1983, collection of Don F. Ring. Casein tempera on masonite. 72.6 x 67.3 cm.
178 (Winter 1993/94). Raymond Martin. *Va chercher du lait*. Collection of the New Brunswick Art Bank. Oil on panel. 35 x 42 in.

177 (Autumn 1993). Philip Iverson. *Roses and Bricks*. Collection of the New Brunswick Art Bank. Acrylic on wood. 6' x 5'.

176 (Summer 1993). Ned Bear. *Boo' hegan*. Collection of the New Brunswick Art Bank. Carved Indiana limestone. 12 in. high.

175 (Spring 1993). David MacKay. *Hunter's Moon*. Collection of Marilyn and Trevor McKay. Egg tempera. 19 in. diameter.

174 (Winter 1992/93). Lynne Saintonge. *In the Garden II*, "In the morning we surface, breathless." Oil on canvas. 80 x 70 cm.

173 (Autumn 1992). Brigid Toole Grant. *Second Growth*. Acrylic on plywood, painted and carved. 3' x 7'.

172 (Summer 1992). Reg Balch. *A Cormorant Conversation*, *French Lake*, *New Brunswick*. Photograph.

171 (Spring 1992). John Hooper. *Listening*. Pine and oil paint. 25 in. high.

170 (Winter 1991). Carol Taylor. *Salome Danced*. Collection of Helen Charters. Oil pastel, oil stick, acrylic wash, and pencil on heavy brown paper. 12 x 7.7 cm.

169 (Autumn 1991). Ben Smith Lea. *The Four Horsemen of the Apocalypse at the Reversing Falls Tourist Bureau*. Oil on canvas. 42 x 36 in.

168 (Summer 1991). Peter Sabat. *Living City*. 1988, collection of Hugh John Flemming Forestry Centre. Acrylic on canvas. 87 x 96 in.

167 (Spring 1991). Jacques Arsenault. *September Song*. Collection of the New Brunswick Art Bank. Monotype. 30 x 22 in.

166 (Winter 1990). Leo B. LeBlanc. *Horseman's Sugar Camp I*. Oil. 8 x 10 in.

165 (Autumn 1990). Charlotte Glencross. *Reflections*. Private collection. Woven hanging, ikat dyed linen on monofilament. 30 x 52 in.

164 (Summer 1990). William Goodridge Roberts. *Reclining Nude*. 1961, Beaverbrook Art Gallery. Oil on Masonite. 40 x 48 in. [Gift of Mrs. Goodridge Roberts in 1983.]

163 (Spring 1990). Bruno Bobak. *After the Concert*. Collection of John Saunders. Oil.

162 (Winter 1989). Angel Gomez. *Red and Green Caladium*. 1987. 27.6 x 19.7 in.

161 (Autumn 1989). William Forrestall. *Still Life with Gourd and Bottle*. 1986. Egg tempera on panel. 12 x 18 in.

160 (Summer 1989). Peggy Smith. *Self portrait*. 1984, collection of New Brunswick Art Bank. Oil on canvas. 20 x 24 in.

159 (Spring 1989). Nancy Morin, *Wedding of the Red Horse*. 1988. Acrylic and oil on canvas. 52 x 52 in.

158 (Winter 1988). Jack Humphrey. *Log Drift, Kaller's Brook*. 1962, UNB Art Centre. Oil on canvas. 76 x 102 cm. [In memory of Dr. Katherine MacLaggan, gift of Bruno Bobak in 1969.]

***The Fiddlehead* 142 (Winter 1984)**

157 (Autumn 1988). Anne Dunn. *Trail II - Fall, New Brunswick*. 1985, private collection. Oil on canvas. 30 x 40 in.

156 (Summer 1988). Catherine Hale. *In Memory*. Private collection. Cloth assemblage. 90 x 90 cm.

155 (Spring 1988). Stephen May. *Flower Bed*. Oil on Masonite. 24 x 30 in.

154 (Winter 1987). Toby Graser. *A-3 Ballade*. 1978, collection of New Brunswick Art Board. Acrylic on canvas. 122 x 122 cm.

