

THE BEAT DON'T STOP

ELAN's Beats & Brushstrokes silent auction of vinyl art is the biggest yet

Most people listen to vinyl; some go as far as to frame their favorite record sleeves and display them proudly on their walls while others use them as a blank canvas. On Feb. 23 you can see and purchase repurposed record art at the 4th annual Beats & Brushstrokes silent auction hosted by the UO Emerging Leaders in the Arts Network (ELAN). But make sure to get there early; last year's event quickly reached capacity, and there was a line out the door.

"People melt records into bowls and get really creative with it," says Danielle Walters, ELAN's administrative chair and a graduate student in the Arts and Administration Program at the UO.

"There's an iguana," ELAN co-chair Savannah Barrett says. They both laugh. Barrett is in the same program as Walters at the UO; they are specializing in community arts. Leading up to the event, ELAN hosted four record art-making parties, two at the Jordan Schnitzer and two at MECCA. In addition to iguanas and bowls, there will be more than 70 artworks, including vinyl jewelry, 2D record art and journals bound in vinyl or album art.

The fundraising is for ELAN's ArtsVenture, a professional development program that sends UO arts administration students to other cities to meet with arts and cultural organizations. Last year ArtsVenture sent students to Bend; this April, they are going to Seattle to meet with leaders from Seattle's Arts & Cultural Affairs, the Seattle International Film Festival, the Frye Museum, the Pacific Northwest Ballet and the One Million Bones project.

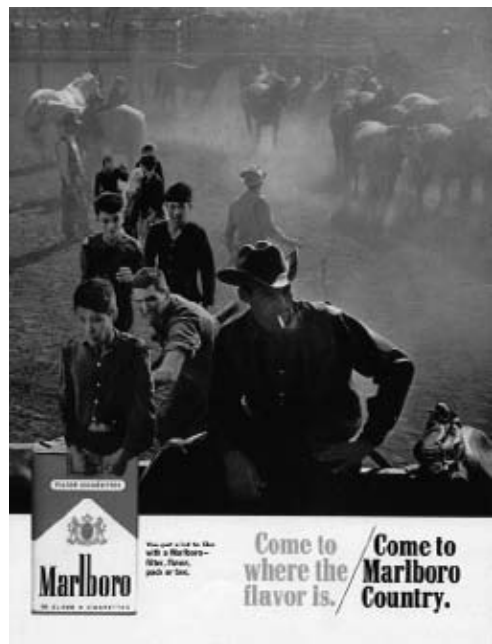
"What's really great about ArtsVenture is that it really does provide these emerging leaders a great opportunity to understand the variety of options that are available to them, but also gives them ideas of what they could do in their own city," Barrett says. "We learned from the Arts and Economic Prosperity Study that was just done in Eugene that the arts have a pretty large pay off in terms of economic stimulation in this city. So it makes sense for a city to support its emerging leaders."

The event brought in \$1,500 last year; the goal this year is to raise \$2,000. There will be hors d'oeuvres and drinks, and Portland's DJ Leftovers will be spinning — you guessed it — vinyl. ■

Beats and Brushstrokes starts spinning 7 pm Saturday, Feb. 23, at Crossfit Evviva, 234 W. 6th Ave.; \$5 (cover includes food and drink).



'SEA IS CALLING' BY EMILY BOELSEMS



'MARLBORO ROUND-UP,' COLLAGE ON PAPER, 1967

COLLAGING THE CONTRADICTIONS

Local artist Violet Ray to speak at JSMA about his jarring Vietnam-era photo collages

The Jordan Schnitzer Museum of Art is delving deeper into the belly of '60s and '70s counterculture art with *Advertising the Contradictions*, an exhibit that explores the collision of art, culture and politics through the eyes of local artist Violet Ray. While not part of the official *West of Center: Art and the Counterculture Experiment in America* exhibit that opened Feb 8., the JSMA added the local artist's work because of its role in Vietnam anti-war protests — his photo collages were reprinted on fliers and widely distributed. Here is one of those rare opportunities to not only see the work of a renowned and formative artist, but to hear one speak as well; Ray will be giving an artist's gallery talk about his politically and socially charged work on Feb. 27 at the JSMA.

"He draws attention to the subliminal message of ads," says Jessi DiTillio, curator for *West of Center* at the JSMA. Ray's work uses the juxtaposition of images (often clipped from *Life* magazine) and words to expose sexism, racism, environmental issues and the horrors of the Vietnam War, countering the prevalent "American Dream" consumer images of the '50s. The same way the Dadaists employed collage in reaction to the absurdities and mass violence of World War I, so does Ray use collage to reveal the hypocrisies and consequences of consumer culture and his generation's war.

In "Spell of Chanel," 1966, Ray combines a Chanel advertisement, featuring actress Ali McGraw, nude and half-submerged in water, with two Vietnamese women and children who appear to be struggling through a body of water. The collage is seamless; it appears at first to be one image, until deeper inspection reveals the turmoil — the piece becomes even more eerie and sardonic beneath Chanel's tagline, "This is the spell of Chanel for the bath."

"Americans were really distant in the war," DiTillio says of Vietnam. "He brings consciousness home." Perhaps one the most disturbing images features an ad for Revlon's Moon Drops Blushing Silk with the text "Revlon adopts the oh-baby face" above an image of a smiling model. Ray superimposes a young Vietnamese girl into the image with a bandage taped over one eye, while the exposed eye appears severely bruised.

Other artworks include advertising imagery from Marlboro, toiletries and beverages. Aficionados can study up before the artist's talk, as *Advertising the Contradictions* went on view at the JSMA Feb. 9 and will show until April 28. According to the JSMA, Ray is currently working on "a series of mobile projections dealing with environmental issues like climate change and endangered species." Some may know Ray better as Paul Semonin, who received a Ph.D. in history from the UO and writes about natural history. ■

Violet Ray speaks at 5:30 pm Wednesday, Feb. 27, at the JSMA.



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