

Art exhibit goes down in 'History'



Adam J. Manley Clackamas Print

Above: "Foreigner" by John Holden. This artist uses mixed media and wood to create pseudo-symbolic messages.

Adam J. Manley

The Clackamas Print

Though the art itself is hit-or-miss, the Alexander Gallery's new exhibit, "History and Identity," is a huge step in the right direction.

After overly literal themes such as "Iron & Steel" and the horribly pompous and almost insulting theme of the "Politics of Place" exhibit, it's nice to see the gallery making use of an intellectual theme without trying to force a certain interpretation down anyone's throat.

There is no giant plaque featuring some curator from Indiana telling us what this piece or that piece means in the context of the artist's upbringing. Instead, there is only art, its innate beauty and whatever unique connection each individual person may or may not make with each individual piece.

That said, though the exhibit is above par thematically, two of the artists just didn't belong.

Misia Pitkin's thread-on-paper depictions of the

Willamette and Elliott rivers are intriguing and different, but not my cup of tea. Eduardo Fernandez's paintings are pretty, and his "Film Noir" piece is handled wonderfully, but they just don't stand out. As a culture, we go to galleries to see the truly masterful, the outstanding, the awe-inspiring. Here we find two artists whose work — though impressive — feels more like something commonly found on the walls of middle-class homes.

Thankfully, Pitkin and Fernandez are balanced out by two artists who exemplify the sort of masterpieces galleries are for.

John Holdeman's work with mixed media on wood is a rarity in today's galleries: modern art and absurd style without abandoning classic artistic sensibilities in favor of vague neopolitical messages and pseudo-symbolic nonsense. Coming in both wall-mounted and free-standing forms, Holdeman's style has a deceptively primitive, simplistic feel that makes its detail all the more beautiful.

This beauty is, however, nothing compared to the photographic majesty of Holly

Andres. "Stories From a Short Street" is the perfect example of an artist that can give their audience all the elements of a story — the characters, the setting, the mood and more — without forcing them to interpret it in any particular way.

Individually, the photographs that make up "Stories From a Short Street" are nothing short of magnificent. Each print displays a self-contained story and mood that is as personal as each member of the audience allows it to be. These beautifully intricate snapshots of life could be anyone or everyone. Each photograph tells a story we can all relate to, somehow, with exceptional detail.

Together, though, the series becomes even more. It takes on a life of its own, becoming an extravagant feast for the imagination. And possibly most fascinating is the fact that it can be viewed starting from either side of the series, with a drastically different tale told depending entirely on which direction the viewer walks.

"History and Identity" continues through Thursday, May 11. Gallery hours are 9 a.m. to 5 p.m. Monday through Friday.

Fulero's journey through music

Sam Krause

The Clackamas Print

Like so many Music Technology students at Clackamas, UO graduate Asher Fulero's path to a career in music included training in the academic world.

Students working toward their Music Technology Certificate have the benefit of the state-of-the-art equipment in the Niemeyer Center. Fulero didn't have the same facilities available, but he made strides in his own way.

As a child Fulero didn't have a Bachelor's degree or the facilities like those here at the college. Fulero had piano lessons at five and more formal lessons as he progressed into adolescence.

"I learned a couple of basics from my mom in kindergarten," Fulero said, "but I had been goofing on piano already for around two years."

Fulero started taking classical lessons in third grade, but remained self directed.

"On my 15th birthday, I had the fortune to get a fake I.D. from my mom," said Fulero. He used the I.D. to get into small Portland jazz and blues clubs like "the Candlelight here in Portland, Jo Federigo's in Eugene, Good Times (now closed) in Eugene and a couple of times the old Belmont" to jam on the piano.

Fulero also got an eight-track tape recorder at age 15. At 17 he made his first full-length folk album.

At 18 he was accepted to the UO School of Music. Once there, Fulero worked day and night playing music for university ensembles.

"I think I only took 30 credits of non-music courses," Fulero recalls of his time at UO.

Also while attending UO he toured Europe with folk artist Ashleigh Flynn and performed at Seattle's Bumbershoot. In 2000 he graduated.

In 1999 Fulero joined the Floydian Slips, the 10-piece "dead on" Pink Floyd cover band.

"I have to use my expertise," said Fulero. "I have two pages of notes to follow."

"We do one or two shows a year,



Internet Photo

(From left) Electronic duo Asher Fulero and Joel Barbur, members of the band Surrounded By Ninjas.

so when we play in Eugene there's like 2000 people," Fulero said.

It was while touring with Flynn that Fulero met Joel Barber, a Portland DJ and sampler. Barber and Fulero formed the all-improvised electronic duo Surrounded by Ninjas. They played at the Goodfoot Lounge in Portland every week for six months in 2002 — even producing a CD out of the recordings entitled "Realtime Modify."

In 2005 Surrounded by Ninjas released "Dual Processor," their first CD produced in a studio.

The Scott Law Band features Fulero on the keyboards, but in a way that is very different from Surrounded by Ninjas and the Floydian Slips.

"It's fun to play in the Scott Law Band because I get to rock a little

more," Fulero said.

Fulero uses a Nord Stage 88 keyboard and Motion Sound amplifiers with a Mac OS and Apple Powerbook.

"Everything about how Apple's stuff works always made sense to me," said Fulero. "Mac's operating system always seemed more geared to artists."

Fulero mostly uses Ableton Live and Reason music software "because of its open design ... Simple, powerful, flexible."

Fulero doesn't have a 9-5 job like others, but he still has to make ends meet and purchase the latest in music technology.

"Some people make money in the business," said Fulero. "You have to take initiative and it's crazy complicated ... you deal a little everyday."



You've Been Good

At COUNTRY, we like to reward people for being good. For instance, if you've been a good driver, we'll give you a discount on your car insurance. Ask about our other discounts, too. Sometimes it pays to be good.

Issued by COUNTRY Mutual Insurance Company, Bloomington, IL.

COUNTRY

Insurance & Financial Services
www.countryfinancial.com



Bret Pippett

617 High St. Ste 200
Oregon City, OR
503-722-0600

bret.pippett@countryfinancial.com



The Cougar Café is open

Every Day!

M - Th: 7 a.m. to 7:30 p.m.

Fridays: 7 a.m. to 2:30 p.m.



Breakfast Grill open 7 - 10:30 a.m.

Lunch Grill open 10:30 a.m. - 2 p.m.