153 (Autumn 1987). Claude Picard. *Récolte des patates*. 1982, collection of New Brunswick Art Board. Acrylic and modelling paste. 20 x 25 cm.

152 (Summer 1987). Kathy Hooper. *Figures and Dancing Fish*. 1975, collection of New Brunswick Art Board. Oil on canvas. 106 x 92 cm.

151 (Spring 1987). Bruno Bobak. *View from Jones House*. 1961, UNB Art Centre. Oil on canvas. 81 x 122 cm.

150 (Winter 1986). Yvon Gallant. *Black Prophet*. 1986, collection of New Brunswick Art Bank. Acrylic on canvas. 22 x 21 in.

149 (Autumn 1986). Brigid Toole Grant. *Untitled ink drawing*. 40 x 26.5 cm.

148 (Summer 1986). Stephen May. *Julie and blanket*. 1985, UNB Art Centre. Oil on masonite. 24 x 20 in.

147 (Spring 1986). Lucy Jarvis. *Pembroke Dyke*. 1965, UNB Art Centre. Oil on masonite. 52 x 71 cm.

146 (Winter 1985). Rick Burns. *Blind Image #4*. 1986. Carbon drawing on paper. 13 x 10.5 cm.

145 (Autumn 1985). Peggy Nicol MacLeod. *Fountain at City Hall, Fredericton*. 1942, UNB Fine Art Collection. Watercolour. 53.5 x 46 cm.

144 (Summer 1985). Bruno Bobak. *Campus Gates*. 1964, UNB Fine Art Collection. Oil on masonite. 22 x 30 in.

143 (Spring 1985). Molly Lamb Bobak. *Jones House Float*. 1961, UNB Fine Arts Collection. Oil on canvas. 38 x 48 in.

142 (Winter 1984). Herzl Kashetsky. *Innocence*. 1977. Acrylic. 14 x 18 in.

141 (Autumn 1984). Georges Goguen. *Untitled*. 1969. Enamel on paper. 22 x 30 in.

140 (Summer 1984). Jack Humphrey. *Midsummer*. 1959, collection of the National Gallery of Canada. Watercolour. 38 x 60 in.

139 (Spring 1984). Martin Elder. *Falls on the Dunbar*. 1978. Oil on pastel. 14 x 18 in.

138 (January 1984). Arthur Warwick. *Untitled*.

137 (October 1983). Nancy Towner. *Machine II* (detail).

136 (June 1983). T. Kilgore Splake. *Untitled*. Black and white photograph, 11.5 x 16.5 cm.

135 (January 1983). H. T. Bone. *A Winter Scene in Fredericton*, after W. P. Kay (detail). 1836, collection of the Beaverbrook Art Gallery. Lithograph. 20.1 x 29.8 cm. [Originally printed by Ackerman & Co.]

134 (October 1982). Pegi Nicol MacLeod. *A Portrait of Jane*. UNB Fine Arts Collection. Oil on masonite. 20 x 28 in. [Gift of Mr. and Mrs. Herbert Kitchen.]

133 (July 1982). Arnold McDuff. *Untitled.*

132 (April 1982). Alex McGibbon, *Untitled*. Photograph.

131 (January 1982). Michael Oudemans. *Untitled*. Photograph.

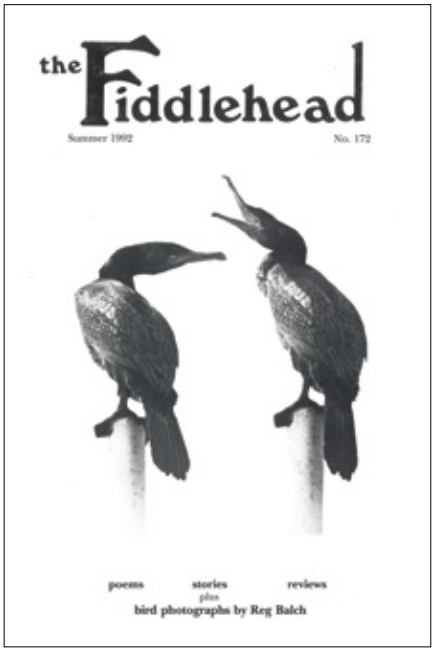
130 (Summer 1981). Clayton Lewis. *Untitled*. Photograph.

