

**DIMENSIONS**

**3**

**DIMENSIONS**

This exhibition was originally intended to explore all current three-dimensional art of the Pacific Northwest, but it came to consist instead of nine one-man shows. The significance of the works selected seemed to demand such a presentation, calling as it did for demonstration of relationships between one sculpture and others by the same artist rather than inclusion of only one work by each of a large number of artists (which a survey type of show would have entailed).

Each artist was accorded as many works and as much installation space as needed to complete his statement, and his works were installed in accord with his instructions.

No over-all trend is proposed, but the character of the creations involved tends to raise questions regarding our usual concept of sculpture as an art. When does it become painting? What are its proper materials? Can it ever consist in a room or a wall? Must it always have to do with individual pieces or can it sometimes embrace nothing less than a group of pieces? Are new terms like construction, assemblage, sculpture-painting-combine, of any real use?

The catalogue for each artist's show has become as extraordinary as the artist and the work which it documents. He himself provided the data and either wrote the interpretative account or chose someone else to write it. His show thus stands by itself.

There is nonetheless a challenge to the viewer in a juxtaposition of nine one-man shows of such extreme range in concepts and materials. It is impressive that work of their variety and force of statement could have originated in the Pacific Northwest.

9 PACIFIC NORTHWEST  
ARTISTS/3 DIMENSIONS/  
1966

REX AMOS

LAWRENCE BECK

JAN EVANS

LEE KELLY

DONALD PEEL

JOSEPH PETTA

RONALD ORRIN PETERSON

KEN SHORES

BRUCE WEST

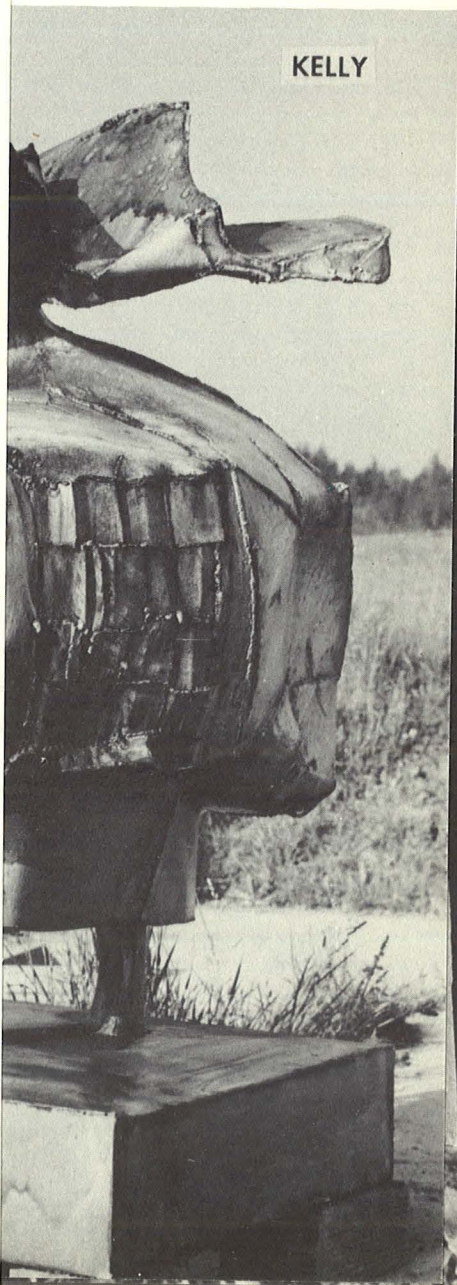
MUSEUM OF ART  
University of Oregon  
Eugene, Oregon  
June 11-July 17

ulpture"  
65

"Painted Sculpture"  
steel. 1965-66  
h: 7'

5.

KELLY



nd

9 PACIFIC NORTHWEST  
ARTISTS/3 DIMENSIONS/  
1966

REX AMOS

LAWRENCE BECK

JAN EVANS

LEE KELLY

DONALD PEEL

JOSEPH PETTA

RONALD ORRIN PETERSON

KEN SHORES

BRUCE WEST

MUSEUM OF ART  
University of Oregon  
Eugene, Oregon  
June 11-July 17

## ACKNOWLEDGMENTS

### Photographs:

Bob Crist, Salem  
Frank Denman, Seattle  
Alfred Monner, Portland  
Ronald Orrin Peterson,  
Lake Oswego

### Catalogue notes:

Bitu DuFlon, Seattle  
Beth Fagan, Portland  
Tom Hardy, Portland  
Frederic Littman, Portland  
Tom Robbins, Seattle

### Lenders to the exhibition:

Seattle Art Museum, Seattle  
Mr. Morris Graves, Eureka,  
California  
Mr. Donald Scott, Seattle  
Mrs. Eleanor Green, Seattle  
Mr. and Mrs. H. J. Piper,  
Seattle  
Mr. and Mrs. Keith Wyman,  
LaConner, Washington  
Mrs. Leonard Schaaf, Portland  
Mr. and Mrs. Jose Izquierdo  
Torres, Portland

### Organizational assistance:

Jack Eyerly, Salem  
Tom Robbins, Seattle

### MUSEUM STAFF

Wallace S. Baldinger, Director  
Mark Clarke, Curator  
Glenda Kupper, Conservator  
Barbara Lane, Secretary  
Carol Ann Ivey Stewart,  
Publications Assistant

