

MAGAZINE
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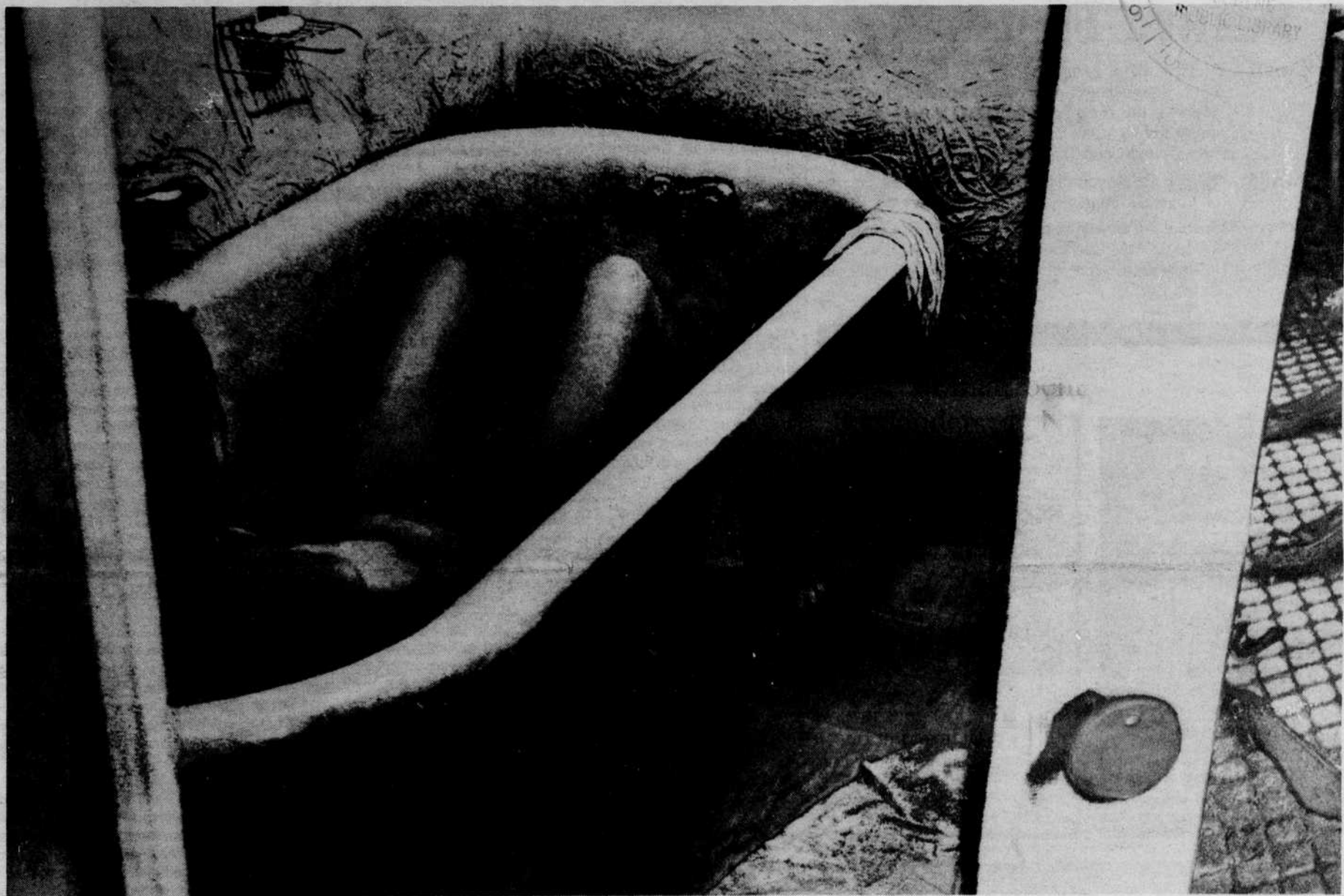
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What's HAPPENING

Guide to Local Arts, Entertainment & Events

INSIDE:

- International Film Festival
- Riverfront Research Park
- Eat Beat—Picnic Pleasures
- Film: *Prick Up Your Ears; Nineteen Nineteen; Tangos, The Exile of Gardel*
- Sports: A woman behind the plate
- Art: Portlanders at New Zone
- Harmonic Convergence



"Pierre Was Here" by Barbara Elam Dimock

Four Artists at Maude Kerns

by Elizabeth Brinton

Fred Byrum

Four interesting artists are now showing at Maude Kerns Art Center through August 23rd. In the small mezzanine and loft gallery, platinum print portraits by Fred Byrum are exhibited. The intimacy of this small gallery area fits the show. Byrum either has many unusual looking friends, or (I suspect) a knack for bringing out the odd, sinister, scary, sweet edge of intensity in people's faces. The platinum print used in the early days of photography provides for soft modeling and brings out subtle tonal ranges in the

faces, clearly lending itself to Byrum's content. Fred Byrum learned photography at Maude Kerns Center. He is now living in Seattle, and working on a book of his photographs.

Susan Aurand

On the walls of the main gallery are very large charcoal drawings by Susan Aurand. These pictures juxtapose life sized children with huge plants and tropical birds. These fantasies are realistic in their execution and are well done. Aurand says that in these works she is "speculating on what it is to be a person and on the possibilities of transformation and transfiguration."

In the piece titled "No

One Could Account For It," a small girl sits amid the flutter of two huge birds. The child alone in this picture would make a wonderful drawing—when it comes to transformation, the pure image of a child is sufficient message. Aurand's children display the combination of grace and awkwardness, of wonderment and implacability that surround human transformation. The birds and plants in the drawings seem superfluous, like decorations on the more fundamental strengths in Aurand's imagery.

In the "Chambered Nautilus" drawings Aurand works in a format which is a bit smaller and more accessible. Without the combination of imagery, these works come across with

more clarity and sincerity than do the other pieces.

Clayton Thiel

Also showing in the main gallery are ceramic sculptures by Clayton Thiel. All of Thiel's works have a shrine-like look to them, and retain an undeniably rich sense of humor. In "Ollie's Elegy" actual dollar bills laminated to the surface seem to swarm up and down over a tower form. Towers, shrines, spires, and trains are all central subjects in Thiel's work. These objects appear as ancient and oddly futuristic totems to changing values. Rich rock-like surfaces are incised and glazed in soft and earthy colors. There are petroglyphic and hiero-

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