129 (Spring 1981). Reg Balch. *Weir*. Photograph.

128 (Winter 1981). Reg Balch. *Loon Island in Winter*. Photograph.

***The Fiddlehead* 157 (Autumn 1988)**

***The Fiddlehead* 163 (Spring 1990)**



***The Fiddlehead* 172 (Summer 1992)**

Acknowledgements

This exhibit catalogue was designed by Caitlyn Sinclair and Ian LeTourneau, with much help from Erin Russell, who designed the cover.

We thank: the Archives & Special Collections at UNB Libraries, the UNB Art Centre, UNB Print Services, Sue Sinclair, Ross Leckie, Mark Anthony Jarman, Grace R. Taylor, the Fredericton Public Library, Kiers Marketing, and Frostival (City of Fredericton).

ISBN 978-1-0692624-0-0
Printed in Canada

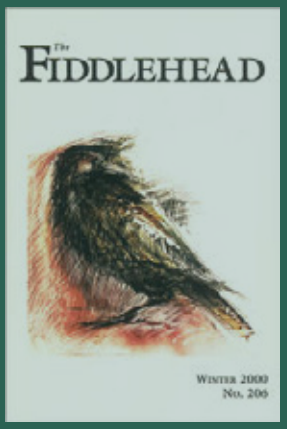
The FIDDLEHEAD
Campus House 11 Garland Court
UNB PO Box 4400 Fredericton NB Canada E3B 5A3

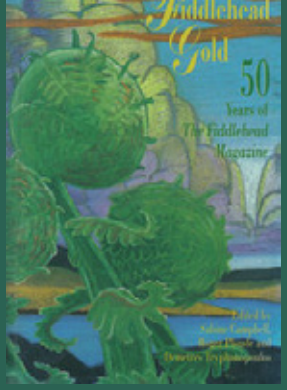
www.thefiddlehead.ca

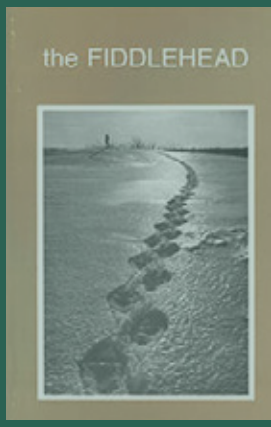
Facebook: TheFiddlehead
Bluesky: @fiddlehd.bsky.social

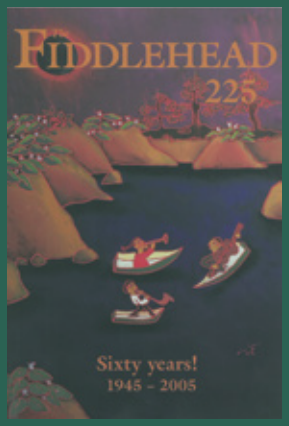
Email: fiddlehd@unb.ca

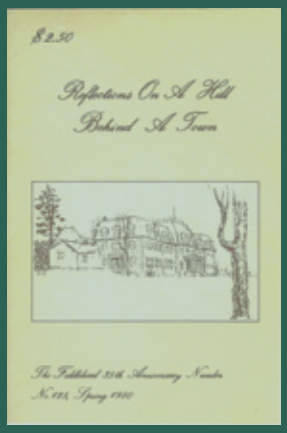
Funded by the Government of Canada | Canada
ARTS CULTURE NB
Canada Council for the Arts | Conseil des arts du Canada
UNB EST. 1785 UNIVERSITY OF NEW BRUNSWICK
FREDERICTON

