

Celebration of the Arts

The Salon des Refusés

A festive, highly appreciative crowd milled through the Salon des Refusés in downtown Eugene opening night Sept. 19 to view works not selected for the Mayor's Art Show. The mood was high and celebratory. In this diverse context, the individuality of each particular piece comes to the fore, and the show as a whole is quirky, spirited and fun.

Without doubt, the Salon is the indispensable complement to the Mayor's Show. Each would lose much without the other. The public knows this: We flock to both and have a blast appraising for ourselves the jury's decisions.

"It's a struggle each year to secure a space," Steve LaRiccia said. "This is the Salon's 13th year and its sixth location." Uncertainty about finding a venue may last up to a month before the show, which makes it hard to line up volunteers in advance to help set up and run the show. "This year's the best space we've ever had," LaRiccia said. It was secured by DEMI (Downtown Eugene Management Inc.) and leased by DIVA (Downtown Initiative for the Visual Arts), an organization whose goal is to establish a visual arts center and museum downtown. DIVA will lease the space for itself when the show is over.

The Salon waved its usual hanging fee this year because of the Mayor's Show's new \$10 processing fee. Also, following an idea of artist and UO professor emeritus Jerry Williams, visitors have the option to buy ribbons for \$5 and bestow them to their favorite artists, who redeem them later. More than 250 ribbons had been sold by the sixth day of the show.

A majority of the 323 exhibited works are two-dimensional pieces. Alix Mosieur's mixed media, *Starry, Starry Night*, uses the recent blackout in the Northeast to comment on our urban society, disconnected from the grandeur of the natural universe. Under a huge sky straight from Van Gogh's "Starry Night," stretches a darkened cityscape dimly reflecting the starlight. A crowd looks up, faces aglow. Written across the crowd: "In my dream fifty million people deprived of electricity were forced to look at the stars." The artist has cleverly used Van Gogh's color scheme of blue-black and yellow-green for the sky; yellow and orange and black ink for the crowd.

Noelle Dass' *Head of a Girl* is a notable among the oil portraits for its unusual expressiveness, bold use of chiaroscuro and dynamic brushstroke. The face of Lindsay Monroe's *Matteo* is lit in warm tones against a cool dark background, while the wine-colored turban echoed in the frame provides a softening transition. In Marjory Tracy's *Midnight on the McKenzie*, chiaroscuro emphasizes the old-fashioned character of the scene of reading by oil-lamp.

Georges Lastrapes entered a finely executed self-portrait. Carly J. Bodnar's *Fine China*, a gray-toned painting of a child hiding behind a doorway, looking devastated after breaking some china, affects the viewer.

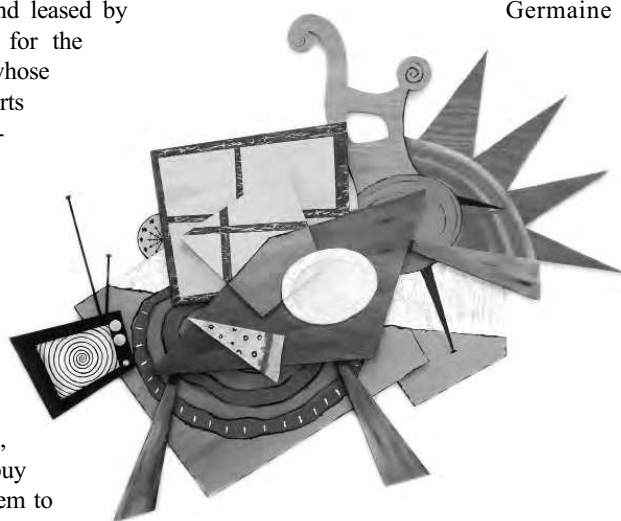
The exhibition contains some fine

nudes. Most compositionally interesting is Lindsay Kennedy's *Glimpsing*, in which the woman's figure is broken up by close-up frames focusing on different parts of the body. The painter directs our attention to details as well as to the overall nude.

In Erin Williams's *Remembrance*, the female nude in light tones of yellow, pink, and purple stands out against a bright green background. The partially averted, saddened face of an older woman is evocative of Egon Schiele's expressionist faces.

Cyndy Duerfeldt's *Untitled*, a large-format acrylic landscape, is a study of light at dusk — the golden afterglow in an immense sky after the sun has set, and land and water are already indistinct. The abstract quality of the painting is reminiscent of Turner's landscapes.

Simone d'Aubigne's *They Speak... Listen!* is a playfully stylized landscape with ghost-like rocks and hidden animal forms. In *Hurley Forever*, a humorous and detail-rich intaglio, Germaine



WITH OLIVES AND EXTRA CHEESE, MIXED MEDIA, BY JAMIE DIANNE BURRESS.

