



**LAURIE LYNN DRUMMOND**  
READS AT THE UO. SEE  
THURSDAY, FEB. 19.

## ATTN: OPPORTUNITIES

YouthArts seeks professional artists for its 2004-2005 in-school and after-school activities. Deadline March 15. 485-2278 for more information.

Dance Freedom drum and dance ensemble dance audition, 11 am, Feb. 21. WOW Hall. No experience necessary. 653-2840 for more information.

Participate in an email study of sister relationships. Email [studysisters@yahoo.com](mailto:studysisters@yahoo.com) for more information.

"The Mr. Otis Fata Morgana Contest" seeks original two-dimensional artwork. Deadline March 17. (541) 265-9852 for more information.

Writers critique groups forming at The Writer's Roost. 688-9005 for more information.

Two student internships available at the Ecological Design Center, credit available. 346-3696 for more information.

Jacobs Gallery seeks proposals from individual artists and organizations to fill the schedule for November 2004 through September 2006. 684-5635.

Nearby Nature seeks volunteers to lead school nature walks in Alton Baker Park, help with in-school nature programs, work on environ-

mental restoration projects and help with middle and high school programs. Orientation March 10, 6:30 pm, EWEB, 500 E. 4th Ave.

WRITE MUSIC REVIEWS FOR *EUGENE WEEKLY*! We are now accepting submissions of CD reviews by local writers. What's in it for you? You'll just do it for the glory . . . (These are unpaid reviews, but you'll get to see your work in print!) What's in it for us? We'll boost our music coverage and get rockin' reviews from the experts (that would be YOU) who know what's *really* happening in the music world. Reviews should

be between 100 and 200 words, on any musical genre, and should be emailed to [cal@eugene-weekly.com](mailto:cal@eugene-weekly.com) under the subject heading: "Local CD Review." Please include complete information about the CD, including band name, album name, year and record label, contact information so we can reach you, as well as a short bio about yourself. For additional guidelines and information, contact Jacquelyn at Eugene Weekly: 484-0519, Ext. 26

**CELEBRATE THE MUSIC AND LEGACY OF JIMI HENDRIX. BUDDY GUY, JERRY CANTRELL, LIVING COLOUR, DOUBLE TROUBLE, INDIGENOUS, MITCH MITCHELL & BILLY COX AND MORE PLAY THE ROSELAND THEATER IN PORTLAND. SEE FEB. 24, ON THE ROAD.**



## VISUAL ARTS BY SYLVIE PEDERSON

# Four Printmakers, Two Shows

Jacob's Gallery and DIVA

Three printmaking methods, each with a wide variety of techniques, are shown at the Jacobs Gallery's *Printmakers* exhibition through Feb. 28: intaglio, relief and planographic, represented respectively through the works of local printmakers **Tallmadge Doyle, Susan Lowdermilk** and **Ken Paul**.

Intaglio images are printed from a recessed design etched or engraved into the surface of metal plates. The grooves hold the ink, which is then transferred onto paper using a press. Doyle's intaglios are acid-etched onto copper plates. She combines line etching with aquatint, a color etching reminiscent of watercolor washes she sometimes complements with hand-coloring. Doyle uses one plate per color. Her larger prints involve up to six plates per impression.

Doyle's work recently took a new direction when she became interested in "the connections between science and spirituality during the Renaissance; in the mystical traditions of various religions and in how similar they are; and in the different traditions of magic from different cultures," she says. "Various pieces in the show draw from different bodies of knowledge."

Sources include the Kabbalah's Tree of Life, a diagrammatic representation of creation (*From Four Elements, Tree of Life*). Also, Kepler's cosmology and use of Plato's solids — the tetrahedron, cube, octahedron, dodecahedron and icosahedron (*Kepler's Cosmic Geometry*). Another source is *The Key of Solomon*, a textbook of kabbalistic magic. Plates show embedded geometric shapes, mystical alphabets and occult symbols (*Evoking Angels*) as well as alchemical charts and astrological symbols (*Aspects of Creation, Radix Metallorum*). Doyle's latest series, *Prayer*, appears to be inspired by her synthesis of these historically related sources.

