

# VIEWPOINTS

## from the top

The faculty exhibition "18 Points of View" at the University of Oregon Museum of Art offers students a look at the instructors' talent and a deeper understanding of the individuals.



### Visual Art

By Sara Jarrett  
Oregon Daily Emerald

The fine and applied arts faculty exhibition "18 Points of View," currently on display at the University of Oregon Museum of Art, serves as more than a vehicle for validating the exhibitors' knowledge of fine and applied art. The show is also a means for these educators to share their talent.

"I think this faculty show is one of the strongest in years," said Dora Natella faculty member and presenting artist.

The works also provide an understanding of "a completely different side to the person that I deal with in the classroom," said Matthew Farrell, a first term fine arts major and one of Natella's students.

"Whether I like [her work] or not isn't the point," he added. "Just to know that she's currently working on something makes me more receptive to her as an artist. It makes the experience of being in her classroom more dynamic."

Walking into the museum, one gets an overwhelming sense of creative energy permeating the floors and bouncing off the walls. Natella's two sculptures in the faculty exhibit are part of a 12-piece series that premiered in 1998 at Pacific Northwest College of Art's Feldman Gallery. She actually started the series, however, during a Fulbright Lecturing/Researching Award in 1997 in her birthplace, Venezuela.

What is so captivating about Natella's installations is the display of spiritual, female vitality.

"L 'Uovo,' (The Egg) for example, looks rooted, as if the figure, crouching in a fetal position on a bed of sand, is searching for her own origins and roots in space," Natella explained.

The construction process of "L 'Uovo" is interesting, she said. After taking the first mold of a hired model, something happened to the cast and only the torso could be salvaged. In the end, Natella's used castings of her own limbs to finish the full-sized

image because she couldn't find the model again.

"It is literally the union of two bodies — a major sculpture plastic surgery," she said.

Her second piece on display, titled "Cruz" (Cross), addresses cultural restraint on individuals. It is the figure of a female in a crucifixion position, bound by wooden planks.

Natella said her fascination with the human figure began when she studied ballet in her youth. The stark whiteness of her sculptures, achieved by layers of car paint, is actually inspired by the Japanese modern dance form, Butoh, in which the dancers cover themselves in white powder and explore the subtle gestural complexities of the human body.

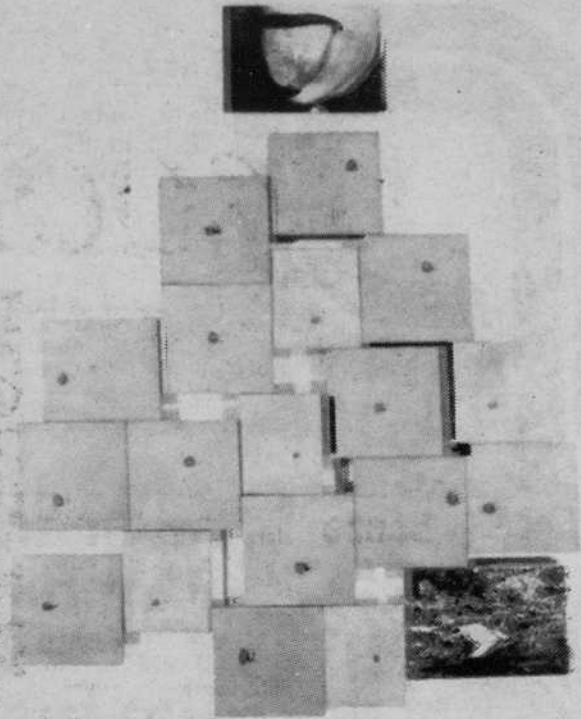
Natella said she is not a fanatic feminist, but she has endured enough sexual discrimination in her life to be influenced by the turmoil and uneasiness she has felt be-

cause of such actions.

"I'm a woman, but more than a woman, I'm an individual," she said. "I'm looking to free myself — to earn my place as an individual in society."

