

Four Artists

glyphic associations in the surface patterns. These elements add to the overall sense of mystery.

In one of the train pieces, "Natalie's Bell Train," the handprint of the artist's daughter serves as a central focus to pull together with the overall form and decoration successfully blending several of Thiel's concepts. Actually Thiel's work is alive and multi-dimensional beyond any self-conscious concepts. All of these pieces have some primitive form, as well as earthly and ritualistic sensibilities. Combine that with Thiel's instinct for a humorous modernism and sly stylishness, and you find some truly tasty stuff.

There is enough going on in these sculptures that the viewer can find any one of a hundred ways to get into this artist's mind. Thiel respects his viewer in these interactive works. It's nice when the artists give us some space to create a little something for ourselves.

Barbara Elam Dimock

In the platform gallery, prints by Barbara Elam Dimock are being

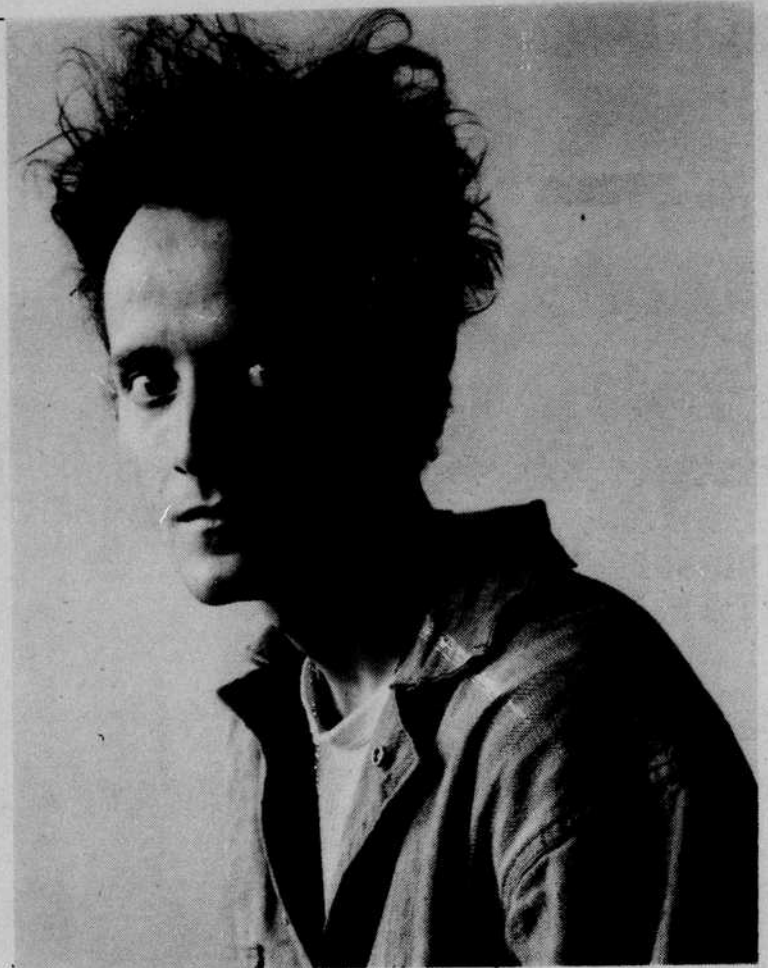
shown. Multiple plate etchings and monoprints depict complex interior scenes. Elam Dimock's surfaces of carpet, wood floor, mirror glass, brocade, floral wallpaper, and not-wholly-revealed figures are intimate beyond voyeurism. We become a part of these sumptuously described rooms where beds, clothing, dark hallways, and common spaces take on a thick air of human habitat.

