

DIVA Presents 7 New Exhibitions – November 3rd, 2006

110 W. Broadway, Eugene, OR 97401

541-344-3482

www.divanow.org

The **Downtown Initiative** for The **Visual Arts** in Eugene, Oregon is building a community for the arts in downtown Eugene. We are re-inventing Eugene as a destination for visual arts activities for locals and visitors alike by bringing together civic leaders, business leaders, arts organizations, artists and community members in a dialogue to spur focused action toward a vital and profitable city center.

For the months of November and December we are pleased to bring you 7 fine exhibitions beginning November 3rd.

Main Gallery – Oregon Fiber Artists (15 artists) – “Elements”

Oregon Fiber Artists is a diverse group of textile and fiber artists brought together by a common interest in creating and exhibiting work in our chosen medium.

The organization provides a forum for members to share expertise and innovations, and offers an opportunity to experiment and grow, as we express ourselves in contemporary fiber art. We are committed to extending our creative skills, and challenging the boundaries of textile art. Our individual members have been making art in various media for many years, and we revel in the diversity of style and form that we represent.

Our exhibit will feature a range of pieces within the broad theme ELEMENTS, varying in size, technique, and interpretation, while focusing on the discrete possibilities for visual expression offered by fiber manipulation. We hope to explore, for instance, ideas of substance and structure, image and imagination, surface and recess, expectation and surprise. Employing a broad theme allows us to explore and interpret in varied ways, allowing for the unexpected to flourish.

Gallery 1 – C. DeLaitre - “Figured State(d) Figure”

This group of drawings was created over the past couple of years, and is an ongoing result of my involvement in an open drawing studio. The subjects are part of a steady and recurring corps of models who are subjects of a regularly scheduled rotation. Yet they are distinctive as known individuals for whom I hold respect and affection.

For me, the pieces are documents recording both a physical presence and an interaction between three parties- model, artist, paper-subject, object, and subject. If a narrative exists and, I believe it does, it is a nonverbal and formal movement of time as two subjects share a common space.

Obviously, pure line is not a major concern. This process has as much in common with a modeled process as it has with drafting. The use of line and color as it may define form

and space functions within each of the piece's internal logic. If it succeeds in implying a specific likeness at a certain time and place, then I for one am happy.

Gallery 2 – Tallmadge Doyle's - "Mysterium Cosmographicum"

Master print maker Tallmadge Doyle of Portland offers select prints from her "Mysterium Cosmographicum" series that combines flairs of color and vibrant geometry with printing techniques both diverse and masterfully orchestrated. Each of these prints offer a historical "tangent", whether it is the artist's fascination with Galileo and other Renaissance astronomers, mathematicians and luminaries, or her studies of Renaissance mathematical ideals and concepts which were at one time accepted as truths.

Through combinations of geometrical forms and patterns, her exploration of these truths and universal theories provide inspiration on a cosmic scale for the viewer. And like many of the innovators of the Renaissance period, the artist is attracted to combinations of printing techniques in her works as varied as the forms: line etching, aquatint, chine colle and sugar lift complement each other and render deep, color and shape to a mysterious degree. It is as if the thoughts of the thinkers of old have become crystallized and have taken on new form.

Ms. Doyle has taught printmaking at the University of Oregon, where she also obtained her MFA in printmaking. Her works are including in many public and private collections including the Cleveland Art Association, the University of Alaska, The Tweed Museum of Art at the University of Minnesota and the Gordon Gilkey Center of Graphic Arts at the Portland Museum. An online portfolio of her creations in the print media is available at www.tallmadgedoyle.com

Community Gallery - Friends of Hendricks Park - "Exhibit of Art Celebrating the Centennial of Hendricks Park"

The Hendricks Park Centennial Art Exhibit at the Downtown Initiative for the Visual Arts (DIVA) will draw attention to both the park and Friends of Hendricks Park, a nonprofit organization that raises money to support the park and provides volunteers to help with forest restoration and other tasks. This invitation-only show aims to illustrate a range of works inspired by the park

December – HIV Alliance – "HIV Awareness through Art"

This exhibit is created and sponsored by HIV Alliance. HIV Alliance is gathering artwork, poetry and photography from HIV positive individuals and their friends and family to help create awareness of the on-going struggle with HIV that many Americans still face. The exhibit will focus on the experiences of people living with HIV, how the disease and those affected by it are perceived by society, and will honor friends, family and community members who have passed because of HIV related complications. The show will open on Dec. 1, in conjunction with World AIDS Day 2006. HIV Awareness Through Art

This exhibit is created and sponsored by HIV Alliance. HIV Alliance is gathering artwork, poetry and photography from HIV positive individuals and their friends and family to help create awareness of the on-going struggle with HIV that many Americans still face. The exhibit will focus on the experiences of people living with HIV, how the disease and those affected by it are perceived by society, and will honor friends, family and community members who have passed because of HIV related complications. The show will open on Dec. 1, in conjunction with World AIDS Day 2006.