MUSEUM OF ART  
UNIVERSITY OF OREGON  
EUGENE, OREGON

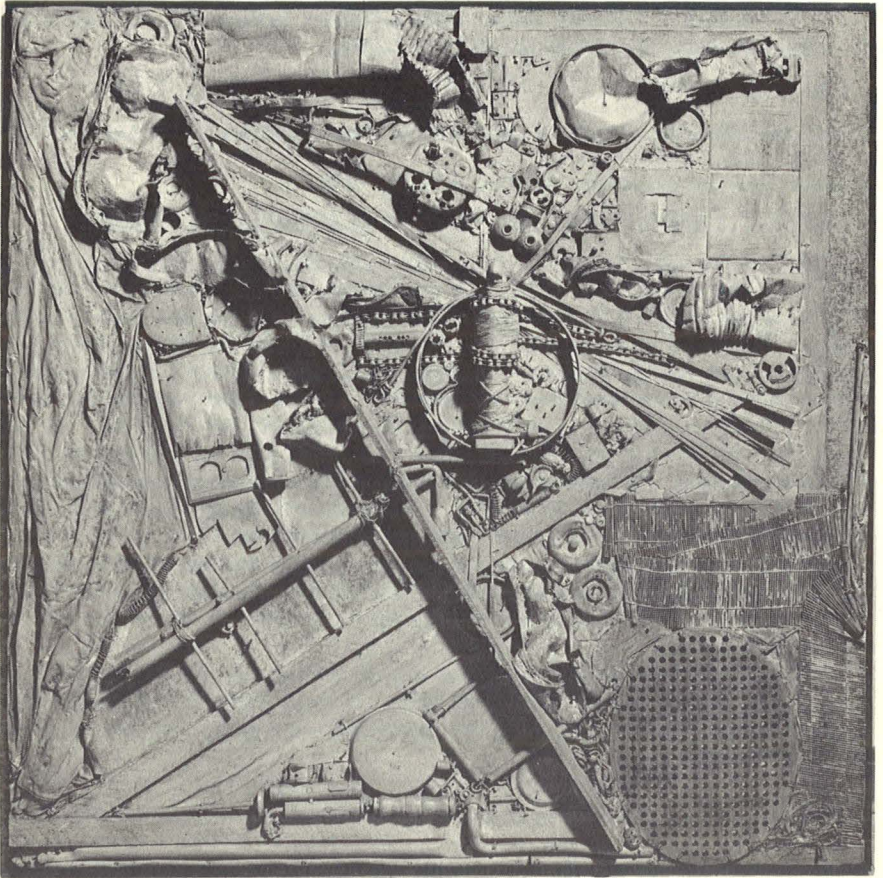
PRICE: 75¢

Works: (Assemblage)

\*"Madonna in Chains" "Birmingham '63" "Gongola" "Untitled"  
1961. 4' x 4' 1964. 4' x 4' 1965. 3' x 2-1/2' 1963. 3' x 3'

"The Green Thing" "Mirror for the Inexpressible Man" "The Red and the Black"  
1962. 3-1/2' x 3' 1966. 6' x 2-1/2' 1965. 2-1/2' x 2'

AMOS



REX JOHNSTONE AMOS was born in Wallace, Idaho, August 13, 1935. He is self-taught, except for intermittent conversations with and observations of Matt Glavin both before and since his appointment as art instructor at the University of California, a friendship begun in 1960. He has attended Portland State College with a major in philosophy.

He traveled in Germany while in the United States Army, 1954-56, with leaves spent in London, Paris, Amsterdam, and Rome, and, after his discharge from the Army, extensively in the United States.

Current address: 1719 S. W. 11th, Portland, Oregon.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

One-man shows: The Offwhite Gallery, Portland State College, 1966; Caffè Trieste, Portland, 1965; Aladdin Theater, Portland, five shows, the first in 1962; Spatenhaus, Portland, 1964-65.

Group exhibitions: Portland Art Museum Annual, 1962, 1963, 1965; Wall Sculptures by Oregon Artists, Portland Art Museum, 1963; Tangent Gallery, 1965; White Gallery, Portland State College, 1966; Supplement 1966, Fountain Gallery, Portland.

Awards: Commission to paint "icons" for St. John the Baptist Ukrainian Orthodox Church, 1963.

Works: Collections of Frederick Peters, Graham Conroy, LaVerne Krause, Carl Smith, Robert Murtagh, Dorothy Bruce, Rachael Griffin.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

His own publications: "Provoke 1" (a magazine of provocation), "Black Panther in Fat City" (an explosion of posture).

Reviews: Portland Oregonian, Sunday, May 22, 1966.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Rex Amos has used "found objects," "mean materials," in his work since 1960—a date making him an early exponent of the current assemblage movement, putting him on the same wavelength with those artists who have given new national impetus to the medium. Though he works freely in a great variety of materials, Amos is drawn most strongly to those lending themselves to assemblage. He is attracted to them largely perhaps because of his unusually acute awareness of a world around him peopled, as he sees it, with a conglomeration of objects at once disparate and delightful. He has always, in fact, had a predilection for collecting such objects as have gained character by human use. He responds to the moment in life which he sees as something of an assemblage in itself, to the diversity of the materials entering into it, to the resulting creative process which he views as an interplay of sensibilities.

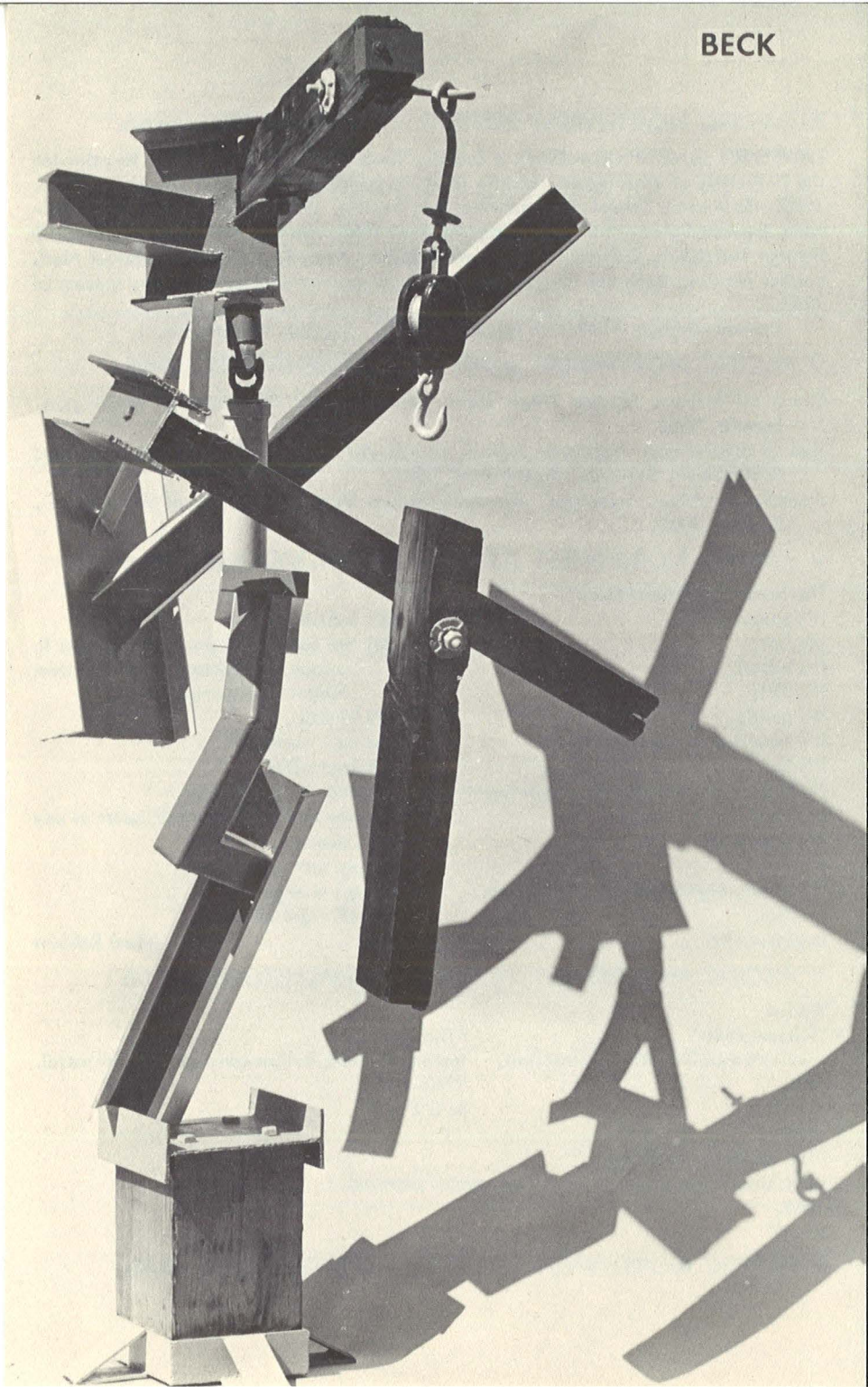
All this helps to explain why assemblage—the bringing together of rationally unrelated elements—has been for the sculptor an extension of his own nature and philosophical attitude. It may also explain the integration he achieves, the interior validity that we sense in it.

