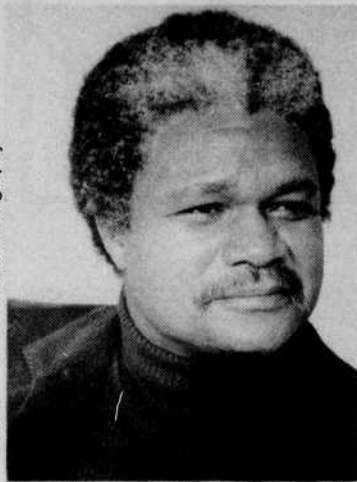


Photograph by Lee Phillips Photography



Poet Al Young from Berkeley reads his work this Monday at the University of Oregon.

Poet Al Young to read at UO

The Creative Writing Program at the University of Oregon will sponsor a poetry reading by Al Young on Monday, Feb. 2 in the Gumwood Room of the EMU at 8 pm.

Mr. Young has published four books of poetry. The latest is *The Blues Don't Change*. His others are *Dancing*, *The Song Turning Back Into Itself*, and *Geography of the Near Past*.

Mr. Young was educated at the University of Michigan, Stanford University (where he was a Wallace Stegner Creative Writing Fellow) and the University of California, Berkeley. He has worked as a free-lance musician, a disc jockey, and has taught at the University of California, Berkeley, the University of Washington, and Stanford University; in the fall of 1982 he was Distinguished Andrew Mellow Professor of Humanities at Rice University. Since 1972 he has edited with Ishmael Reed *Yardbird Reader* and *Quilt Magazine*.

His work also includes four novels and two plays. He is a recipient of grants from the National Endowment for the Arts, the San Francisco Foundation Joseph Henry Jackson Award, and a Guggenheim Fellowship.

His reading is made possible by a grant from Kenny Moore and the Time-Life Foundation. The reading is free and open to all.

Drawings by Margaret Via

Review by Elizabeth Brinton

Once in a while an artist comes along and has a way of making it look easy in the manner of a figure skater or a dancer. Margaret Via's drawings now showing at the Jacobs Room in the Hult Center exhibit this kind of deceptively easy grace. These mostly landscape works also bring to mind those graceful sports by an exhilarating display of the artist's kinetic sensibility, especially in the simpler drawings such as *Rough Sea*, where dry seaweed tendrils, grasses, and clouds seem frenetic with energy. In the ink painting *Oregon Coast*, brush strokes twirl across the page. This sense of movement is very pure in some pieces which seem to have been almost instantly produced, revealing Via's complete internalization of the essential visual facts residing in the scene, all the while revealing her years of disciplined practice at describing these facts.

But not to be so serious here. There is a great deal that is pleasure and play in these works. We can practically feel the grey cold clouds at the beach, the hot

sun on the fields, the wind whipping around in the tree tops—sometimes in a few elegant lines, other times in a rush of layered color.

Via uses pencil, pastels, inks, and occasionally watercolor. The pastels are all richly colored and lush. The artist departs from the traditional soft layerings seen usually on rough papers, to a less common practice of using a smooth, almost slippery looking paper. The colors really glide around, creating a tangled weave of separate lines.

Landscape views, many of them familiar, include Portland river scenes, bridges, the ocean, and lakes. Many of the viewers will have seen these places and will delight in seeing them again through the eyes of this artist.

Beyond the fun, the facility, and the conveyed sense of place and space in these drawings, there lies another aspect. The piece *Crossings* which depicts a Portland bridge, divides the great panorama in two ways. The scene is drawn on two pieces of paper side by



Photograph by Margaret Via

Stormy Sea—brush and ink drawing by Margaret Via.

side, and the scene is further cut in two by a strong vertical window frame. The view does what it does in nature, it takes over. We phase out the divisions in our mind's eye, and just drink it all in. Another of the brilliant pastels, *Descending Moon*, is a calm, impressionistic vibration of contrasting colors.

These artworks, seen all together, give the feeling that the artist is driven to produce, and that these drawings are a need realized. Margaret Via is gliding her pencil or brush across the

paper and is giving us all a glorious good show. Just like the figure skater cutting a dash or a smooth spiral across the ice, Via performs and makes us applaud.

This exhibit runs through Feb. 14. Viewing hours are Monday through Friday, 8 am-5:30 pm; Saturday, 11 am-3 pm; as well as before and after Hult Center performances. The Jacobs room, downstairs at the Hult, is a convenient place to stop in when you are downtown or near Fifth St. Market. Be nice to your eyes, and to your soul. Don't miss this one!

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