Maude Kerns Downtown Gallery – Paul Shirkey – “Inherent Patterns”

Inherent Patterns is a summary of the past three years of my photographic efforts. The show’s title is both a statement about my artistic vision and more loosely a description of this set of photographs. These photographs are not only meant to be representational; they are also a manifestation of my emotional response to the subject matter at that point in time. They tell a fragmentary story of my life and may trigger a recollection of an experience in the viewer’s life. It is when such a connection is made that an image has communicated with the viewer in a memorable way.

When I go out with my camera I rarely have a particular subject in mind. In the field I prefer to be alone and follow the philosophy succinctly summarized by Minor White.

“Let the subject generate its own photograph.”

I make only a few dozen negatives a year. My criterion for opening the shutter is simply an excitement from what I see on the ground glass. In the darkroom, each negative stands on it own, and I try to create my best possible interpretation of that negative. Each negative is often printed many times over the course of months (and sometimes years) until I recapture that excitement. My approach to photography is slow, contemplative, critical, and often frustrating. It is my tenacity and love of creation that sees me through this process. I have been motivated and guided by Paul Strand, Minor White, and more recently H. Sugimoto.

Typically I work with a 4x5 large format camera that renders the world upside down on the ground glass. I feel this is a big advantage in helping me see what is really there and not just what I expect to see through the lens. The discrepancy between the two can often be startling large. Each negative is printed in a wet darkroom on any one of a variety of fiber based B&W papers. After printing, each photograph is toned, washed, and mounted on archival materials.

Gallery 5 – Judith M. Sander – “Phantasms”

One artist who is sure to spur a positive dialog is Judith M. Sander of Sage Studios, located in Philomath, OR. Ms. Sanders show entitled; “Phantasms” can be viewed in Gallery 5 at D.I.V.A. from November 3rd. – December 30th.

According to Ms. Sanders, as regards "Phantasms", " It has become an irresistible challenge to merge my inner and outer realities into my own vision of the role of femininity as an aesthetic and conceptual point of reference. Each piece sets ironic serious undertones along with comedic and unexpected elements such as costumes, birds, cats and collaged pieces of stamps, maps, old photos and religious items. All are pieces of my personal voyages of exploration.

Before these objects become a part of the artwork the surface tells a story, emerging from an internal dialog, in pencil that gets removed and reworked in the process of painting with oil sticks and acrylic medium. Many of the words remain leaving mystery in the text. Much of the symbolism concerns the dramatic interplay between objects and symbol. What I hope to arouse in viewers of my work is their own creativity along with some laughter. I want to draw in the viewer towards a personal transformative journey."

Judith M. Sanders comes to D.I.V.A. with a wealth of artistic and show experience having shown in numerous prestigious juried and invitational exhibitions over the past 16 years. In addition, her works are held in public and corporate collections. Ms. Sanders received her Bachelor of Arts at San Diego State University.

DIVA members' Gallery – Patricia Sims-Mayner – "Interpretations"

Patricia recounts, "Rock art, images pecked or painted on stone surfaces, is found throughout the country. In California and the Southwest, the Northwest, the cultures of the Great Basin and the Columbia Plateau, the Fremont and the Anasazi . . . all left their symbols of the hunt, shields, clan and tally signs and various abstractions in canyons and caves, high on rocky plateaus and outcroppings, on the walls of kivas and great-houses. From the elaborate anthropomorphs of canyonlands to the hunting sites on the Cosos of California, ancient man recorded his daily life, his ceremonies and his belief systems. My paintings are interpretations of these environmental and constructed forms and symbols and endeavor to convey the unique sense of timelines, reverence and mystery one experiences in their presence. Using various media to create textures, complex surfaces and the colors of the desert, sky and mountains, I will work with these elements to express my vision of ancient sites once inhabited by a people living in balance and harmony with their world.

For more information please contact:

Becky Lynn Guy

541-344-3482

www.divanow.org