

ARTS

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Art Galleries

Aperture Gallery, Erb Memorial Union, University of Oregon. Photography by **Fred Byrum** until Oct. 24. Regular EMU hours.

Artist Union, 985 Willamette St. Recent drawings by **Mike Kelly** and **Tom Blodgett** will be on exhibit through October. Hours: Tues.-Sat., noon-5 p.m. Reception for the artists will take place Sat., Oct. 15 at 7:30 p.m.

Artworks, Ltd., 291 E. 5th Ave. Posters by **R.C. Gorman** are on display through Oct. 22. Hours: Tues.-Sat., noon-5 p.m.; Sun. noon-5 p.m.

Aurora Silk, 440 Blair Blvd. Chinese dragon robes are now the featured display. Hours: Fri.-Sat., 1-5 p.m. Also by appointment. 683-2359.

The Beannery, 790 E. 14th. Windows by **Alan Scott** will be on display through October.

Cafe Central, 384 W. 13th Ave. Stone-ware by **Lotte Streisinger** and tapestry by **Barbara Pleckett** will be on display Oct. 3-Nov. 5. Hours: Mon.-Fri., 11 a.m.-11:30 p.m.; Sat., 10 a.m.-11:30 p.m.

Charles d'Lou Wildlife Galleries, 131B E. 5th St. Specializes in state and federal stamp prints, eskimo carvings and decoys. Open daily. 343-9255 for hours.

Community Center for the Performing Arts (WOW Hall), 291 W. 8th St. Flowers in watercolor by **Jill Russell** will be on display through Oct. 31. Hours: Tues.-Fri., 3-6 p.m.

Designworks, Fine Arts Gallery, Custom Framing, 1877 Willamette. Opening Sept. 24. **Honda**: master of mezzotints. Hours: Tues.-Sat., 10-6 p.m.

Emerald Empire Art Association, 421 N. "A" St., Springfield. The Front Gallery features paintings in oil and watercolors by **Laura Beyer**, local artist. Hours: 11-4 p.m.

Eugene Public Library, 100 W. 13th. Oil paintings and mixed-media work by **John Kuhn** are in the upstairs gallery through October. Regular Library hours.

Faculty Club, University of Oregon, Collier House, 1170 E. 13th. Oils and watercolors by **Sarkis Antikajian**, **Germain Bennett**, **Ellen Gabeheart** and **Carol Manfredi** will be on display through Oct. 2-31. Hours: Mon.-Fri., 9 a.m.-3 p.m.

Fenters Studio and Gallery, Balcony Level, 5th Street Public Market. Exhibition of stained glass and fine art of ten outstanding local and regional artists. Also oils, watercolors, bronzes, glass. Oil and ceramics of **Wanda Fisher** will be featured during October. Hours: Daily, 10 a.m.-6 p.m.

Field Studio, 2727 Hilyard St. Paintings, ink and watercolors by **Betty Field-Haley** are shown by appointment. Call 485-2491.

Green Earth Art Center, 1155 W. 1st. Oil paintings of **Vi Patton** are on display through October. Also on display are watercolors by **Dottie Metzler**, seascapes by **Roberta Vandehy**, acrylics by **R. Bradford Johnson**, palette knife by **Kery Kinman** and **Ione Brown**. **Doris Prieto**, **Pat Renwick** and **Jan Cantwell** also have displays. Hours: Mon.-Sat., 10 a.m.-5 p.m.

High Street Coffee Gallery, 1243 High St. Symbols: *An Exhibit of Feeling Art* by **Robert Hugo Paapenen** is on display through Nov. 6. Hours: Mon.-Fri., 8 a.m.-11 p.m.; Sat. & Sun., 10 a.m.-11 p.m.

Hult Center Gallery, Hult Center for the Performing Arts Community Room. **Business Images**, promotional graphics by Eugene area designers, sponsored by the Designers Forum. Sept. 9-Oct. 16. Hours: Daily, 8-6 p.m.

Jeanie Stausberg Studio, Old Town, Florence. Portraits & pastels by **Jeanie**. 997-2931.

Keystone Cafe, 395 W. 5th. Portraits in silver by **Grant Handgs** are on display through Nov. 7. Hours: Daily, 7 a.m.-2 p.m.; Fri.-Sun., 5:30-9:30 p.m.