In Rex Amos's case, absence of formal schooling in art may have amounted to an asset, freeing him for the widest experimentation. His background in music and writing, his native perceptiveness, his own serious and disciplined explorations, seem to have been ample preparation.

Amos has no special trademark. We recognize an assemblage as his but without quite knowing how. We can say that his tonalities are typically somber and monochromatic, that his juxtapositions are original, managed with grace and sensitivity, and sometimes even with humor, that his compositions are esthetic, almost formal, in terms of rhythmically organized lines, volumes, and shadows. Social comment or other topical reference is occasionally present but always integrated with the whole. We are aware that the impact of his works is primarily esthetic. At the same time we sense emanations from the disparate units employed which appear literally "soaked in humanity."

—Beth Fagan

BECK



## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

LAWRENCE JAMES BECK was born in Seattle, Washington, May 20, 1938. He attended the University of Washington, Seattle (B.A. in painting, 1964; M.F.A. in sculpture, 1966); the Burnley School of Professional Art, Seattle, 1960-61; the University of Arizona, Summer School at Guadalajara, Mexico, 1962. He has studied and worked with George Tsutakawa, Gabriel Kohn, Everett DuPen, Mark de Suvero and Manuel Neri. Besides Mexico, Beck has traveled in Hawaii, summer of 1958 and Europe, summer of 1963.

Current address: 7049 12th Avenue, N. W., Seattle, Washington.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Group exhibitions: Masters Thesis Show, Henry Gallery, University of Washington, Seattle, 1966.

Special exhibitions: Northwest Annual, Seattle Art Museum, 1964; Bellevue Arts and Crafts Show, Bellevue, Washington, 1964.

Awards: 1st Prize, Sculpture, Art-Architecture Show, University of Washington, Seattle, 1965.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

The sculpture of Larry Beck:

It's untamed.

It's raw.

It's robust.

It's dirty.

It's gentle.

It's indebted to Mark de Suvero.

It's indebted to Jean Tinguely.

It's honest, but frivolous—and therefore divine.

It's heavy.

It's dangerous.

It's fun.

It's brash, big-fisted and off-balance.

It rages.

It also winks.

It's industrial.

But not functional (except as cranes to unload contraband chemicals from midget submarines).

It's kinetic.

But not "modern."

It's impressive.

It makes love, not war.

It's obviously going to fall apart at any moment.

It may last 1,000 years.

It's all wrong.

It's all right with me.

—Tom Robbins

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Works:

\* "I-Beam Endo"

wood and metal kinetic construction.

1965.

7-1/2' x 4'

"The Reject"

laminated wood, hollow construction with metal.

1965.

6-1/2' x 4'

"The Laughing Machine"

steel kinetic construction, 1/3 H.P. motor powered.

1965.

5' x 6'

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Works:

Executed in 1966, of unsize canvas and aluminum flat bar. Size is in inches. Height precedes width which precedes depth.

