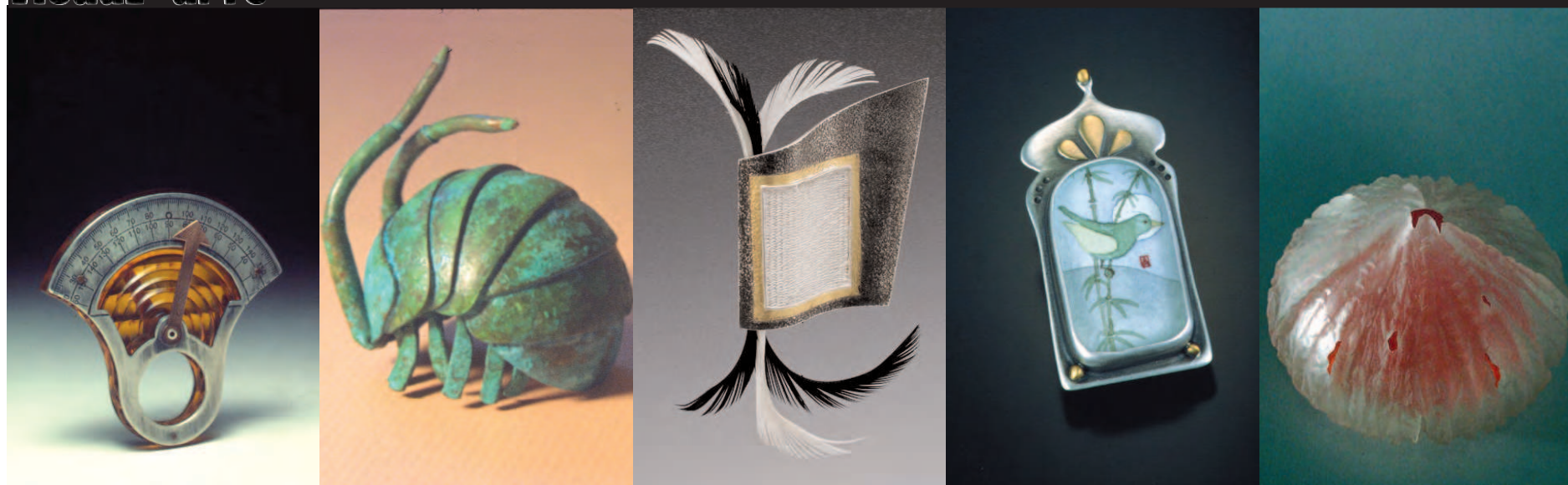




Small but Excellent

Alder Gallery's 'La Petite'

"La Petite XII" (through Jan. 25) and Christine Sundt's art jewelry transform the Alder Art Gallery in Coburg into a small contemporary version of Ali Baba's treasure cave. The annual "La Petite" is a juried fine-art exhibition of two- and three-dimensional artworks that do not exceed 10 inches in any direction, completed within the last three years by artists residing throughout North America.

Every genre and medium is represented in "La Petite" — paintings, prints, collage, photography, fiber arts, jewelry, ceramic, glass and metal.

The three-dimensional works are particularly engaging. Part pods, part exotic shells, **Michael Hampel's** (Chelan, Wash.) spherical forms, hollowed from walnut root and holly, are lovely in their simplicity, as is **Danielle Crissman's** (Toledo, Ohio) copper flower, *Ambit*. **John Barkhimer's** (Bowling Green, Ohio) metal isopod (probably a pillbug) is irresistible in terms of whimsy, form and craftsmanship. Also noteworthy are one of local sculptor **Jud Turner's** imaginary steel fossil vertebrae and **Danielle Ferreira's** (Albuquerque, N.M.) metal objects that are playful takes on the life of seedpods.

The art of the hand-made book is well represented by **Carol Burch-Brown's** (Blacksburg, Va.) DNA Notebook, while **Patricia A. Onorato** (Westwood, Ma.) provides foldable and portable watercolors with her *Cape Cod: Four Views*, which fit into a hand-made case. Paper is the medium in **Dorothy McGuinness's** (Seattle) woven *Golden Pyramid*, but **JoAnn Kelly Catosos** (Ashley Falls, Ma.) uses traditional bark for her basketry.

