

Maxfield Parrish
Authentic Book Plates
from Nathaniel Hawthorne's
Tanglewood Tales (1910)
\$25-\$40 while supply lasts

THE MARKET PLACE ANTIQUES
2005 Franklin 343-3441

German
AUTO SERVICE

VW's-MERCEDES-BMW's
DATSUN-TOYOTA-AUDI
Reliable service for your foreign car

342-2912 2025 Franklin Blvd
Eugene, Oregon

Open
7 days

kinko's copies

4¢ self
service
copies

Quality Copies • Kodak 150
Resumes • Thesis • Reduction
Custom Paper • Binding • Lamination

860 E. 13th Ave. 344-7894

GET STUFFED!

I wanna stuff you an'
yer favorite wid any
3-ingredient small
Southsider pizza anna
pitcher a soft
drink er beer fer

just
\$5

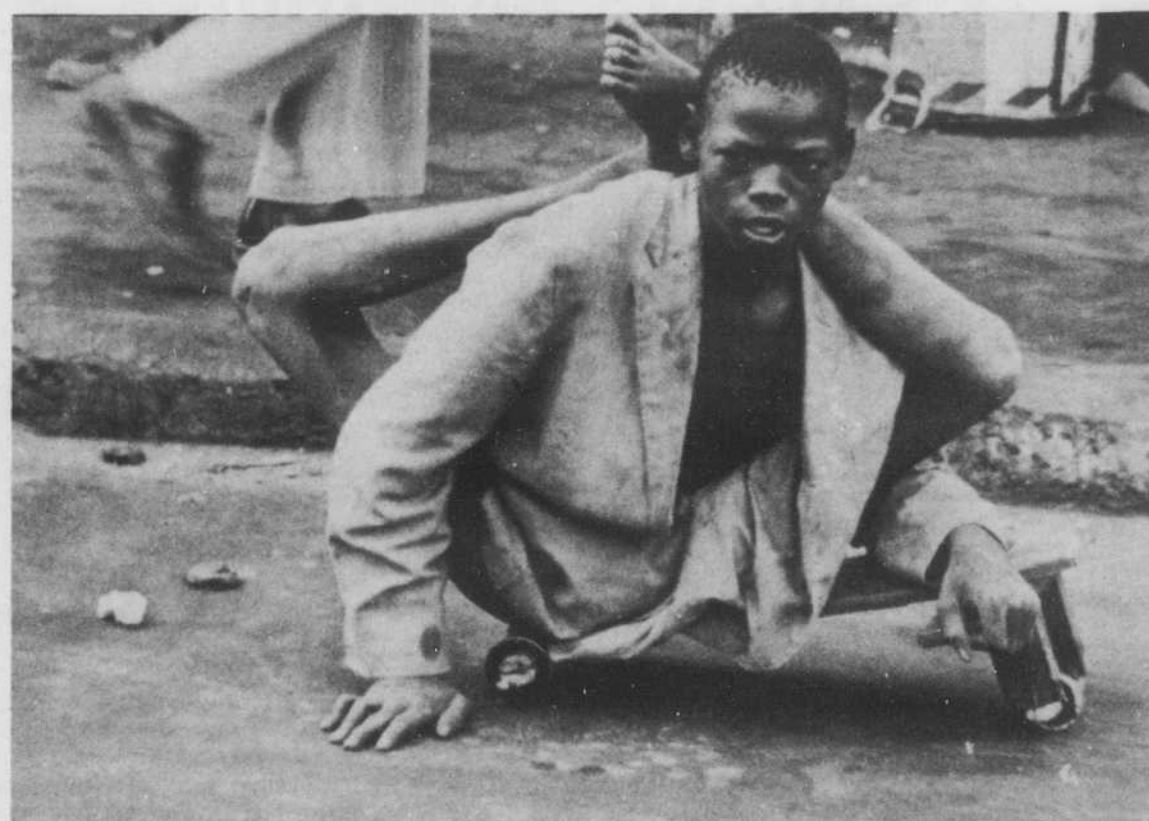
Wednesday
nites

CHICAGO STYLE PIZZA

**EAST BROADWAY
PIZZERIA**

TAKE-OUTS 345-4114 652 EAST
BROADWAY

Photographer unveils unique perception with diverse styles



Top: While in the Navy in 1975, Gary Scott made a poignant portrait of this Iranian boy whose parents condemned him to life as a beggar by tying his legs behind his back. Above: Scott provides a contrasting view of Iranian life with this shopkeeper. Top right: After waiting for two weeks for the correct light and weather conditions, Scott captured this abstract reflection.



Gary Scott, Self portrait

By Angela Allen

Gary Scott could probably have 30 shows running concurrently and reveal as many different facets of his work.