Addressing a different type of voyage, Margaret Prentice shows four installments of an exhibit titled "Journey There Too." The 18-piece work premiered in 1994 at the Inocho Paper Museum in the city of Kochi during a Japan Foundation Fellowship Grant. The works, she explained, are visual poems with allusions to the Eastern religious notions of reincarnation and Karma combined with Christianity.

"Our actions now have an affect that con-



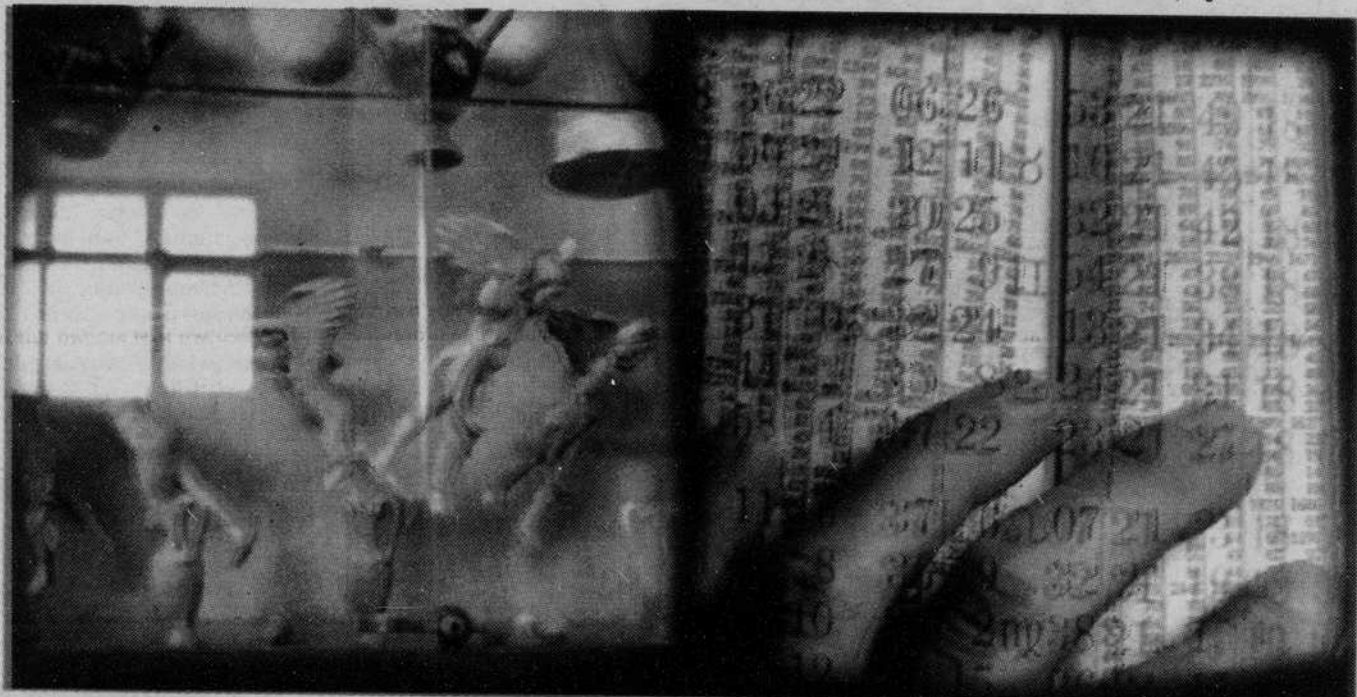
"At Once" by Laura Vandenburg, done in pencil, gouache and wood.

Courtesy

tinues with us," she said.

This orthodoxy resonates throughout her work. Each installment seems to show different paths leading to the same destination. They act as a portal, a window into another space, Prentice said.

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"The Keeping of Record #26" by Dan Powell, done in toned silver print and diptych.

Courtesy

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