

five photographers click

By Robert Webb
Of the Emerald

Walking into the current show of the Artists' Union Gallery, 985 Willamette Street, is like entering a Zen monastery. It's a seemingly large space with a high ceiling, white walls, medium-grey floor. On these walls hangs a series of works by five Lane County photographers, all placed at eye level, one right after another, on each wall of the room.

Very formal and austere in its arrangement, the setting asks that the observer do nothing other than get to the purpose, i.e., looking at the images, one after the other.

Turning to the left, the first pieces encountered are five silver prints by David Bayles, the negatives for which were made with a plastic box camera. The pieces are nature settings, landscapes. They possess, in the words of one nearby observer, "a very Jane Eyre feeling... lots of wind and dark, overhanging clouds."

The images seem to have a central focus that tapers off towards the periphery and pulls the observer into the setting. There is no question about the way these prints are to be seen, they state their presence in a straightforward manner.

Bayles has two other pieces of a decidedly different stripe in the Gallery's front display window. These are large, untitled views of the "Good Life" on ragged-edged paper. One view literally seems to offer us our just desserts while the other shows someone apparently having too much fun. An interesting, unconventional invitation and clearly another side to Bayles' more stately presence inside.

Next to Bayles' landscapes are five silver prints by Bobbie Wendel from a series called "Capitol Hill Front Yards, Washington, D.C." These realistic views seem to be an

exercise in line and texture as well as a documentation of their subject.

Each view has a dominant feeling of regimented, forced order, but each also contains a touch of chaos or freedom. A hard-lined set of steps with a fence in the background hovers over an askew baby carriage, the visual line of a series of white picket fences carries the eye up and out of the tightly enclosed areas, etc.

A visual metaphor for our times with a touch of hope? It's all in the eye of the beholder.

Gary Scott's Cibachrome photographs provide the only color pieces in the show. His works dramatically pull the observer away from the visions of reality offered by the first two artists and into the abstract realm of line, color and action.

There is a great deal of nervous tension in most of his pieces, even the more sedate Linear Studies have a feeling of movement. He also displays a sure, often subtle, sense of color.

Interesting, but this observer was more taken with how his images contrasted with the others than with the images themselves.

It's the next two artists' works that really make the show worth a trip downtown.

Charles True's pieces are multi-layered little stories containing both a visual and a literal offbeat sense of humor.

One compilation captures a real-life human drama and then shows us everything else that's going on around it. It explodes and escalates the idea of a linear vision as well as the experience of perceiving a static photograph, all with a large dollop of humor.

Another piece explores the ability of flowers, daisies in particular, to levitate. Another piece consists of a literal vision of the artist beside himself.

Also included is the "plate" from which one of the images

was created. It utilizes standard black-and-white negative film, lithographic film internegatives, acetate, ink, tape, drywell compound and ground pepper.

True's works must be seen to be believed, and it's worth an hour off from your usual activities to do so.

Ted Orland's silver prints come from a collection called "Friends at Home." They are subjective investigations of personalities and the environments they have created for themselves.

Interestingly, the people often are seen as only a part of their living situations. They become almost another object in the room; yet the people are always what the eye goes to first.

Each image contains a wealth of personal information. One goes away with a feeling of having discovered something about five total strangers by seeing them in their individual living extensions and observing how they relate to them, all filtered through the eye of their friend, the artist.

All told, the Five Photographers Exhibit is a good, solid presentation. Not as bold or daring as other shows the Gallery has hosted but worth seeing.

The Artists' Union Gallery's hours are noon to 5 p.m. Tuesday-Saturday.

Students receive Fulbright awards

University News Bureau

Five University alumni and three doctoral students have received Fulbright Travel Grants for graduate study abroad during the 1982-83 academic year.

Thomas Mills, director of international services and Fulbright program advisor, said the University has averaged five graduate student or alumni Fulbright recipients each year for the past 10 years.

This year, however, half of the 16 University students who applied for the Fulbright awards received grants.

Christine Sperling, who received her master's degree in art history in 1977, is studying art history in Italy. Paul Hribernick, a 1980 law school graduate, is studying fisheries policy and management in Peru. Kerry Kilborn, who received his bachelor's degree in psychology in 1982, is studying psychology in Germany.

Katherin Weill, a 1981 graduate in history and French, received a Fulbright Teaching Assistantship she is using in Sevres, France. Carlin Barton, who received her master's degree in history in 1972, is studying ancient history in Italy.

The U.S. State Department, through the Institute of International Education, administers the program which was created by the Fulbright-Hays Act of 1961.

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