Six of Scott's photos are part of a five-person exhibit at the Artists Union Gallery at 985 Willamette Street in Eugene. These photographs are abstract studies in kinetic and linear forms, two techniques that he experimented with as a Fine Arts student several years ago.

These particular photos are understated, clean exercises in color and form. Scott works for saturated, primary colors and tight grain, achieving simple and repetitious composition.

Even though these aren't his most recent photos and only a fraction of his vision and work, they represent a part which he hasn't previously shown to the public.

"The show is just an example of an on-going progression," Scott says. "It's one of the results of probing into how I see. There're all different stages of being an artist. This is just one."

True, if one were to judge from his numerous portfolios. To define him strictly as a fine arts photographer is restrictive. He's also a skilled photojournalist and documentary photographer. He's experimented with

advertising and editing formats in TV production and has made several feature films. In the mid-70s he spent four years as a Navy combat intelligence photographer carrying out top-secret assignments on a moment's notice.

He claims the military has been the greatest influence on his work. "I had to be fast, quick and inconspicuous," Scott recalls. "I had to analyze elements, shoot and get out. You don't have time to think in dangerous, high-pressure situations. Sometimes you have to be quick and dirty."

Scott did more than the quick and dirty work in his six times around the world with the Navy. While his military photos were being fed to wire services and major magazines throughout the world, he spent his spare time off the ship documenting village life. He has shot unusually sensitive and technically beautiful photos of people in Southern Europe, almost every African country, regions of the Black Sea, the Persian Gulf, much of the Mid-East and remote parts of Asia.

He attributes much of his documentary expertise to his capacity to be empathetic. "In documentary photography, the camera is the second element. You have to establish a rapport first, make friends. You can't pass yourself off as God. To get an accurate representation, quick

and dirty isn't good enough."

His documentary pictures are a testament to his philosophy. Children, old women, families, social outcasts, shopkeepers — in short, citizens of countless countries unfamiliar to most Americans — have exchanged cultural and personal information with Scott. There's no cheesecake, no cheap shots here. Scott has managed to unveil some visual subtleties in this genre of work that many of us tend to ignore.

Even though his travels have been extensive he's convinced that a good photograph doesn't demand exotic inspiration. "You don't have to go all over hell to be creative," he notes. "The mind set is what's important."

Some of his best photos were taken in Eugene within a two-block radius. Most of the ones from the current show were shot around campus in pedestrian settings. Still, it's the intent, Scott says, that matters in making a good photograph.

"I still wait for the right light, the right angle, the right time," Scott says. "It's not luck, it's work."

Scott says his approach to photography is an inquisitive one, one which gives him room to go toe-to-toe with new and untested material, probe it and synthesize it into his previous work. He believes he has the gift to interpret, relate and analyze visually. He calls it simply

"being perceptive."

Visual perceptivity may be partially a result of ironic circumstance in Scott's case. Since he was a child afflicted with amblyopia — an eye disease which causes dimness of vision — he's learned to zero in on visual cues more acutely than the average person. At one point he had 20/400 vision, and now he suspects it's even worse. He's blind in his right eye.

That handicap, he imagines, forced him to overcompensate visually. It's pushed him to see designs and patterns.

He believes that the partial blindness has made him more sensitive to music, another stimulus to his photography. Sources as diverse as Brian Eno of the Talking Heads and Robert Fripp of King Crimson to Tschaiakovsky have all inspired him to translate aural signals into visual language.

Whatever the many influences on Gary Scott's on-going progress as interpreter and documenter of the visual world, he continues, relentlessly, to step into unexplored territories. When he finishes his M.S. in Journalism next month, he wants to find work in an advertising agency as a television and film producer.

"I want to do everything," he says quietly. "I've always had a big bang theory, but I set up goals realistically. I'm never blind."

ATTENTION
PEOPLE IN TEACHER
CERTIFICATION PROGRAMS

If you need the University of Oregon's recommendation for an Oregon Teaching Certificate or an Endorsement based on FALL 1982 and/or prior academic course work, please pick up your application packet now in ROOM 117

COLLEGE OF EDUCATION

Little's MARKET

This week's specials!
Fresh Ground Beef
\$1.39 per pound

Hamm's
12oz. cans
Half-case
\$3.29 + Dep.

City wide delivery... with 50¢ charge
544 E. 13th 683-4848
Oregon Daily Emerald

WIN A TURKEY
Throw Away Those
Cigarettes

for the November 18
Great American Smokeout
and pledge to quit smoking for 24 hours.

HOW: The pledge card will enter you in a raffle for a free turkey.

WHERE: An information table will be set up in the E.M.U. Lobby

WHEN: November 17th and 18th
Raffle will take place at noon on November 18th.

SPONSORED BY THE STUDENT HEALTH CENTER
AND THE AMERICAN CANCER SOCIETY