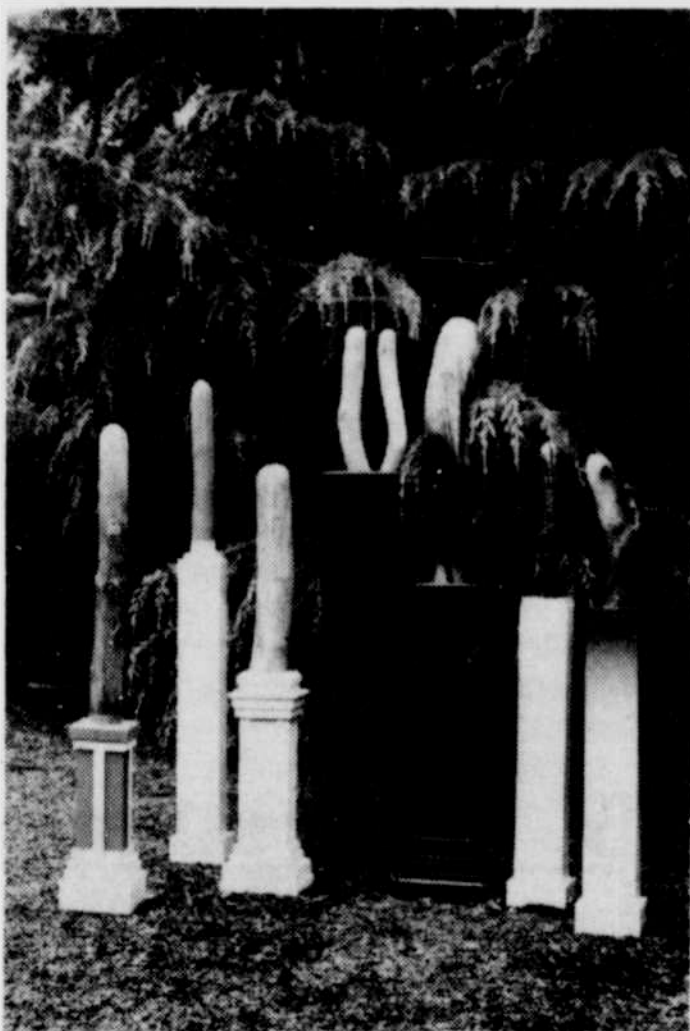


STROUGH

by Ric Rood

Although his paintings are joyful celebrations, David Strough says he is a sculptor, not a painter. "I paint when I don't have a place to work."

David needs lots of room to create his sculptures, some of which illustrate the ar-



cheology of the Fallacian culture. David himself doesn't need much room; in physical stature, he isn't much bigger than his current

favorite, the Teddy Bear. What he needs is headroom to accommodate the artifacts. One such artifact is "the infamous 'ten foot pole,' a fallacy found in Poland by Sir Something or other," according to Strough's emerging treatise on the Phallacian cultures.