1. Untitled, 53 x 12-1/4 x 2

Untitled, 78 x 12-1/4 x 2

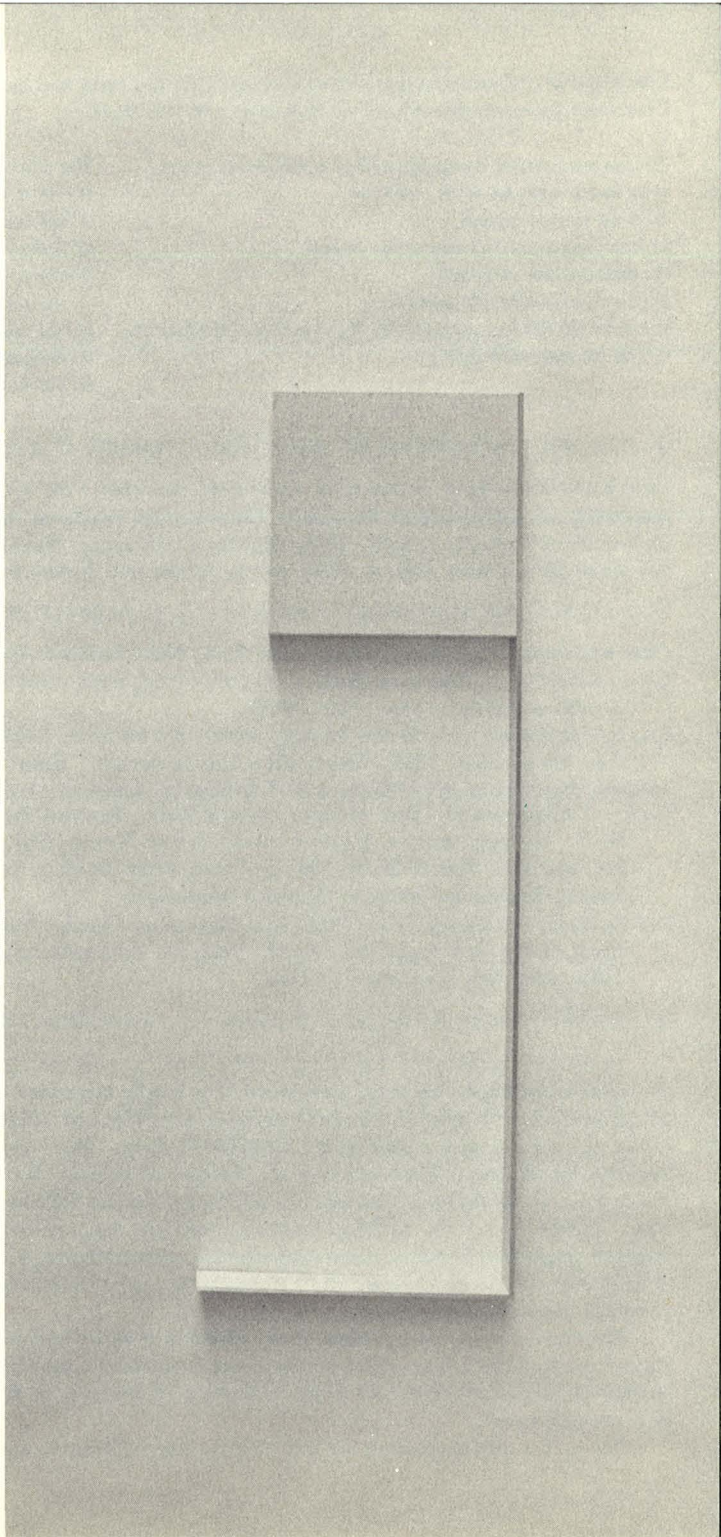
Untitled, 78 x 12-1/4 x 1-1/2

2. Untitled, 30 x 30 x 2

3. Untitled, 12 x 24-1/4 x 2

\*4. Untitled, 15 x 44 x 2

**EVANS**



- Clarification, directness and refinement provide the road to discovery.
- Discovery demands the refusal of imitation and illustration.

The canvas square is unpainted but not without color.  
 It is to be worked with, not on.  
 It is an active shape.  
 It is a shape containing other shapes.  
 Its stresses are outward.  
 It is unlimited in its potential.  
 It expresses the innate complexity of a direct statement.  
 It has its own demands.

The aluminum is grey.  
 It has a quality of ambiguity.  
 It has warmth and smoothness.  
 It is decisive but not brittle.  
 It can be extended infinitely  
 or retracted to a point.  
 It has speed and elasticity.  
 It sharpens the statement  
 It illumines the whole.

—Jan Evans

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

JAN EVANS was born in Oakland, California, December 30, 1927. She attended the University of California at Berkeley, 1945-46; University of Washington, 1946-48; University of Geneva, summer, 1948; American University, Washington, D. C., 1959. She lived abroad from 1948 to 1950, and in Poland and Turkey for six months in 1957.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

One-man shows: Kornblee Gallery, New York, 1965; Seligman Gallery, Seattle, 1966.  
 Group exhibitions: Woodside Gallery, Seattle, 1961; Byron Gallery, New York, 1965; Kornblee Gallery, New York, 1966.

Special exhibitions: Northwest Annual, Seattle Art Museum, 1961, 1964, 1965; Northwest Watercolor, 1963; "Thirty-five Seattle Artists," Kobe, Japan, 1966.

Awards: Ford Foundation Purchase of Paintings by American Artists, 1964.

Works: Collections of: Sam Hunter, Eleanor Ward, Beatrice Perry, New York City; D. E. Skinner, Joanna Eckstein, Mrs. Arthur Krauss, Mrs. C. Bagley Wright, Mr. and Mrs. Palmer Smith, Mr. and Mrs. Alton DuFlon, Mr. and Mrs. William Street, Seattle Art Museum, Seattle, Washington.

Publications: Art News, Feb., 1965; Arts Magazine, March, 1965; Seattle Magazine, April, 1965; Arts Magazine, April, 1966; Art International, April, 1965, April, 1966, ABC Art, Oct.-Nov., 1965.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

In the confrontation of Jan Evans' work, form does not emerge as organic forms do. The plastic quality of the shape perceived is as freely suspended as the plastic quality of a drum beat. An area is staked out between tangibles and intangibles. The tangible is the raw canvas square used as a CONSTANT form. The intangible is the interval between the squares. These intervals are themselves events. The aluminum delineates the space. It serves as a direction by which the viewer follows the movement in the line. SPACE is not the distance between near and far, up and down, but a space everywhere present in our conscious experience, surrounding us; without it no full image of anything can be perceived. It is a structural part of the artist's work, and also a concrete element of our vision.

The fourth dimension is evident here, that of a SPACE-TIME-CONTINUUM. TIME experienced as the continuation of the present becomes a part of our consciousness—the full potential of which Jan Evans is seeking to discover in the continued duration of a created event.

There is a challenge here for the viewer, the willingness to become involved.

—Bita DuFlon

Works:

"Black Sculpture"

steel, 1964-66

\* h: 8' 4"

"Aluminum Sculpture"

aluminum, 1965

h: 6' 6"

"Painted Sculpture"

steel, 1965-66

h: 7'

\* "Blue Sculpture"

steel, 1965-66

h: 6' 3"

"Odysseus"

steel, 1962-66.

h: 11'

KELLY



## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

LEE KELLY was born in McCall, Idaho in 1932. He attended Portland State College, 1949-1951 and the Museum Art School, Portland, Oregon, 1955-1959.

Current address: Route 1, Box 661, Oregon City, Oregon

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

One-man shows and group exhibitions: In Seattle, Portland, and Mt. Angel, Oregon, since 1958.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Lee Kelly's sculptures stir the beholder's imagination. They arrest and intrigue with the mystery of a message that calls for exploration, both in the round and in depth. Forceful woodcarvings have come from his hand but it is the works in welded metals, his preferred medium, which stand out pre-eminently. Steel shapes establish themselves in space, poised on slender supports, balanced massively, strongly self-assertive with their positive bulges and shining surfaces. They are sculptures to be placed, if large, in one's garden, or, if small, in one's room, to see and feel and wonder about. Reminiscent of living growth as well as of the violence of their generation, these works seem to be imbued with "the mystery of it all." Before them we find ourselves repeating the old question: "Whence come we, where are we, where go we?" We want to know the man who made them.

I first met Lee Kelly in my night class some thirteen years ago. Then a youth in the Air Force, he was spending his few leisure hours working in clay from the model. He worked neatly and diligently. I judged from his cleancut, soft-spoken and very polite bearing that the student would follow a well-ordered and disciplined course and develop ultimately into a good amateur artist. He should not, I thought, be challenged by any of the hardships and uncertainties which are the lot of the professional sculptor.