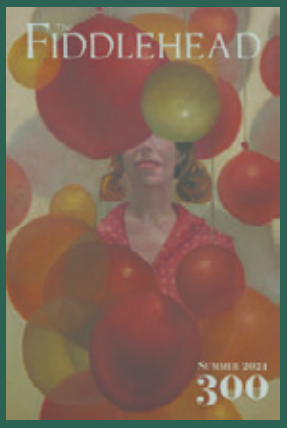


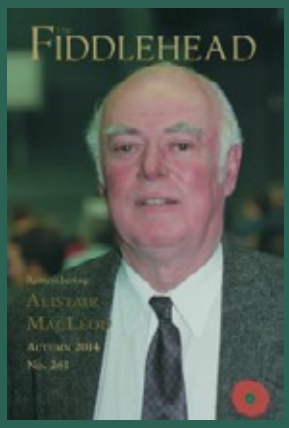


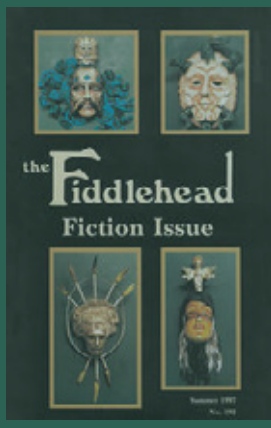


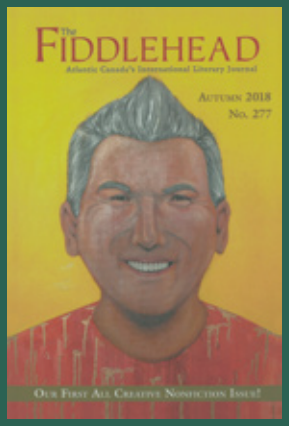


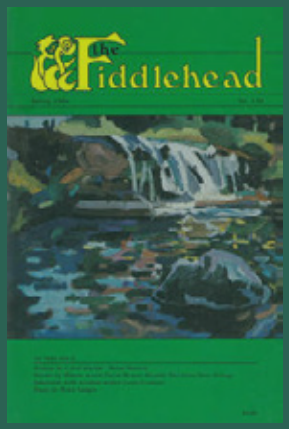


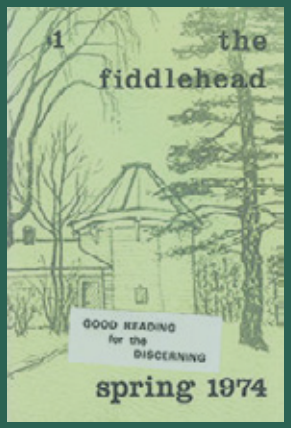


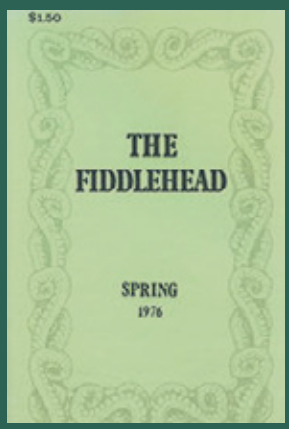


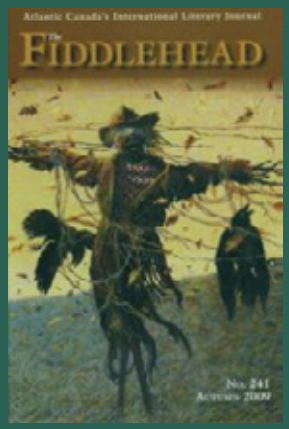


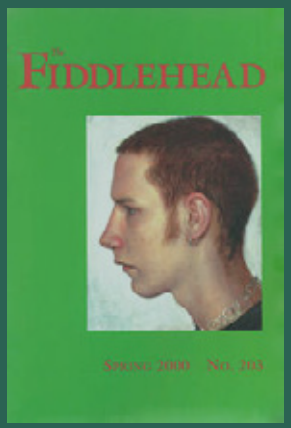












ISBN 978-1-0692624-0-0

Funded by the Government of Canada | Canada
ARTS CULTURE NB
Canada Council for the Arts | Conseil des arts du Canada
UNB UNIVERSITY OF NEW BRUNSWICK EST. 1785
FREDERICTON Public Library