Bennett reveals Heaven as a cabaret scene. Take a close look at some of the figures' expressions.

Still lifes abound. Jamie Dianne Burress's *With Olives and Extra Cheese* leaves traditional frame and form behind. She uses layered wood that follows the shape of the subject matter, an abstracted rendering of a meal scene. The result is a compelling, whimsical composition.

Other still lifes to appreciate include Katsu Shibato's dreamy pastel, Martin Sage's collage *Wineglasses and Bottles*, Annie Fulkerson's vibrant *Sunflowers*, David Campbell's egg tempera *Swedish Midday*, and Alisa McLaughlin's watercolor *Lock and Key*.

Two works in colored pencil merit attention: Darby Crouch's superbly executed pattern of red and blue knots, and Raye Burnett's wistful rendering of a piano in *Old Tunes*.

Turning to photography, in Franci de Roos' *Red on Blue* — a blue façade with a red-trimmed window — composition and color scheme are deceptively simple. I found myself hooked by the vibrancy of the blue and red, the texture of the wall and the subtle reflection of the desert landscape in the window with drawn shades.

La Riccia's own Polaroid manipulation, *Gears and Buttercups*, is a painterly gem that turns a close-up of a bicycle freewheel amidst buttercups into an almost abstract



HEAD OF A GIRL, OIL, BY NOELLE DASS.

composition.

In his black-and-white photograph, *Steve Elder Railroad Man*, Richard C. Russell uses lighting and grain to great effect for a chiaroscuro portrait with staying expressive power.

I found digital photography at the Salon of higher quality and interest than at the Mayor's Show. Richard Tetz photographed the margin of ice on a riverbank to create the complex abstractions of *Abstract Naturalism: Ice Series*. By showing four different chromatic patterns of the same image, his print is also a study of the impact of color on shape.

Stephan Livingstone created a psychedelic landscape in *Night Heat Boogie*, while Bob Roelke's giclee print, *Caldera*, is a traditional panoramic landscape with a brooding, moody atmosphere.

Because abstract patterns are the real subject matter of Art Kennedy's *Winter Shadow*, pixelation actually contributes to the effect of his digital print of the shadow of tree branches on a brick wall, rather than detracting from it.

Among examples of fiber art, Sandra McMorris Johnson's *Dyed and Gone to Heaven* caught my eye with its abstract harmony of fan shapes and its quiet exuberance of colors. I was glad to see that Jenny Chapoose's beautifully executed *Bear Clan* got the space it deserved. According to the artist, this tapestry of Bear Clan symbols was "assembled on a large beading loom and finished with a border of deerskin. It took 960 hours to make and contains 131,456 size 11 glass seed beads."

Another example of exquisite workmanship is Kenneth Standhardt's *Blossom Vessel*. The outer surface of the simple, earthy yet elegant, clay form is delicately incised with patterns reflecting Pre-Columbian art. According to Standhardt, "In a single vessel, the number of indentations can vary from five hundred to five thousand, each placed by hand and eye." A reward awaits those who peer inside the flawless vessel: The interior is subtly glazed in a basket pattern.

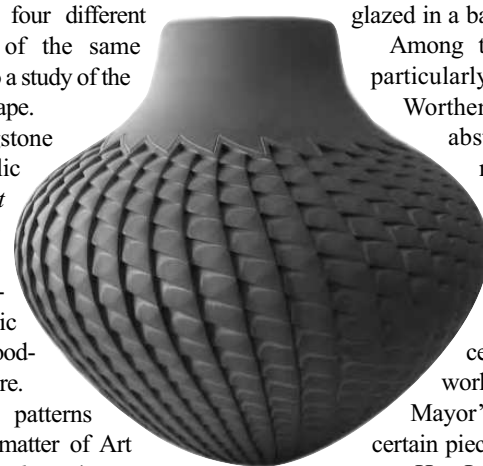
Among the few sculptures, I particularly enjoyed Lisa Worthen's *Equine*. An abstracted horse's head made of welded metal strips, it has the graceful, evocative qualities of a gesture sketch.

The Salon received 77 percent of the works remaining from the Mayor's Show. I was sorry certain pieces were missing, such as Hoa-Lan Tran's *Composed*, a highly stylized portrait beautifully composed and executed.

Also, Tim Oatman's *Ascension*, an elegant, abstracted female figure in bronze, and Maria Palange's very camp, knitted rendition of the Mona Lisa in 100 percent wool...

The Salon is hosted by the New Zone Art Collective and receives a grant from the Lane Arts Council, contributions from local businesses, and a generous donation from Jerry Williams.

Another artists' reception will be held Oct. 3 during the First Friday Art Walk. Expect music, donated food and beverages such as Wild Duck's own brew. The show runs through Oct. 11.



BLOSSOM VESSEL, CLAY, BY KEN STANDHARDT.