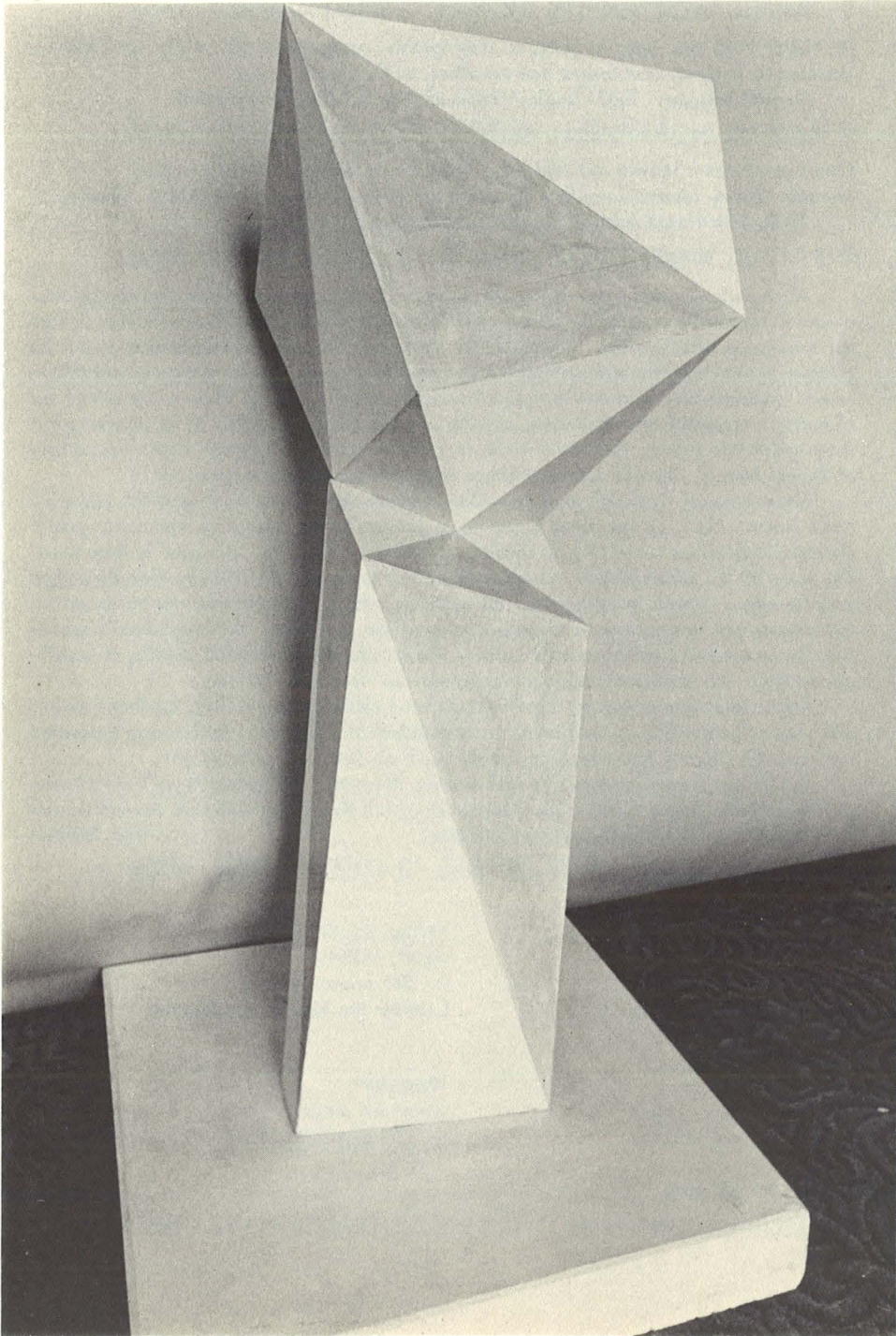
I did not see Lee then for a while, until upon returning from his service in Korea and Japan he enrolled as a full-time art student. My earlier prognosis was soon proved wrong. The young man was now committed, thoroughly involved, and covered most of the time with paint and plaster. He was soon searching for new forms and making rapid progress toward his own idiom. A forceful equestrian sculpture he made during these days still inspires many a young artist passing through the corridor of the Museum Art School. When he came later to help me with my own work, we fought difficult materials together. He plunged into hard work in a big way, and soon found his own path to creative successes.

Again I saw little of Lee for a few years, but the other evening we drove out to the new world that he is shaping for himself, for his wife Bonnie and their two little children. Over a winding road a few miles south of Oregon City we come to a large and well-proportioned barn cradled in a lovely green valley. It is Lee Kelly's workshop. Sculptures everywhere, and steel and brass sheets and tools, acetylene and oxygen cylinders, shelves with drawings and small sculptures. We pass by a large anthropomorphic tree trunk carved into a stark, jagged male figure. On a concrete platform stand large metal sculptures, pieces included in the present exhibition. Black and ominous they are, almost forbidding. Here vestiges of his dramatic anthropomorphic interests of past years mingle with his most recent preoccupations: lifted away from the ground, fighting gravity, strange forms search their way into space. The philosophic preoccupation with metamorphosis is forcefully stated again and again.

On a window sill stands a delightful little man-animal welded whimsically on to the edge of a large steel washer, an elegantly proportioned and youthful centaur of golden brass that Lee has made as a present for one of his small children.

—Frederic Littman

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966



## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

DONALD PEEL was born in Seattle, Washington, on January 10, 1921. In 1960 he traveled to Europe, studying at the Academy of Fine Arts, Rome.

Current address: 17621 Bagley Place North, Seattle, Washington

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

One-man shows: Seattle Art Museum, 1963; Scott Gallery, Seattle, 1965.

Awards: Three recommendations for purchase since 1958 and Honorable Mention in 1965, Northwest Annual, Seattle Art Museum.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Almost wholly inorganic—although they have been carpentered from slabs and planks of cedar wood—the angular, hard-edged sculptures of Donald Peel evoke neither human nor landscape relationships. The fact that they are self-contained (depending upon no allusion to nature for their meaning), the fact that they ignore the open-assembly tradition which has dominated abstract sculpture for half a century, places them in the periphery of today's vanguard art. However, outside of their stubborn refusal to be anything but their geometric selves, they have little in common with the "gestalt object" sculpture of Robert Morris, Donald Judd and other important young contemporaries.

The success of "gestalt" sculpture often depends upon the degree to which it can be made static. Peel, on the other hand, has a passion for transcending inertia (or spatial constriction) without resorting to the easy solutions of kinetics. His goal is to confront the eye with his tilted planes in such a manner as to create the illusion that their crisp angular edges extend indefinitely. His concern, then, is subtle but emphatic spatial expansion; and he achieves it through means of line, not mass. Although Peel's sculpture by no means turns in on itself as does Robert Morris's or Donald Judd's, it is self-generating: when properly viewed it perpetuates itself into infinity.