Lane Community College, Main Campus, 4000 E. 30th Ave. **Art Faculty Show** begins Sept. 26 and runs through Oct. 19. Math & Art Bldg. Hours: Mon.-Thurs., 8 a.m.-10 p.m.; Fri., 8 a.m.-5 p.m.

Maude Kerns Art Center, 1910 E. 15th. Opening Sept. 20 (through Oct. 15), photography by **Jack Lui**, works by **Anne Baldwin**, and the Lane Materials Cooperative Ceramic Show, featuring **Gil Harrison**, **Lotte Streisinger**, **Pauline Lasse**, **Faye Nakamura**, **Lynn Bowers**, **Faith Rahill**, **Michael Keenan** and **Chris Gum**. Hours: Tues.-Fri., 10 a.m.-5 p.m.; Sat., noon-5 p.m.

Mayor's Invitation Fine Art Show, Park-Willamette Bldg. A collection of some of the region's top artists. Call Mayor's office for hours.

Miller's Studio Gallery, 1277 Bay St., Florence. Oil paintings by **Al Miller**. Hours: Mon.-Sat., 8 a.m.-6 p.m.; 997-7908.

Old Friends, 1128-A Alder St. Mexican Folk Art exhibit includes Huichole yarn paintings, ceremonial masks in wood, ceramics and paper mache, weavings, huipiles, bags and wall hangings. Hours: Mon.-Sat., 10:30 a.m.-5:30 p.m.

Oregon Art Supply, 13th near Hilyard. Fiber by **Barb Guthrie**, pen and inks by **Mike Logan**, watercolors by **Robert Hugo Paapenen**, and oils by **Janette Happer**. Open seven days a week.

Opus 5, 2469 Hilyard St. Pottery by **Allen Kluber** is on display through October. Hours: Mon.-Sat., 11 a.m.-5:30 p.m.

Original Graphics, 122 E. Broadway. Hours: Tues.-Fri., 11 a.m.-5:30 p.m.; Sat., 11 a.m.-4 p.m.

Partners in Time, Smeed Hotel, 767 Willamette St. An exhibit of Japanese Folk Art, called *Mingei*, will be on display Sept. 28-Oct. 14. Hours: Daily (except Sunday), 11 a.m.-5 p.m.

Project Space Gallery, 39 E. 10th Return of the *Jaded* by gallery artists: **Michael Bukowski**, **Glen Diseth**, **Janet O'Doherty**, **Frank Fox**, **Robert Gibney**, **Harold Hoy**, **Byard Pidgen**, **Nancy Powell**, **James Ulrick**, **Mike E. Walsh** and **Carol Westlake**. From Sept. 24-Oct. 14. Hours: Tues.-Sat., 12-5 p.m.

Ragan Gallery, 95020 Hwy. 101 (between Sea Lion Caves and Yachats) features **Robert Sherwood's** seascapes in oil and **Kolan Peterson's** watercolors. Through October. Hours: Daily, 11 a.m.-5 p.m. 1-547-3596.

Soaring Wings, 760 Willamette St. **Vanguard '83** is the new fall show with **Edith Hand**, **Ann LaRose**, **Robert MacGinnis** and **Takehiro Tairi**. Exhibit runs from Oct. 1-13. Hours: Mon.-Sat., 9 a.m.-5:30 p.m.

Springfield Museum, 6th and Main Streets, Springfield. Award-winning *Fancywork*; Embroidery, tatting, quilting and other textile creations are on display through Nov. 26. Hours: Wed.-Sat., 11 a.m.-5 p.m.

University of Oregon Museum of Art, UO campus. Running Oct. 2 through Nov. 6, an exhibit of one of the country's most comprehensive collections of *Ch'ing Dynasty* costumes will be on display. Also, landscape photographs by Utah photographer **Craig Low** will be on display through Oct. Hours: Tues.-Sat., noon-5 p.m.

University of Oregon Museum of Natural History, UO campus, Science Complex. **Karen: Buddhist Peasants of Thailand**, is one of the cultures to be found in the exhibit on southeast Asia. The display will look at the diversity of peoples there, including clothing, tools, and influences from the west. Hours: Tues.-Sat., noon-5 p.m.

Warehouse Artist Studios, 385 Lawrence St. Line drawings by **Gary Kiefer**; Art Deco Fantasy. Pen and ink work by an artist with a machine gun imagination! Toxins will be served. Opening reception Oct. 14, 8 p.m. Hours: Mon.-Sat., 10 a.m.-3 p.m.

