

Clarity and Space

20 years at the Jacobs

To celebrate the Jacobs Gallery's 20th anniversary, Tina Rinaldi, the gallery's director, invited Craig Spilman to curate an exhibition of local artists. Spilman, who draws and paints, retired last year from LCC, where he taught for 32 years.

Spilman designed the layout of the show himself, and in terms of its structural design, the exhibit is a success. Spilman opened up the gallery space by removing several interior panels. We may step back unimpeded to view the larger paintings. Spacing between works is ample. "One of my major goals was to avoid the usual ten-

dency to overhang," Spilman said. "I selected fewer artists and less work."

The grouping of large works on the south wall is particularly successful while the smaller pieces on the opposite wall work together harmoniously. John Bauguess' photographs, however, should form two units, not one. *Little Girl With Octopus*, a black-and-white print with a subtle repetition of tiny circular patterns in the foreground and an even subtler background of horizontals, demands its own space for full appreciation, while the other images, in color, together create an ironic visual essay.

Visitors are likely to be familiar with the 17 established local artists represented, though not necessarily with the particular works Spilman selected. Some were barely finished before the show, others go way back.

Most striking for its combination of intensity and bold elegance is Adam Grosowsky's untitled oil landscape. Great formal economy, felicitous proportions and contained drama fittingly provide this Mediterranean scene with an element of classicism. Tension between the three dimensional axes adds dynamism to the composition.

The shape of the canvas, the elongated silhouettes of cypresses, the vertical tilt of the foreground plane, all contribute to the vertical thrust of the composition. At the same time, the few horizontals delineating fields, and the relative activity in the bottom third of the painting demarcated by the horizon line, serve to temper and, crucially, to anchor, this upward movement.

Contrast in value that brings us deepest into the work, all the way to the natural limit of the horizon, where a low sun lights the sky white between the backlit, black-

ened cypresses. Tension between red and green complementary accents plays itself, announced in the foreground in the geometry of blues and orange-ochres, resolved further up in the softer shapes of the blue-dominated sky where just a tinge of yellow lingers.

High in symbolic intent, Lee Imonen's *They Go Through Me*, is also noteworthy. The length of this walnut-and-steel monolith is pierced with cones of various lengths whose halves are held together with teeth-like pins. A smooth wood finish softens the rough, textured surface. This is a truly three-dimensional piece that requires viewers to walk around it.

Analee Fuentes' oil, *Chinook*, is a lovely exploration of nature many times magnified. With a cool, subdued palette of blues, grays and greens, she captures the shimmering slipperiness of the Chinook salmon scales. Below the fish's lateral line, a tender surface leads to the swirl of a fin.

Sand, Silt, Sea is a good example of Mark Clarke's subtle acrylic glazes and efficiently minimalist landscapes. *Man in Yellow*, with its composition based on differently sized rectangles, provides a geometric treatment of its figurative subject. In *Fragments: Mullein and Wind*, *Diamond Craters*, Terri Warpinski beautifully evokes the movement of light as plateau grasses undulate with the wind.

Spilman's selection for Kathleen Caprario, *Transition Zones #3*, is atypical of her past work. This cerebral piece forsakes Caprario's previous use of chiaroscuro and its emotional impact. The asymmetry of its cross-shape and the two discrete boat-forms are not enough to offset the repetition of verticals and horizontals at right angles and the result is static. Nor do I find *La Vallée Les Grées* representative of Margaret Coe's strong compositions. Jim Denney's *The Culvert* is a dominating presence and a dramatic example of kitsch. The culvert in question, a large depthless doughnut-shape floating over the surface, remains unintegrated and

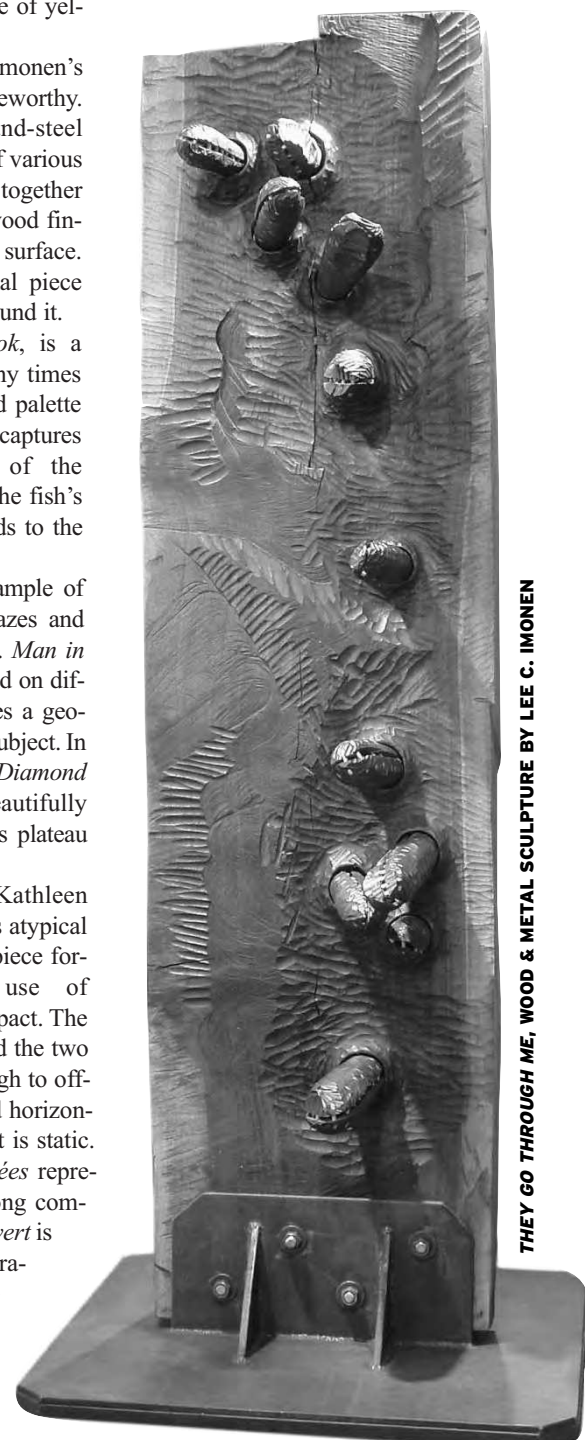
appears out-of-scale.

I highly recommend this show — a flaw or two only highlight its ample qualities. **CW**



UNTITLED, OIL PAINTING BY ADAM GROSOWSKY

JACOBS GALLERY CELEBRATES 20 YEARS: AN ANNIVERSARY EXHIBITION CURATED BY CRAIG SPILMAN. NOVEMBER 5TH, 2004-JANUARY 8, 2005.



THEY GO THROUGH ME, WOOD & METAL SCULPTURE BY LEE C. IMONEN

THE NUTCRACKER

EUGENE BALLET COMPANY
Toni Pimble, Artistic Director

HEADLINE SPONSOR
LibertyBank



Featuring Eugene Opera Orchestra and Oregon Festival Choirs
DECEMBER 17-19, 2004 • HULT CENTER
TICKETS: 682-5000 • WWW.EUGENEBALLET.ORG

GIFT GUIDE



AD RESERVATION DEADLINE: NOV. 18 • CALL ROB WEISS AT 484-0519 EXT. 27

NOVEMBER 24