On at least one sculpture, Peel has painted a planal system in flat, synthetic color. The viewer's attention is divided by an opposition of equivalent forms—one a painted surface, the other a free-standing support with obvious bulk and weight.

Aside from sheer elegance of craftsmanship, the most notable quality of Peel's resin-polished pieces is the faintly tense manner in which they hover between the mobile and the immobile, the abstract and the concrete.

—Tom Robbins

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Works:

"Double-Image"  
wood. 1963  
h: 48" approximately  
Lent by Morris Graves,  
Eureka, California

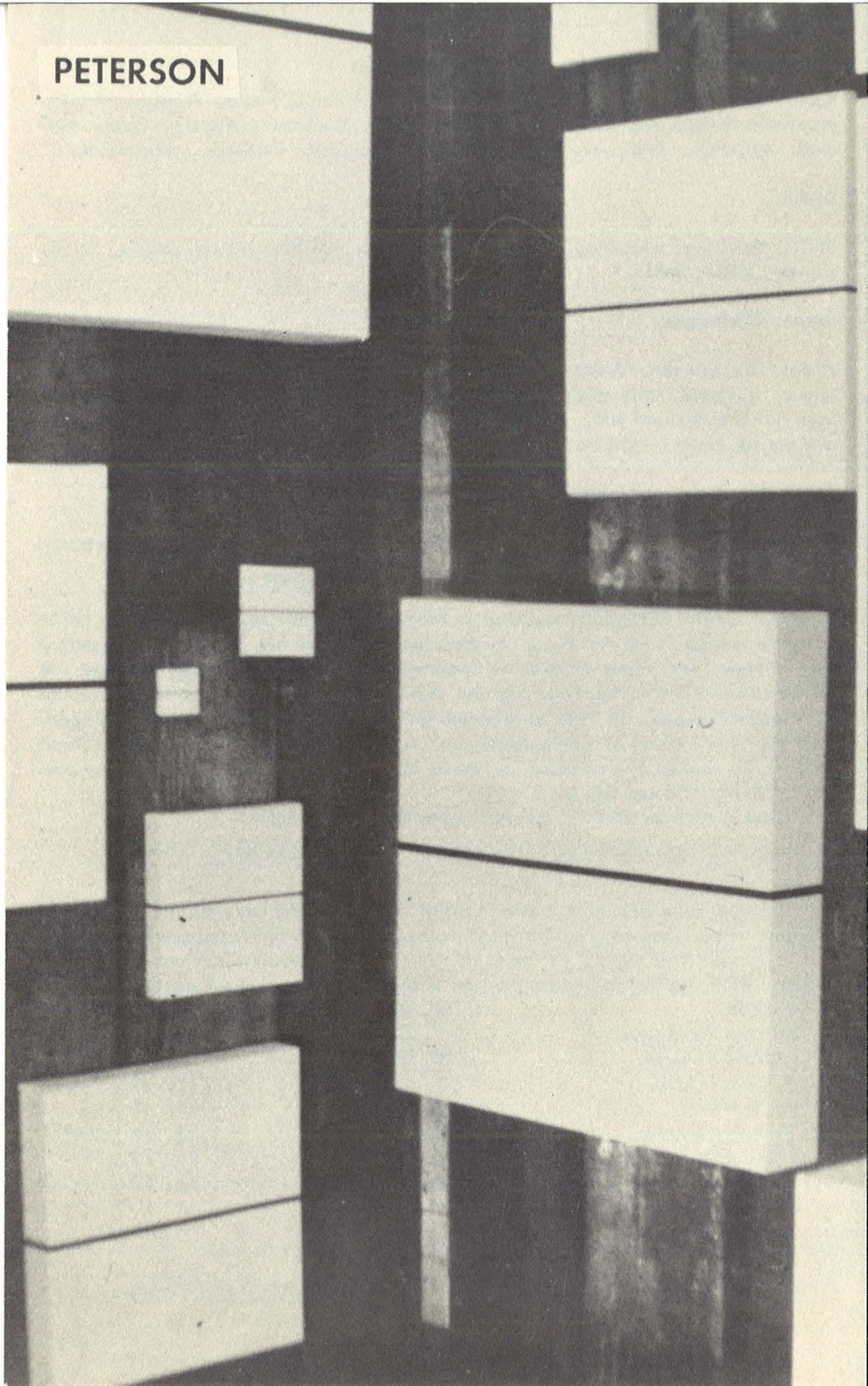
"What You Will"  
wood. 1964.  
h: 38" approximately  
Lent by the Seattle Art Museum

\* "Green"  
wood, painted. 1965.  
h: 40" approximately  
Lent by Don Scott,  
Seattle, Washington

"Banister"  
wood and metal. 1966.  
h: 52" approximately

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

PETERSON



Repetition. Endless repetition of a single theme. A simple theme. A single, simple, repetitive theme. Repeated. And repeated again. Repeated endlessly. Over. And over. And over. And over. And over again. Repeated. Endlessly. Monotonously.

Again.

Shrill, shrieking, screaming, sighing, silent, single, solitary, system, simple, sound, silence, silent, spirit.

Again. And again.

A slot. A single slot. A slit. A slotted slit. A stripe! A single stripe. A single stripe across. A single, solid stripe across the solid, sensing the two. Two. Not one. Yet one, but two, but not two. Yet two. Out of one. Across it. Divided. Two out of one yet one alone. Why not one?

My God! Again, and again, and again, and again!

So it must be.

—Ronald Orrin Peterson

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

RONALD ORRIN PETERSON was born in Minneapolis, Minnesota, in 1930. In 1951-52 while serving in the Air Force he traveled in England and France, also spending time in New York. From 1953-56 he attended the Museum Art School, Portland. In 1957 he moved first to San Francisco and then to New York, where he studied at the Art Students League. In 1958 he returned to Portland, where he organized and operated the New Gallery of Contemporary Art, which he closed four years later. Since 1962 he has worked as a painting contractor in Lake Oswego, Oregon, where he now lives with his wife and two sons.

Current address: 890 "F" Avenue, Lake Oswego, Oregon.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Works:

The 25 listed works belong to a series called "F32 E 22" and have all been done since January, 1966. They vary in size from 6 inches square to 6 feet square, with a corresponding proportional depth. All are fluorescent acrylic paint and cloth tape on stretched canvas. Size is given in inches; the side of the square precedes the depth.

