

Visions and philosophies: A look at the faculty artists of Clackamas

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Feature Editor

It is the beginning of a new year for Clackamas' Art Department and for the college as a whole. It is only appropriate that a gallery of work produced by the Art Faculty be on display at the Pauling center to kick off Fall Term '97. What better way to introduce new students to the opportunities available at Clackamas' art department than to showcase the work of those who teach there?

The gallery features art from seven instructors (and one secretary), running the gamut from oil paint to concrete.

A Greek oracle once said, "Socrates is the only man who knows he doesn't know what he thinks he knows." It is not my intent to analyze the inner depths of these works. I will provide the information for you to do so for yourself.

Rick True's monolithic (though hollow) cement sculptures are impossible to ignore. The sculptures are the focus of the show by virtue of size and physical prominence. Two of his three entries are based on human figures interacting with other forms. The statues are intriguing and thought-provoking to say the least.

"I make these castings of people as a demonstration. . . and I look at the casting quite a bit, and then this vision just comes to me—and when I see the vision I have to make the piece," said True.

True likes working at Clackamas.

"It's always been great fun to teach (at Clackamas). The neat thing here is the opportunity [for experimentation] that they seem to promote," True explains.

True is vitally interested in nurturing creativity through teaching.

"You learn to trust that vision, so when it pops into your head, you go with it," he says. "And I think that, for many artists, is the hardest thing to learn how to trust, because you're afraid of it."

Susanna Lundgren, former Art Department secretary and current evening instructor for basic design, has a number of appealing paintings entered in the show. The paintings, which seem to incorporate a number of influences from Surrealism to Impressionism, betray Lundgren's comprehensive knowledge of art history.

"There was an Expressionist revolution in the 80's, and it brought back color, a really direct simple line, and simple shapes, that belong especially to German art in the early 20th century," Lundgren relates.

Lundgren's subtly evocative paintings range from still life,



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Katy McFadden's metal statues exhibit a primal appeal.

to figures, to the completely abstract; they all seem to say something worthwhile. Lundgren encourages viewer interaction.

"What I always hope for is that when people look at the art, that they will bring their ideas to it, and it will continue to be an open door," she says.

Lundgren is also happy at Clackamas.

"I like the feeling that I'm free to do what I want, and to experiment, try different things out, and see what works," Lundgren says.

The other artists presented are equally worth students' perusal. There is unfortunately insufficient space here to expound on every instructor's work. The gleaming cobalt glaze pottery of Les Tipton, the metal Raku sculpture of Katy McFadden, the stoneware of Loren Jones, the fascinating

designs of Julia Stoops, and the beautifully patterned quiltwork of Art Dept. Secretary Mary Lou Rupp all call for further study.

David Anderson's work warrants further scrutiny. Anderson's paintings verge on the defiance of description, combining, as he says, the seemingly unrelated influences of Entomology (the study of insects), scientific illustration, psychedelics of the 1960's, and Japanese science fiction. They are constructed for the most part with mixed media and contain many different styles at times within a single painting.

The many-layered aspect of this crop of Anderson's paintings is their very fascination. The themes, often humorous, which run through these works contain many tricks such as pictures-within-the-picture and similar devices. Anderson's paintings are a rich subject of study. Anderson's imagination prompts him to produce many of paintings yearly. He lays claim to a near-constant state of mental activity.

"I never get bored. If I was in a straight-jacket in a four foot cell, I wouldn't be bored," Anderson quips.

Anderson is the new kid on the block at the Clackamas' Art Center. He has taught in California and Utah and is just starting out at Clackamas, having just moved to the area a few weeks ago. He is very excited about teaching at Clackamas. He actively sought out the position.

"The faculty are incredible, and they're great people, and their standards for art and philosophy are very high," says Anderson.

He is impressed with the administration as well, "I could call up the Dean right now, and say, 'hi, Liz,' and she'd say, 'Hi, Dave. What do you need?'"

