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**ARTS**

**Artistic visions of body featured**

By Karen Engels  
Emerald Contributor

It commands attention. Passers-by inevitably stop to ponder it.

A sculpture of a headless, nude man whose stringy flesh makes him appear to be a survivor of a nuclear holocaust stands near the top of the stairs leading to the EMU Ballroom. He carries, in his emaciated arms, a bust with staring eyes.

This "Nonspecific figure w/unspecified bust" by Michael Randles of Eugene is just one startling image in an art exhibit with "the body" as its theme.

Works included in "The Body: Interpretations of the Human Figure" are currently on display in the EMU Art and Aperture galleries. The exhibit includes works by several local and national artists.

"I wanted to show people what is happening with the human form (in art)," said Brenda Abney, visual arts coordinator for the EMU Cultural Forum.

Abney, a University graduate student in art history who conceptualized the exhibit, assembled the work of 14 artists after seeing their work in different exhibits and in slides in classes. She contacted the artists, from Eugene and Portland, California, Washington, Texas and Colorado, and asked them to participate in the show.

Despite an initial slow response, most of the artists wanted to show their works and are represented in the exhibit, which continues until Dec. 13.

The body theme links the eclectic works on display.



Courtesy photo  
"Nonspecific figure w/unspecified bust" by Michael Randles of Eugene is one of the works featured as part of "The Body: Interpretations of the Human Figure," on display in the EMU Art and Aperture galleries through Dec. 13.

Represented are photographers, sculptors, an installation-format artist, and "art wanderer" Ada Charvalia.

On display are black-and-white photographs, ink drawings, paintings, watercolors, mixed media and cast aluminum works.

So far the response has been very positive, Abney said. But several visitors have called the works "vulgar," as noted in a comment book in the gallery.

Some people have been offended by the work of Thom

S. Heileson, Abney said. His photos, which depict human bondage, are on display in the Aperture Gallery. Abney said the people who complained assumed the figures were of women, which is not the case.

Sometimes the works are merely decorative, whereas others try to show psychological aspects through the human figure, Abney said.

As an example, she cited three black-and-white photos by Ronda Stone, of Fort Collins, Colo., in a series titled "Human Entrapment."

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