

Marina Pantioukhin, draws on Russian Orthodox traditions and imagery. *Radunitsa* is a folk holiday of ancient pagan origins observed after Easter by Eastern Slavs to remember relatives and friends. The offerings include flowers, candles, bread, cake, vodka, and a bowl of wheat planted with thin candles. Most striking are Pantioukhin's six delicate egg tempera and gold leaf Russian Orthodox icons, which together form a cross on the wall.

Back by popular demand is Jill Cardinal's *Community Altar*, a tall, wonderful replica of a church in papier mâché painted pink, blue and yellow. Pieces of colored paper printed with an image of the Virgin of Guadalupe are provided for visitors to write messages to their lost ones and pin them on the altar.

Artworks

La Boda de Weissbarth y Fuentes, a delightfully playful oil on canvas by Analee Fuentes (Coburg), offers multiple cross-cultural references as a spoof on Dutch master Jan van Eyck's *The Arnolfini Marriage* (1434). Fuentes and her husband appear as skeletons, the bride holding a brush. Van Eyck's round mirror is replaced with a representation of the Aztec calendar — in the center of which the painter, as

Tonatiuh the sun-god, sticks out her tongue. Van Eyck's dog, European symbol of fidelity, has turned into a metal sculpture by local sculptor Harold Hoy. Humorous self-references abound: the groom's shoes are Birkenstocks, the chandelier has turned into a camping lamp and fly-fishing rods rest against the bed covered with a *serape* or Mexican blanket. The floor carpet is Astroturf.

E. Ipolani (Granada Hills, Calif.) also uses skeletons in his acrylic paintings to spoof famous artworks. *She didn't call brad* is a great parody of Roy Lichtenstein's comic book style with its characteristic photoengraver's dots. A female skeleton is about to drown, only her head and mop of blue hair emerge from the gray water. A yellow band proclaims: "Oh my God! She was serious!"

Mitzi Linn's (Eugene) luminous gouaches, painted last fall in Oaxaca during the Day of the Dead, feature gentle skeletons in the roles of Kahlo and Rivera, dancers, or carved benches. In *The Appearance*, rich in symbolic imagery, the Virgin of Guadalupe appears simultaneously as a skeleton and a flower. Her robe is made of plant life and she holds the earth in her hands. The nested design creates a figure/ground tease, an apt metaphor for the

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