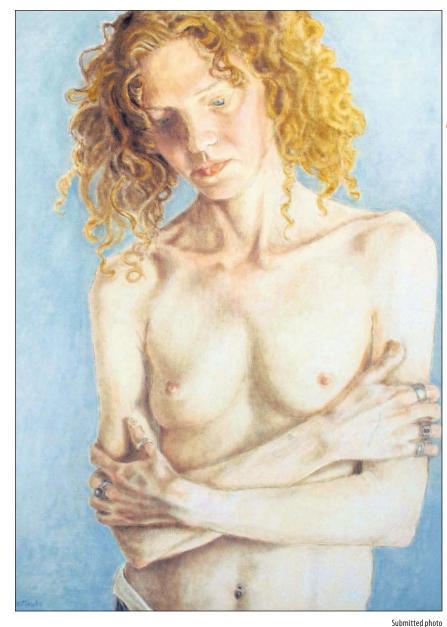
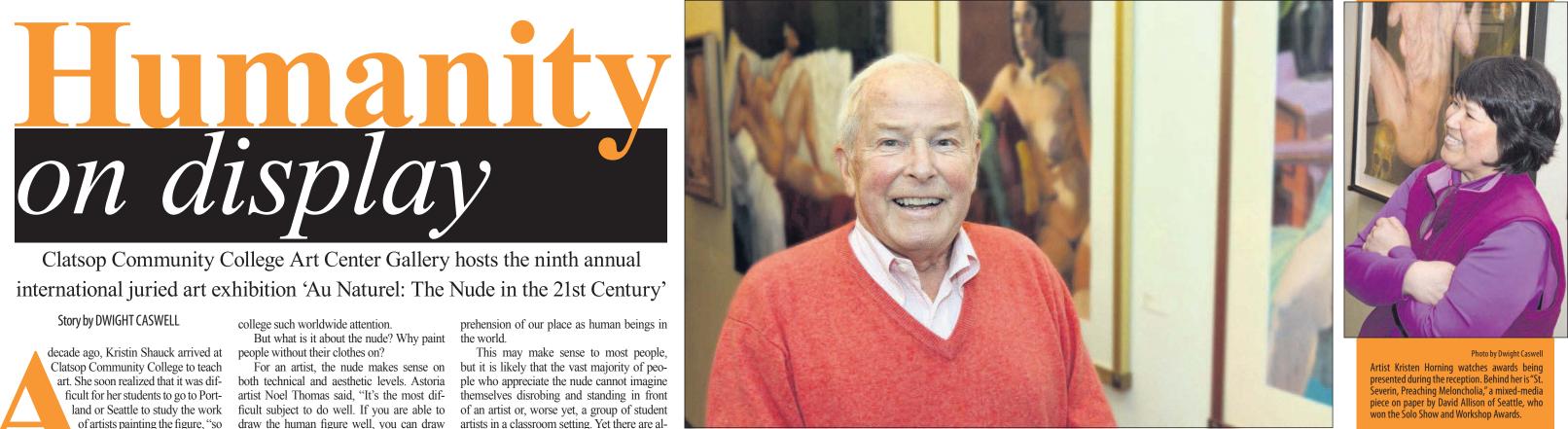


Roger Ley, of Svenson, studies "Mia," a charcoal drawing by Cathy Locke of Novato, California.





of artists painting the figure, "so I decided to bring world-class anything." artists working with the fig-

ure to Astoria." she said.

It was an ambitious undertaking for a small college on the Oregon Coast, but "Au now in its ninth year. At the CCC Art Center Gallery now through March 5, there are ability. 54 works on the gallery walls from a field of over 500 entries from 28 states, and from countries as far away as South Africa and other subject, the nude is about humanity. It New Zealand. No other event has brought the is a search for self-understanding and com-

"Relaxed" by Nancy Van Allen of Port Townsend, Washington.