- |   |                |                 |
|---|----------------|-----------------|
| 1. 6 x 7/8                                      | 8. 21 x 3-1/8  | 18. 51 x 8      |
| Lent by Jose Torres,<br>Portland, Oregon        | 9. 24 x 3-5/8  | 19. 54 x 8-1/2  |
| 2. 7-1/2 x 1-1/16                               | 10. 27 x 4     | 20. 57 x 9      |
| 3. 9 x 1-1/4                                    | 11. 30 x 4-1/2 | 21. 60 x 9-1/2  |
| 4. 10-1/2 x 1-7/16                              | 12. 33 x 5     | 22. 63 x 10     |
| 5. 12 x 1-5/8                                   | 13. 36 x 5-1/2 | 23. 66 x 10-1/2 |
| Lent by Mrs. Leonard Schaaf<br>Portland, Oregon | 14. 39 x 6     | 24. 69 x 11     |
| 6. 15 x 2-1/8                                   | 15. 42 x 6-1/2 | 25. 72 x 11-1/2 |
| 7. 18 x 2-5/8                                   | 16. 45 x 7     |                 |
|   | 17. 48 x 7-1/2 |                 |

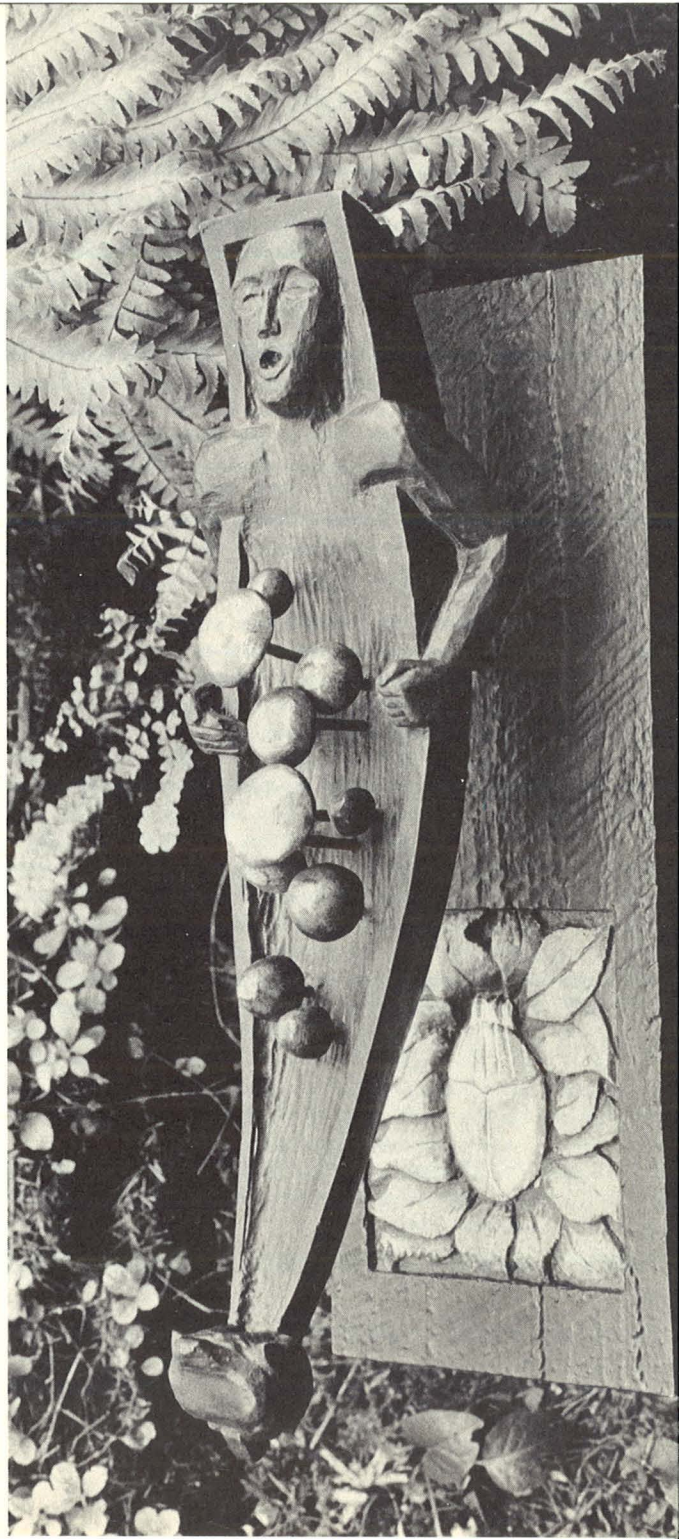
## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

\* "Drunken Boatman"  
wood. 1965.  
h: 12" approximately

"Black Bird"  
wood and collage. 1965.  
h: 29" approximately  
Lent by Eleanor Green,  
Seattle, Washington

"Untitled"  
wood and collage. 1964.  
h: 18" approximately  
Lent by Mr. and Mrs. H. J. Piper,  
Seattle, Washington

## PETTA



## PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

JOSEPH PETTA, JR. was born in Seattle, Washington, December 19, 1935. He is self-taught: "listening, looking and leaping." While in the United States Army he traveled to California, Georgia, Washington, D. C., Japan and Korea.

He has been an instructor at Fidalgo Allied Arts, LaConner, Washington, and a juror at the Wenatchee Art Festival, Wenatchee, Washington.

Current address: 7311 View Lane, S.W., Seattle, Washington

## PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

One-man shows: Woodside Gallery, Seattle, 1960-66; Seattle Art Museum, 1964.

Group exhibitions: Nordness Gallery, New York City, 1963; Image Gallery, Portland, Oregon, 1963; Woodside Gallery, San Francisco, 1965.

Special exhibitions: 1963 Artists West of the Mississippi at Colorado Springs Fine Arts Center, 1964; Governor's Annual at Olympia, Washington, 1964; Northwest Annual, Seattle Art Museum, 1961, 1962, 1963, 1965.

Awards: Seattle Art Museum Purchase Prize, 1962.

Works: Collections of Seattle Art Museum, and private collections.

## PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Joseph Petta's boxes and cabinets owe more to architectural than to sculptural sources. On the one hand, one may view them as panels of carved relief; on the other, they may be seen as supports (or, more accurately, "containers") for paintings. They may be easily related, therefore, to the choir screens, altarpieces and other interior decorations of the great Gothic cathedrals.

Their three-dimensional form is essential to their strong presence, however. Unlike the hinged wings of a medieval triptych, Petta's doors and lids are designed for frequent opening and closing. Carved as they are with rich foliage and mysterious figures (painted in hues of almost primitive expressiveness), the doors induce in the spectator a Pandora or Ali Baba compulsion, forcing him to come in tactile contact with the object—and thus they satisfy one of the basic requirements of sculpture at the same time that they intensify the overall enigma of the work.