I found the glassworks uninspired, with the exception of **Helen Tegeler's** (Carbondale, Ill.) *Pod*, with its fragile transparent sheath tearing open over a red seed. Fiber art oscillates between cute and kitsch. But there are some fine examples of ceramic objects, such as **Alice Abrams's** (Lexington, Ma.) stylized *Buffalo*; **C. Carlson's** cool, delicate, porcelain eyeglasses; **Jennifer Hill's** (Portland) fun *Dotted Mini-Teapot*; **Caroline Holder's** (Brooklyn, N.Y.) ingenious miniature world in *Kitchen Window* and *Recess Vase*; **Dwain Naragon's** (Westfield, Ill.) classic, impeccably executed porcelain vessels; and **Joan Rosenberg-Dent's** (Santa Barbara) porcelain *Handkerchief Pot*.

In jewelry, you will find unusual and lovely combinations of elements. **Jaci Crissman** (Toledo, Ohio) weaves silver and gold, integrat-

ing them to fiber-optic fibers or feathers in her elegant creations. **Beth Green** (Kent, Ohio) uses silver, copper and a reflector for her wonderful, monumental ring *Incidence/Reflection*, and a magnet, a computer key and a pun for her brooch, *Digital Attraction*. **Youngsoon Chon's** (Northport, Ala.) fun pieces incorporate sterling silver, laminated wood, rubber and stainless steel. And for a different twist on wearable art, Ananda Khalsa (Boulder, Colo.)'s pendants are delicate miniature acrylic paintings framed in silver.

Local art-jeweler **Christine Sundt** just added 35 new pieces to her permanent display at the gallery. Each of her architectural, highly polished works is unique and possesses a name. Sundt favors sober, clean lines, but the result is luxurious. Necklaces such as *Berry Nice*, *Green Glow* and *Siboney* are strikingly elegant in their simplicity. Sundt has a predilection for pendants, which range from the fiery red-and-amber of *Translation*, whose structure recalls Chinese monumental architecture, to the exquisite black-and-silver minimalism of *Negative*. A combination of both is found in *Mappa Mundi*. Sundt's other work includes *Ingrained*, from a single metal, form and pattern, to a variety of components, shapes and textures in *Tango*. Sundt creates both the simple opalescence of *Stacked Deck* and the magnificence of *Sunburst*, the stylized *Empress G* jade figure as well as the abstraction of *Ancient Landscape*.

When it comes to two-dimensional art in La Petite, the collection of mixed-media and collage works is rather bland, though **Sidnea D'Amico's** (San Francisco) *Whimsey* pieces are fun and less predictable. Weakest is photography.

Traditional landscapes dominate painting such as, most engagingly, local artist **Marsha Wells's** watercolors of the Willamette Valley, so reminiscent of Maurice Prendergast. **Barbara Andolsek's** (Ridgecrest, Calif.) coastal views in oil and **Ralph Fontenot's** (Manhattan, Ks.) gouache, all sky over a narrow golden wheat-field, also catch the viewer. **Sandee Burman** (Milwaukee, Ore.) paints fine old-fashioned oil landscapes and in the same vein, **Jeffery Craven Rigby's** (Ida.) gouache, *A Day To Remember*, stands out for superb craftsmanship.

Jurors this year were Hester Coucke, curator of the Corvallis Art Center; Jerry Williams, UO professor emeritus and publisher of the QuARTerly; and Dena Brown, curator of the Gallery at the Airport. You will find much to enjoy in this exhibit. **CW**

Above Images (Left to Right) *Incidence/Reflection*, Ring by Beth Green; *Mom, Can I Keep Him?* Metal Sculpture by John Barkhimer; *Reading the Wind*, Brooch by Jaci Crissman; *Blue Bird Pin*, Pin by Ananda Khalsa; *Pod*, Glass Sculpture by Helen Tegeler.

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