Rhonda Grudenic, a local artist who received a purchase award in an earlier "Au Naturel" exhibit, agreed: "While the human body is so familiar, the subtle nuances of the Naturel: The Nude in the 21st Century" is human form are extreme. Capturing those subtleties is the ultimate test of an artist's

> The nude has an intellectual and emotional content for artists as well. More than any

> > Photo by Dwight Caswell

Juror Barbara Shaiman speaks at the show's opening reception Jan. 29 in the CCC Art Center Gallery. Hanging on the wall, from left is "Beyond the Boundary of the Hedge: Margarita and His Errand," oil on canvas by Chris Sheridan of Seattle; and

ways models; they are an essential element of any arts community.

Models don't do it for the money, either. It's hard work (try holding a pose for half an hour without moving), and it doesn't pay that well. In fact, because artists tend to be impoverished to some extent, many models work in trade for art. You can collect a lot of good art this way, but it doesn't pay the bills.

So what makes a good model, and why does he or she do it?

There is no such thing as a perfect body, so no artist expects that of a model. "The most important thing," said artist Osprey Cove, "is

that the model is unselfconscious, comfortable in their own skin." Cove often works outdoors, and he said, "I don't ask my models to do anything I wouldn't, but you always have to deal with the sun, or lack of it, and wind, and the possibility that people will walk by."

Model Crystal Miller, who met the artist she works with most often in church, isn't concerned about the elements or the occasional bystander. "I don't think of what I'm doing as an individual but as part of the process. I'm participating

in making art. It's absolutely collaboration. That's the cool aspect of it," she said.

This year's "Au Naturel" juror was Barit was to choose work that was both excellent calm, or sort of apocalyptic."

lutely perfect, almost photographic. Others are simpler, almost primitive. It's interesting bara Shaiman, an independent curator and art to see which paintings affect me emotionalconsultant based in Seattle. "My task as I saw ly, the overall feeling, whether it's restful or but it's really about a good painting."

Astoria said she and her hus-'It's the most band come to "Au Naturel" every year. "There's always something new and interestdifficult subject ing," she said; "I like all the difto do well. If ferent depictions, and they all have the essence of the nude." you are able to Another Astorian, John Goodenberger insisted that he draw the human didn't go for the free food, but because, "It's good art, and you figure well. see all the different interpretations of how to portray the huyou can draw man body."

anything.



Photo by Dwight Caswel

Ron Barclay of Long Beach, Washington attended the "Au Naturel" opening recpetion Jan. 29. Behind him, from left, are "Ode to Man," oil on linen, by Linda Andrei of Ithaca, New York, which took third place in the exhibition; and "Spell Caster," a pastel by Paul Barton of Tumwater, Washington.

and representative rather than to attempt to create an exhibit with a particular point of view," she said. She wanted to see, "arresting work as well as technical proficiency" and "a personal vision, a passion for the work that makes it special." At the opening reception held Jan. 29 at the community college, she commented on the "many visions represented."

So did many of the visitors that crowded the gallery that evening. Maria Wendler of

That sentiment was again artist herself. She remarked on, "the diversity of the images. Some are abso-



Maria Wendler views "Colorbomb," an oil painting by Carly Bodnar of Brooklyn, New York.

and member of the Arts Council of Clatsop opening: "I just like painting. The appeal of echoed by Kirsten Horning, an County, said that "Au Naturel" was, "a fabulous show." She was there to "meet some of and it's important to know how to paint it." these fabulous artists and to support the local arts scene." She alluded to the diversity of the show in terms of "styles and bodies, men, as we've been around, we've been making women and children. The subject is the nude, images of ourselves. Art making is a process

Ron Barclay of Long Beach, Washington, journey."

Carol Newman, Brownsmead art maven summed up the feeling of most of those at the the nude is that the body is a beautiful thing,

"The nude is inherently interesting because we are people," said Shauck. "As long of discovery, and you have to be open to the

'Au Naturel'

On display now through March 5 CCC Art Center Gallery 1799 Lexington Ave., Astoria http://aunaturelart.com

Gallery hours are from 8 a.m. to 5:00 p.m. Monday through Friday, and from 11 a.m. to 4 p.m. Saturday. The gallery is open on Sundays and holidays by appointment only.

'There is no such thing as a perfect body, so no artist expects that of a model'