The iconography of both the exterior carving and the darkly varnished interior as its origins in literature, occultism (e.g. tarot cards), dreams, other paintings (Redon and Chagall), drug-induced visions, and the deepest dimensions of the personal unconscious. A combination of Surrealistic and Gothic fantastic, Petta's iconography is not symbolic but treats the impossible as if it were actual. Poisonous bouquets, haunted landscapes and hallucinogenic tableaux of wizards, nude maidens and baying beasts set up a Rimbaud-like din in which ecstasy and terror intermingle. His archetypal figures lie for position in luminous but turgid space.

To classify Petta's pieces as altar shrines for a psychedelic religion might be an oversimplification. One thing we can say of them for sure: Hermann Hesse would have recognized them immediately.

—Tom Robbins

## PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Works:

Doors of Summer—Heaven and Hell"

Wood and collage. 1963.

Size: 18" approximately

Acquired by Mr. and Mrs. Keith Wyman,

LaConner, Washington

"Magic Theatre—Not for Everyone"

Wood, iron and collage. 1966.

Size: 36" approximately

SHORES

Works: (clay and acrylic)



"Slab #1"  
1966.  
h: 29"

"Slab #2"  
1966.  
h: 30"

"Slab #3"  
1966.  
h: 17"

"Peep #1"  
1965.  
h: 22"

"Peep #2"  
1965.  
h: 23"

"Peep #3"  
1965.  
h: 25"

"Peep #4"  
1965.  
h: 13"

"Peep #5"  
1965.  
h: 13"

"Structure #1"  
1966.  
h: 15"

"Structure #2"  
1966.  
h: 12"

\*"Structure #3"  
1966.  
h: 11"

"Structure #5"  
1966.  
h: 11"

During the past decade my work in clay sculpture has been concerned mostly with figurative forms using natural clay colors and glazes. The past year has, however, brought about an exciting new direction in both forms and techniques: acrylic pigments on stoneware clay instead of the conventional glazing processes. Since the work, once evolved and fired, becomes completely unchangeable, the color needs to be carefully "fitted" to the form. The challenge of uniting the set shape to the flexible color imposes critical decisions at every stage in the process, from the start of the forming to the last stroke of the brush. I find that the quality of the clay can come through the over- and the under-painted surfaces vigorously, to result in a unique and strong medium of expression. The alignment of clay slabs gives dimensions and depths resulting in a "looking into" kind of form. Often at the same time the interrelationships of the color on the clay have resulted in optical illusions "reading" in a directly opposite manner to the forms themselves, sometimes two-dimensional, sometimes three-dimensional, but always retaining the plastic and sensitive nature of the clay.

—Ken Shores

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

KEN SHORES was born in Lebanon, Oregon, on August 16, 1928. He studied at the University of Oregon (B.S., 1955; M.F.A. with honors, 1957), and with Marguerite Wildenhain (Pond Farm), 1955-56. While serving in the United States Army he spent two years in Germany, 1951-52. In 1960 he traveled to Mexico; and in 1962 to Europe.

Shores was artist-in-residence, Oregon Ceramic Studio, Portland, from 1957-64. At present he is director of the Contemporary Crafts Association, Portland.

Current address: 1133 S.W. 20th, Portland, Oregon

One-man shows: Museum of Art, University of Oregon, Eugene, 1957; Lipman Little Gallery, Portland, 1959; Oregon Ceramic Studio, Portland, 1960, 1962, 1963; Hall-Coleman Gallery, Seattle, 1960; Jewish Community Center, Portland, 1961.

Group exhibitions: Regional and national juried exhibitions; invitational exhibitions in Oregon, California, and Washington.

Special exhibitions: Craftsmen of the Far West, New York; Craftsmen USA '66, New York; Scripps College Invitational, California; Object in the Open Air, New York.

Awards: Oregon A.I.A. Award, 1963; American Craftsmen Council Bronze medal, 1962; various prizes in group and juried exhibitions.

Works: Collections of Portland Art Museum, University of Oregon, Henry Gallery, private collections, local and national.

Publications: Creative Crafts, Nov.-Dec., 1961; Northwest Review, Summer, 1961; Craft Horizons, Summer, 1962.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

Ken Shores' new technique offers the advantage of a much greater color range than that of the always-muted hues of stoneware glazes. At this point in the development of contemporary sculpture any discussion regarding the propriety of painting clay rather than of glazing it seems academic, adjusted as we are to being startled by neither strange combinations of materials nor ways of putting them together.

Shores' recent sculptures continue the explorations in form of his earlier creations. Perhaps the more successful are the large pieces involving only two basic shapes—a shaft-like vertical and a simple horizontal slab resting on the vertical in such manner as to offer two perfect surfaces for "painterly" explosions of intense color. Without the color the basic forms would be less interesting than the earlier ones, which relied for their excitement on greater complexities of form. With the color, on the other hand, enriched as it is by the underlying texture of the clay, which takes the hit-and-miss applications of the paint with more variation and vitality than canvas would, he achieves a spontaneity of effect impossible under the old procedure, when he had to wait for glazes to fire and kilns to cool.

—Tom Hardy

WEST



## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

BRUCE WEST was born in Weihsien, Shantung Province, China, June, 1939. He traveled in China with his mother and father (a Presbyterian missionary) before coming to the United States to settle in Medford, Oregon, where his father was assuming a pastorate. He attended Lewis and Clark College, Portland, 1957-59, intending a philosophy and religion major. In 1959 he left for a period of independent work and travel, including five months in Europe on foot. In 1960 he entered the University of Oregon, Eugene, as a sculpture major, changing to jewelry and metal in 1961; he received a B. S. in Applied Design in 1963. Since May, 1963, West has been artist-in-residence at Mt. Angel College, Oregon.

Current address: Art Department, Mt. Angel College, Mt. Angel, Oregon.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

One-man shows: Mt. Angel College, Oregon, 1963; Rogue Gallery, Medford, Oregon, 1964.

Group exhibitions: Wall Sculptures by Oregon Artists, Portland Art Museum, 1963; Portland Art Museum Annual, 1963, 1964, 1965, 1966; Outdoor Sculpture Exhibition, Reed College, Portland, 1964; Three-man show, Collectors Gallery, Bellevue, Washington, 1966.

Special Exhibitions: Invitational Sculpture Show, Contemporary Crafts Gallery, Portland, 1965.

Works: Collections of Sara Reed Blodgett (Sarah Platt), Portland Art Museum.

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966

- Works:
- \* Untitled. 1965. copper. 7 x 9 feet
  - Untitled. 1966. copper. 7-1/2 x 11 feet
  - Untitled. 1966. steel. 10 feet

## 9 PACIFIC NORTHWEST ARTISTS / 3 DIMENSIONS / 1966