Doyle reworks these so that the references are at once transparent and veiled. The prints' transparent tonal layers, achieved through aquatints and acrylic washes, work as a metaphor for Doyle's treatment of subject-matter. Compounded by soft and varied texture, the luminous tonal layers also provide visual depth that befits depictions of cosmologies and cosmogonies. Each print is a glance into Doyle's imaginary telescope as she charts a universe intensely personal yet rich in cultural connotations.

However, the viewer does not have to be aware of these connotations for the prints to stand on their own aesthetically. Doyle's compositions are grounded by the structure of her line etchings and infused with a sense of buoyancy and movement. She achieves a dynamic and delicate balance between organic and geometric forms.

As for Doyle's calligraphic marks, she explains that magical alphabets have been written down at various times in history. "I make my own mark after looking at all these alphabets. I'm not writing but drawing calligraphic marks in an expressive way," she says. With these prints, Doyle creates her own alchemy.

Lowdermilk's woodcuts are examples of relief printing, the earliest printmaking method: The image is printed from a design raised on the surface of a block by cutting away unwanted areas. Lowdermilk's designs, meant to "explore mark and impression as visual and conceptual ideas," combine boldness and simplicity.

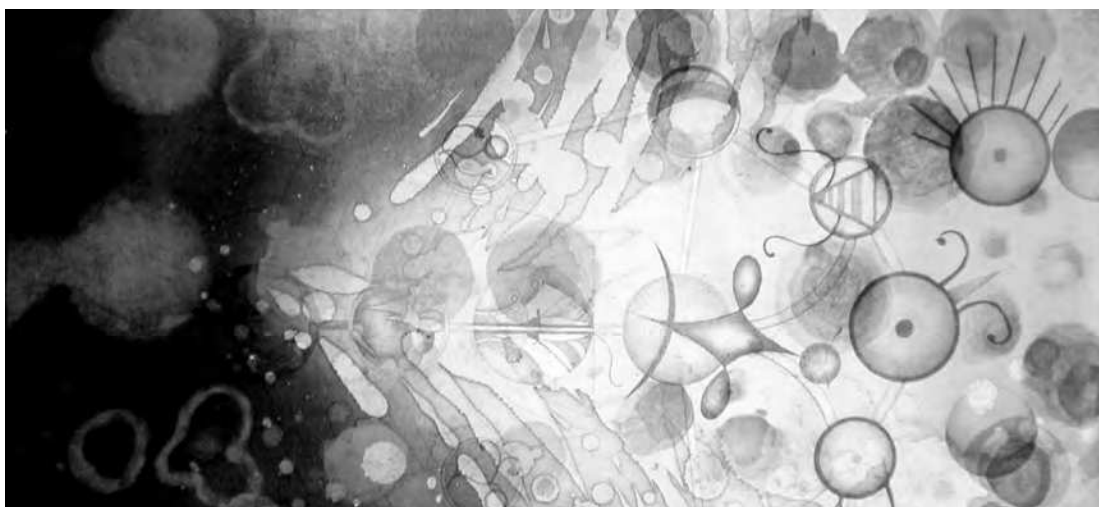
One series, based on patterns of X's and O's, plays with both contrast of form and cultural connotations, the latter wittily exploited in *Another little piece of my heart*, in which the repeated X and O appear on a jigsaw puzzle next to a red-velvet, human-heart-shaped purse.

Another of Lowdermilk's series probes the formal and emotional properties of line through sine wave, vortex or wood-grain patterns, while a third investigates brushstroke-like marks. Supports vary: Some pieces are made of multiple panels, others are scrolls, yet others accordion-folded art books. Objects combined with prints create small assemblages, while quotations supply further meaning.

