

Exhibition

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This group of work grabs the audience because it's not just paper under glass. In fact, there's no barrier between the art and the viewer.

The textures and patterns of the many colors, most of which have become part of the paper itself in the artistic process, practically pop out at you. Wooden elements and layering are also used to give a three-dimensional aspect to an otherwise two-dimensional medium.

The exhibit that stands the farthest out from the others, however, appeals to more senses. Ying Tan, in collaboration with School of Music Professor Jeffrey Stolet, shows abstract, moving animations on video. The images are set to Stolet's original score based on text by Spanish poet Gustava Adolfo Becquer.

"Un Albor" (The Dawn) and "Mi Vida" (My Life), are part of a six-piece series, of which the last four have yet to be completed. "Elements in Transformation #1 and #2," make up the rest of the exhibit.

Both "Un Albor" and "Mi Vida" are captivatingly beautiful with a dynamic intensity. The images evolve and grow in front of the observer, yet they seem more suited to be seen on a screen the size of an IMAX Theater.

The union between sound and text are so seamless, they seem to be born of the same hand — married in time and space.

"Our biggest work had to do with coordination and talking about things conceptually," Stolet said. "Most of our work has been concentrated on theme, broad context, and timing."

Broad context is also explored in the work of Craig Hickman. His exhibit shows individual pages of an artist's book titled "Mars Observations," which is a collection of photos. One is an image of a large rock alone in a grassy field; others capture the blank backs of road signs.

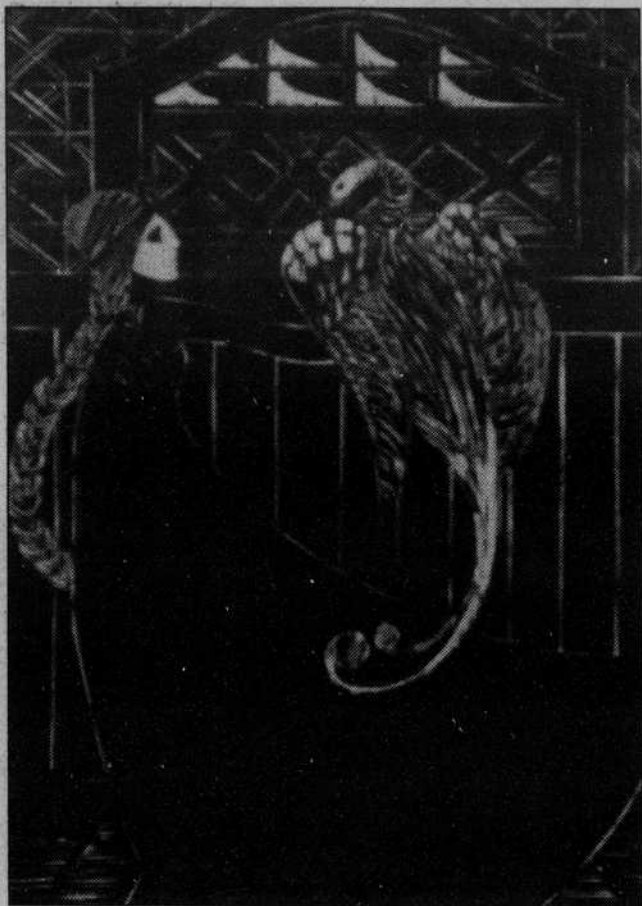
Because of our cultural knowledge, we know these signs have a purpose, yet by not revealing that purpose, Hickman has given the observer complete control of his or her own interpretations.

Accompanying each image is text. The text, however, is made of symbols and computer-generated dots, as well as English words. The symbols chosen to represent text also influence the viewer's impression of the exhibit and seem to somehow have more meaning than the words because the meaning is our own.

Another intriguing exhibit is Sana Krusoe's "Small Birds/Silence," which is made out of clay, human hair, dirt, sand, porcelain, piano wire, salt cedar and salt. The artwork consists of many small birds made of clay and human hair stuck to two facing walls. In between, and to the far end of these walls, Krusoe has hung bigger, white, containers.

The accompanying text, which explains her mother's struggle with deafness and a stroke that left her paralyzed, enriches the viewing experience by poetically fitting like a puzzle piece. "Small Birds/Silence" has such an organic, holistic sense of touch that the tender process of Krusoe's creation clearly shines through.

"18 Points of View" runs through Jan. 2. The University of Oregon Museum of Art is open from noon to 8 p.m. Wednesdays and from noon to 5 p.m. Thursdays through Sundays. Suggested admission is \$3. Museum members, students, University employees and children are admitted free.



Courtesy The Department of Art History — faculty, staff and graduate students — show their work at the Laverne Krause Gallery in Lawrence Hall. The opening reception is Oct. 25 from 7 p.m. to 9 p.m. and the exhibit runs until Oct. 29.

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