Elam Dimock is a master. Printmaking is difficult. For some artists the sheer physical and mental discipline required for the production of good prints can be an anchor in a world of rapidly changing artistic fashions and standards. In this virtuosic work the viewer finds reference to earlier times. In "Pierre Was Here" a bathing woman calls forth the French painters of Bonnard's era. The inward focus, the obsession with light and the coloristic tendencies of the impressionists are present in the work. For Elam Dimock to translate that influence into this essentially contemporary and personal scene reveals her hard won connection to those

earlier masters as well as her liberation from them. One essential difference is Elam Dimock's concern with a psychological realm, with the human presence, and the evocation of the private loneliness inherent in her interiors.

Each of Elam Dimock's pieces seems like a good novel, to be read and relished. In "Boudoir" something complex is happening between rooms, between unseen people. The viewer can simply enjoy this print for its composition, and for the play of light and dark spaces, for the reverberating colors. On the other hand one can read the whole story. Either way, Elam Dimock provides a rare experience. This is the kind of work that doesn't get old. A print like one of these keeps on saying something year after year. Elam Dimock's work is going to age very well. This is some of the finest printmaking to be seen anywhere.

Maude Kerns Art Center is located at 1910 E. 15th Ave. Hours are 10-5 Monday through Saturday, and 1-5 on Sundays.



Tim 1987 is by photographer Fred Byrum.

At the New Zone: Portland Comes to Eugene

The New Zone Gallery will host *Portland Comes to Eugene*, an exhibition curated by Portland's Northwest Artists Workshop (NWA). This Portland gallery recently celebrated its tenth year of providing Oregon with experimental and performance art.

The New Zone Gallery is showcasing 16 NWA artists working in performance, painting, installation, sculpture, mixed media and photography, August 15-September 12.

Allen Barrett will present his 25 minute performance "Micro Process" during the opening reception Saturday, August 15 at 8 pm. This piece has as its subject artificial intelligence and the disturbing reality of art technology and the use of computers.

Four artists will construct small room-sized installations designed specifically for the New Zone Gallery. Alice Mahler will paint and construct her site-work utilizing the wall surface as her canvas—and link her

painting image with monofilament to a bed of peat moss and crushed glass randomly positioned on the gallery floor. Linda Spring will transform a gallery corner into a thought provoking array of hanging chains and rubber tubing suggesting phallic and sexual imagery.

Christine Clark, Nanda D'Agostino, Robyn Pokorny, Anne Seward, Tyrrell Sweetman and Roberta Wong construct or paint surfaces utilizing found objects, ceramics or fiber. Nanda D'Agostino's two pieces are part of a larger installation "In the Mouth of the Wolf" recently exhibited at the Yellowstone Art Center in Billings, Montana. Her wall-works focus on the idea of cultural signifiers, mortality, sexuality and the human condition.

Lawrence Rodman hopes to suggest, through his landscape paintings on saw blades, the real situation of the regional artist and the history of the actual blades. Tyrrell Sweetman com-

bines sticks, rose petals, gold leaf, ginkgo leaves, paint and wire to create his unique hat-shaped sculpture.

Artists Gary Boswell, Robert Bruno, John Clark, Larry Rodman, Teresa Taniyasu and John Weber use two-dimensional surfaces in painting, collage and photography. Gary Boswell's paintings and drawings are multi-stylistic, figurative and abstract. Robert Bruno and John Clark collaborate in their multi-image paintings which portray the irreverent, twisted minds of red-blooded Americans. John Weber's conceptual black-and-white photographs question social and political issues in combination with written narratives.

The New Zone Gallery is located at 411 High Street and the free public reception for the artists will be held at 7:30 pm on Saturday, August 15. The exhibition may be viewed during regular gallery hours, 11 am-4 pm, August 15-September 12.

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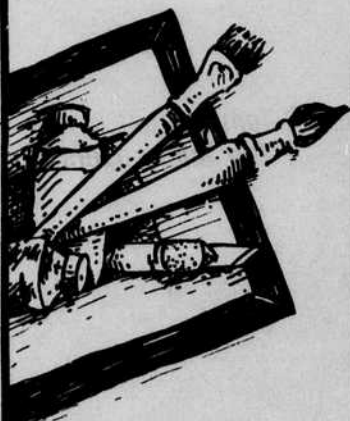


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