Anderson intends to stimulate and challenge students this year. He refuses to let students leave his class without producing great paintings.

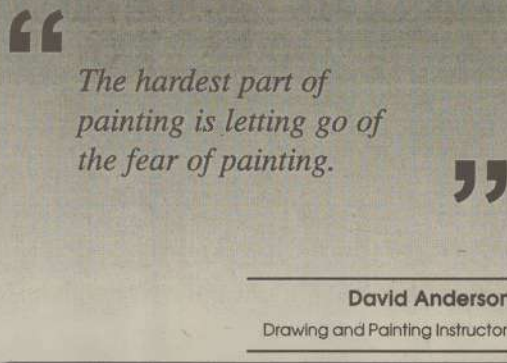
"The hardest part of painting is letting go of the fear of painting," he states.

The Faculty Art show is an appropriate choice for the Pauling Gallery's 1997 premiere showing. It is from the knowledge and insight of these men and women that the creativity of new generations of artists will spring. Brilliance will be fostered, and the expertise of this art faculty ensures that this brilliance will come to life. Clackamas has much to offer its art students, or, in the words of David Anderson: "It's beautiful here."



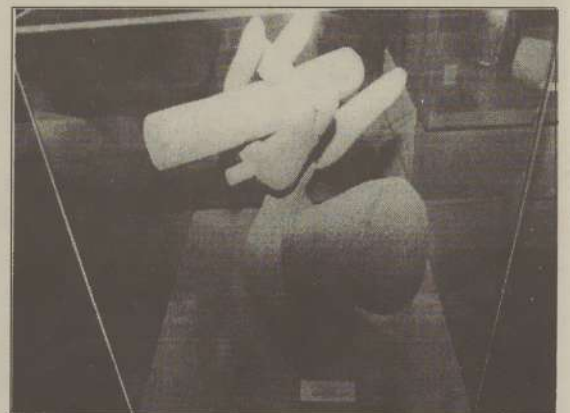
TIMOTHY BELL / Clackamas Print

New Drawing and Painting Instructor David Anderson brings an unconventional perspective to Clackamas.



David Anderson

Drawing and Painting Instructor



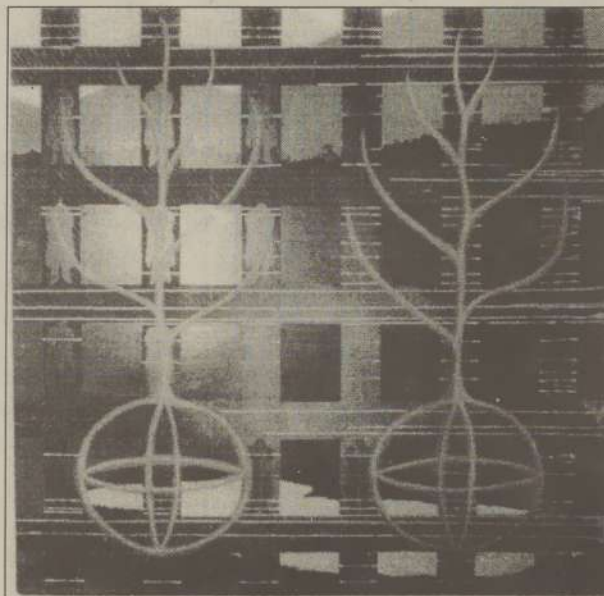
ALEX MAHAN / Clackamas Print

A display case reveals a scale model of "Tendonitis" by Rick True, a concept destined to be a 14-foot outdoor sculpture.



ALEX MAHAN / Clackamas Print

David Anderson's "A Rare Trophy and Really Big Boar" provides unique food for thought.



ALEX MAHAN / Clackamas Print

"The Treespheres" showcases the beautiful symmetry of Julia Stoops' work.



TIMOTHY BELL / Clackamas Print

Susanna Lundgren now enjoys success as a painter and instructor at two campuses.