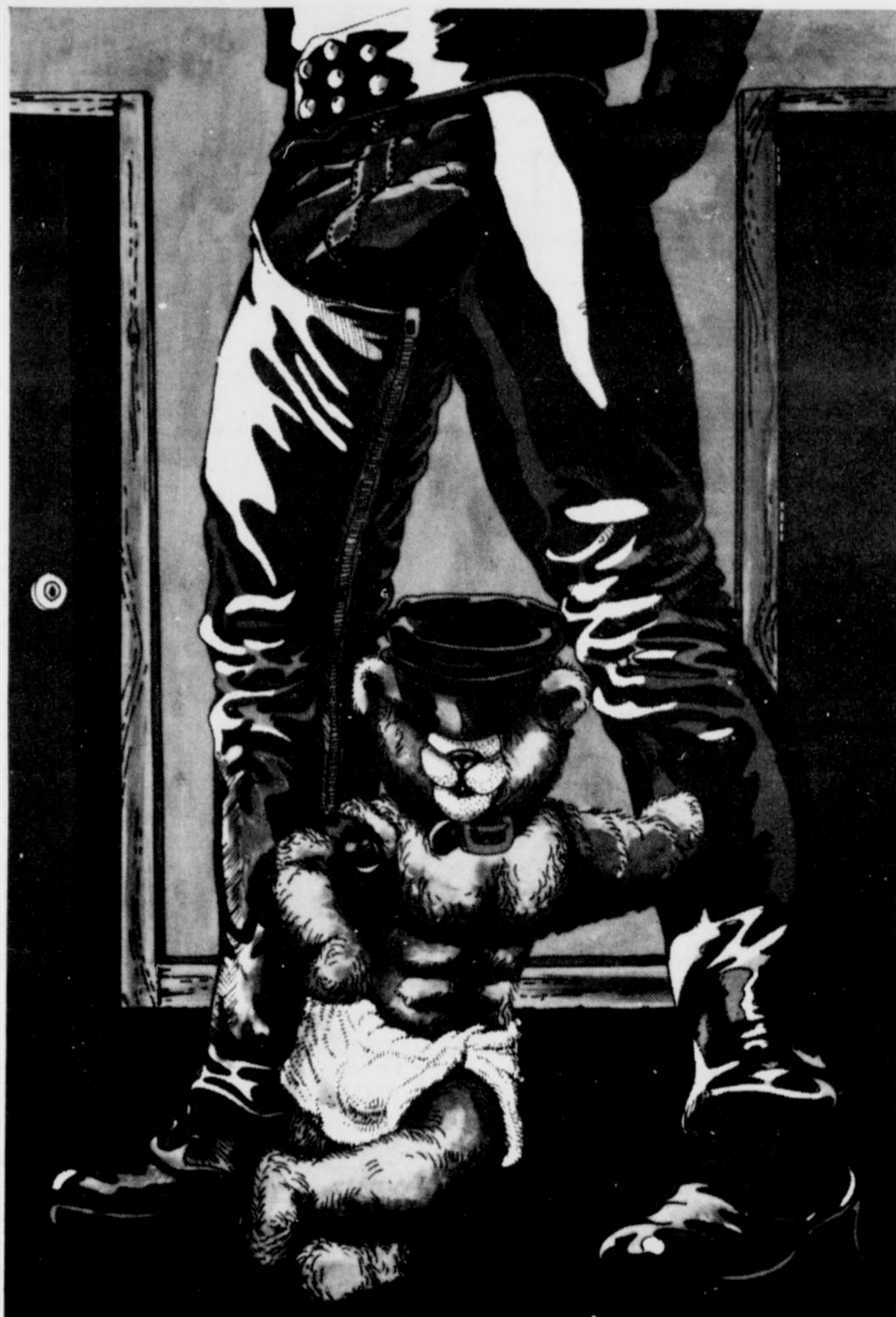
Strough says that the viewer of the artifacts must also know something about the Phallacian history in order to understand the meaning of the sculptures. The sculptures, Strough says, "are amusing. There is so much that is unjoyful. Even the art community in Portland is."

The Ten Foot Pole

Though now only four feet tall, the fallacy is believed to be the last remaining fragment of the once monumental and mythic "Ten Foot Pole." According to ancient myths, the early Polish tribes of the region, knowing nothing of the fallacian culture that originally erected the fallacy, believed it to be a magic talisman with curative powers. It was believed that if you were blind or had hair growing on the palms of your hands, as many of the tribe's people did, all you had to do to be cured was to rub the fallacy a few times each day. Over the years this rubbing reduced the ten foot pole to its present height but did not cure a single person. However, foreign visitors to Poland, seeing all these blind people with hairy palms around the ancient fallacy, assumed that it was the fallacy that caused them to be blind and have hairy palms. To this very day there are people that say if you rub a fallacy you will go blind and hair will grow on your palms.

Fay Rows

A single hereditary line, the Fays, ruled the phallacian culture from beginning to end.



When a new Fay ascended the throne, each province of the Phallacian Kingdom would erect a monument to their new leader. As the lineage of royal Fays ensued, so the rows of Fay monuments lengthened. Even after the splendor that was the phallacian culture had been reduced to mere myth, these rows of Fay monuments still spoke eloquently of the grandure that was the Fays.

Eons hence during the great Egyptian epoch, when the first Egyptian God Kings were being ordained, it was decided to name these rulers after the mythic phallacian rulers. Unfortunately, by this time the Fays had become confused with the rows of Fay monuments that had been erected to honor them, so instead of the Egyptians naming their leaders Fays they named them Fay rows. Later this was mistranslated to Pharoas.

from *Dissertations on the Phallacian Cultures* by David Strough

All of the fallacies are made of wood. Some are gaily painted. Some are unfinished. The falacies are obviously created with loving care.

Strough says he has encountered some difficulty in attracting interest at Portland art galleries. He is currently negotiating with one of two galleries which have shown positive reactions to his work.

David has shown his paintings at Wilde Oscar's and CC Slaughter's among other places in Portland.