Paul's planographic prints include lithographs (created from a flat stone surface drawn upon with greasy crayons) and monotypes (images transferable only once from a flat surface).

Except for *Skid Road*, drawn on the stone on site, Paul's landscapes are created from memory — an indication of excellent powers of observation. They are often distinguished by unusual framing of the vista: Paul uses a

TREE OF LIFE, LINE ETCHING, AQUATINT, SPIT BITE, HAND COLORING BY TALLMADGE DOYLE.



geometric design (*Canyon Box*), a window with Escher-like properties (*Corroded Caryatid*), and a car's mirror and window (*Retrospective Desert*). In the latter, "Four pieces of paper are jig-sawed together and glued to another piece of paper underneath," Paul said. "The insert is cut out from a *National Geographic* and inked over."

Despite intricate techniques and processes, Paul's way of working is largely spontaneous. "I start with an idea, and the medium changes it," he said. "I'm informed by the process. I'm much more inspired by getting my hands dirty than sitting around and thinking nifty ideas."

Paul's other works are projections of inner landscapes. "I purposely work with the unconscious," he said. "I view art as working in the same way as the unconscious. The artist is like a midwife for something that wants to get out. I don't plan things."

One group of prints, excellently composed and executed, deal with what Paul terms "junk heaps." He said, "I'm interested in evoking man-made things that used to have a function that is now mysterious — even I don't know what it is. I'm interested in junk heaps. At one level it's a comment about our throwaway society. At another level it represents a state of mind."

Ironically titled, *Green Experts* disturbingly conjures industrial images, tools, guns. In *Backstage*, architectural refuse combines with surreal elements, and an overall greenish tint accentuates the troubling character of the image. *Sky Figments*, a somber dreamscape, evokes war.

Another group of more heteroclitic prints deal with abstract, dreamy images, richly textured, and whose complex wealth of elements the viewer is free to interpret like Rorschach tests (*Dybbuk, Prima Donna, Cat Ghost Incident, Strange Attractor*, the delightful abstraction *Red Rover*...). Other forms are more readily decipherable (*The*

very rare golden banana mantis, the lovely *Gaia de Milo, Lighthouse*).

Now retired, Paul taught at the UO, where he was Doyle's and Lowdermilk's instructor. His two former students have in turn become faculty at the UO and LCC respectively.

Another printmaker, **Michael DiBitetto**, is showing at DIVA through March 6. DiBitetto's intaglios are not etchings. His drypoint technique involves no mordant but an electric engraver to directly engrave the copper plate. This procedure raises a burr that holds the printing ink and creates "a fuzzier line and a more atmospheric effect that works well for landscapes," the printmaker says.

DiBitetto's inspiration is nature. "Oregon is magical to me in terms of the nature, the mountains," he says. He works mostly in small formats, and most of his landscapes are exquisitely rendered miniatures. A soft, grainy texture lends pine forests the dreamy quality of damp, overcast days (*Forest Rhythm, Tall Trees, Trees on a Cliff*...). *Another Morning* beautifully shows sun breaking through and fog lifting from pine woods. Thicker lines are used to evoke water in *Cascade* and offshore rock formations in *Bandon in Black*; delicate ones for botanical prints (*Snake Plant, Black Rose, Clustering Jade Plant*).

DiBitetto's prints work best when uncolored or when no more than two colored washes are applied. Too many colors become garish, hide the drawing and mar the work in *Above the Clouds, Bright Japanese Garden, The Mountain*. Subtle coloring preserves *Bandon* and *Half Dome*'s images. *Autumn*'s two bold colors, a crumbling leaf's rust against a blue background, suit the composition's simplicity. In *Home*, a monochrome yellow wash over brown ink imparts a warm glow to a rural house, while in *Haze* a similar wash over black ink appropriately acquires a cooler, slightly acidic tint. **EW**