

VISUAL ARTS

BY KATE BONANSINGA

To be considered for listings, send information at least two weeks in advance to Visual Arts, *WW*, 822 SW 10th Ave., Portland, OR 97205 Fax: 243-1115

Most galleries are open Tuesday through Saturday; some have more limited hours or require an appointment. Call ahead for times.

Art lovers can now browse gallery offerings on-line at www.FirstThursday.com.

NEW REVIEWS

VICTORIA BEAL AND HEIDI FIECHTER

Beal's untitled installation, angelic but sensuous, is the more successful of the two at Quartersaw this month. It consists of suspended gray-blue chiffon panels inscribed in cursive with such phrases as "by surprise," "hand to hand" and "deep red poppies." Placed in the smaller, front gallery, the panels sway elegantly with the slightest breeze. Their delicacy, combined with the sentimentality of many of the phrases, lends preciousness. In the larger, rear space, Fiechter's *Inheritance V* is the fifth in her ongoing installation series. Two stepped pyramids occupy the floor space, and photo constructions populate the walls. In both, images of reclining nude females and sunflowers recur. Fiechter's aesthetic is almost too resolved, especially when compared with the ephemeral quality of Beal's piece.

Quartersaw, 528 NW 12th Ave., 223-2264. Ends March 27.

DRAFT OF A LANDSCAPE

WW See review.
PICK *Marylhurst University, Art Gym*, 17600 Highway 43, Marylhurst, 636-8141. Ends March 28.

BRAD MILLER

Best known for his ceramic *Biomorphs*, Miller now presents forms made out of assembled tree branches.

Some of these resemble the human figure: *Duo #2*, for example, looks like an upside-down swathed infant. During a recent stay in Italy, the artist made ceramic vessels of red earthenware covered in a luscious, white majolica glaze; these are some of the best works in the show.

Margo Jacobsen Gallery, 1039 NW Glisan St., 224-7287. Ends March 27.

PREVIOUSLY REVIEWED

ROBERT COLESCOTT

WW This exhibition includes 19 **PICK** pieces as large and complex in composition as the 19th-century history paintings of Eugène Delacroix. Stories within stories explode with color to convey the artist's experience as an educated African American living in a white society. Like Delacroix before him, Colecott, who was an associate professor at Portland State University in the 1960s, paints allegorical characters, using humor as a tool to convey his serious comments on racial stereotypes and inequality. His recent talk at the museum was politically vague; apparently he expects the paintings to speak for themselves.
Portland Art Museum, 1219 SW Park Ave., 226-2811. Ends March 21. \$2.50-\$7.50.

THE HELIOCENTRIC PROJECT

"At the still point of the turning world" is the first line of a T.S. Eliot poem printed on one wall of the gallery, and after walking through the installation several times I felt as if I had reached a still point in



Victoria Beal at Quartersaw (top); Brad Miller's *Duo #2* at Margo Jacobsen

my own hectic world. The soothing sounds of waves crashing against the shore accompany projected images of sun splashes and eclipses. All this, combined with the concentric layout of the show, supports the title—the idea that the sun is the center of the universe. Toward the end of the walk one comes upon the still point of the exhibit, a dark and quiet room that instills a sense of tranquility in the viewer. On March 20 (the vernal equinox) there will be an "Equinox Event and Artist's Talk," certain to be an interesting way to celebrate spring. (Sylla McClellan)
Pacific Northwest College of Art, Feldman Gallery, 1241 NW Johnson St., 226-4391. Ends March 27.

LAUNCH PAD ANGELS

WW Los Angeles curator M.A. **PICK** Greenstein worked with Hoffman Gallery director Tori Ellison to select the six artists for this exhibition of work by recent graduates of Los Angeles art schools. The work of Tetsuji Aono stands out amongst them. This 29-year-old native of Japan uses hobbyist molds from the 1950s and '60s to cast clay sculptures of hugging cherubs, fluffy-tailed puppies and miniature men that look like *Snow White's* Dopey. But Aono adds a twist: Each of these pieces is punctuated by circular holes—he resurrects and then destroys this kitsch aesthetic. Elaine Brandt offers drawings on white butcher paper of Tom Cruise and Nicole Kidman; in one, *Invitro Veritas*, Kidman is the harried mother of a basketful of screaming infants. Cynthia Phillips'