WISTEC, 2300 Centennial Blvd. Physics Arcade, part of a series of hands-on experiments and displays. Create your own magnetic vision. Hours: Tues.-Sun., noon-5 p.m.

Book Review:

A River Runs Through It and Other Stories

By **Norman Maclean**. 217 pages. The University of Chicago Press. 1976. \$5.95. Courtesy of the Literary Lion Book Store.

In 1976, when Norman Maclean was seventy-three, the University of Chicago Press published his book, *A River Runs Through It and Other Stories*. It was the first book of fiction ever to be published by the prestigious Press, an honor which author Maclean gratefully acknowledges in the preface of his "collection of Western Stories with trees in them."

Before his retirement, Norman Maclean was a professor of English at the University of Chicago; and long before his academic career, he was a woodsman, fire fighter, and logger. It is from those early times in western Montana that Maclean draws his stories.

In *USFS 1919: The Ranger, the Cook, and a Hole in the Sky*, Maclean recalls the summer when he was seventeen and worked as a trail builder and fire fighter in the Elk Summit District of the Selway Forest, "just before the end of most of history that had had no four wheel drives, no bulldozers, no power saws, and nothing pneumatic." It is a world of tough men and hard work and lost arts like packing equipment on a train of fifty mules and short backed horses.

In *Logging and Pimping and Your Pal, Jim*, Maclean relives the summer following a year of graduate school when he worked on the end of a crosscut saw opposite a Jack Dempsey of a man who was determined to wear him down. Their test of wills, which is relentless and virtually wordless throughout the Montana summer, becomes a kind of mutual respect at the season's end and clearly shows the reader Maclean's mettle.

But it is in the title story, *A River Runs Through It*, that Norman Maclean has achieved the rank of master storyteller. *A River Runs Through It* describes the art of fly fishing, as practiced by the author, his father, and his brother, particularly on the Big Blackfoot River in the summer of 1937.

The story is a tribute to the memory of Maclean's father and brother, to the once pristine wilderness of western Montana, and to the pleasures of fishing according to a four-count casting rhythm.

What saves the story from being strictly a technical account of an outdoor sport is Norman Maclean's prose style. His language is simple and direct, as befits a storyteller of Scottish descent who was raised in the American West. The laconic prose is the perfect vehicle for his wry sense of humor, which punctu-

ates the descriptions of fishing and the unfolding of the story's plot. And because Maclean possesses consummate control over his language, there are passages in *A River Runs Through It* that resonate with meaning and beauty. From his opening sentence, "In our family, there was no clear line between religion and fly fishing," Maclean weaves a tale that is seamless and enchanted.

The strength of love among the Maclean family members is the theme of the story, and the plot involves the obligations entailed in family ties. Maclean and his brother, Paul, are duty-bound to include the author's brother-in-law, a bait fisherman who is also a braggart, in a fishing expedition. The ensuing difficulties are both dismaying and humorous.

But the theme of brotherly love is what Maclean explores throughout his reminiscence. Paul is a genius with a fishing rod but is also given to drinking, gambling, and street fighting. Maclean and his father, a Presbyterian minister, possess a love for Paul that passes understanding, and *A River Runs Through It* is Maclean's attempt to reach out to his elusive brother.

And finally, there is the Big Blackfoot River, "the river we knew best," that figures as a central character in the story. It runs straight and hard, due west from Rogers Pass on the Continental Divide to its eventual destination in the Clark Fork of the Columbia. Formed by glaciers, the river is legendary in its power, as are its fish: "the water is too fast to let algae grow on the rocks for feed, so there is no fat on the fish, which must hold most trout records for high jumping."

It is to the Big Blackfoot that Norman Maclean has returned time and again, since nearly the beginning of the century, for challenge, for solace, and for communion.

Listen to what he says:

now of course I usually fish the big waters alone, although some friends think I shouldn't. Like many fly fishermen in western Montana where the summer days are almost Arctic in length, I often do not start fishing until the cool of the evening. Then in the Arctic half-light of the canyon, all existence fades to a being with my soul and memories and the sounds of the Big Blackfoot River and a four-count rhythm and the hope that a fish will rise.

"I am haunted by waters," Maclean tells us, and if you venture into *A River Runs Through It*, so too will you be.

—Tim Volem

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