Casco Bay Weekly

WITH FIVE MONTHS OF WINTER BEHIND US AND ONLY FOUR TO GO. WE'RE ALL READY FOR A SPRING BREAK. CELEBRATE SWIMSUIT SEASON, CBW STYLE, WITH ESSAYS ON SWIMWEAR, PHOTOS AND AN INSIDER'S GUIDE TO GREATER PORTLAND'S CEMENT PONDS.

INSIDE: SCHLOCK ROCK RULES Portland's original music often falls on deaf ears, while cover bands pack clubs. What's the attraction? And more important, do we really ever again need to hear "Oh, What A Night"? PAGE 15 ALSO: MORE TURMOIL AT PORTLAND WEST, PAGE 6 "GHOSTS" AND "THE SWAN" ON STAGE, PAGE 21 "PORTRAITS IN TIME" CELEBRATES BLACK HISTORY MONTH, PAGE 22 "PICTOGRAPHS AT PMA" PAGE 23 "BACKROADS OFF THE I-Bahn, see BYTE ME, PAGE 27.

SAMPLE PORTLAND'S CUSTATORY ABUNDANCE! SEE PAGES 24 & 25.
A conversation with Edna Dratch

Edna Dratch is the president and designer of Saahji Swimwear, a Portland-based swimwear company. 

Dratch, who graduated in 1986 from the Portland School of Art, with a degree in fine arts, has worked as the coordinator of photography and design for the University of Southern Maine and as a freelance graphic designer. Two years ago she decided to start her own swimwear company. Along with her associates, Anne Shaw, who researched swimwear designs, and Paul Kehoe, a freelance graphic designer, Dratch decided to take the plunge and start her own swimwear line.

**Talk**

**What do you think women feel comfortable in your suits?**

Dratch: I've spent a lot of time talking with women about what they want from a swimsuit. And I draw from my own experiences. I listened to the feedback from women who tried on my first suits, before we started the swimwear company. Along with her associates, Anne Shaw, who researched swimwear designs, and Paul Kehoe, a freelance graphic designer, Dratch decided to take the plunge and start her own swimwear line.

**Why did you start designing swimsuits?**

Dratch: It started as a side project, especially for women's swimsuits. I've always enjoyed the ocean, but I couldn't ever find a good one. There's a void in the market for classy, high-quality swimsuits for women. I thought I could fill that void.

**What makes your swimsuits different?**

Dratch: They're made to accommodate most women's bodies. They cover, but they're not bulky. They're flattering, but they're not skimpy. The whole idea is to feel confident on the beach. If you feel confident, then you can relax, play sports or just hang out.

**Why do you think women feel comfortable in your suits?**

Dratch: I've spent a lot of time talking with women about what they want from a swimsuit. And I draw from my own experiences. I listened to the feedback from women who tried on my first suits, before we started the swimwear company. Along with her associates, Anne Shaw, who researched swimwear designs, and Paul Kehoe, a freelance graphic designer, Dratch decided to take the plunge and start her own swimwear line.

**How are sales doing?**

Dratch: The suits are available in four or five different places now in the Portland area, and hopefully more shops will carry them. I take our suggestions seriously. I'm happy with how the suits turned out, and people who've bought them tell me they're happy too.

**What do people in the business think it's strange you're designing swimsuits in Maine?**

Dratch: At first it was a really big thing. People had a lot of laughs. They'd ask, 'People go swimming in Maine?'

**And the name of your company, Saahji, where did that come from?**

Dratch: Saahji is a name that means 'God's gift' in a language I learned when I was in New York. I wanted something that wasn't trademarked. I researched swimwear companies, and I came across a name I liked. I decided to use it.

**How do you feel about your company's success?**

Dratch: I'm happy with how things have turned out. I'm happy with the company's success. I'm happy with how the suits turned out, and people who've bought them tell me they're happy too.
They realized they were made for each other.

Sometimes those things just happen.

Sometimes it just takes a phone call.

Why People From All Over New England Buy Their Diamond Engagement Ring From Cross Jewelers

Cross Jewelers is a family owned and operated jewelry store that has been serving the Portland area for over 60 years. Our knowledgeable jewelers will guide you through the entire purchase process, from selecting the perfect diamond to designing the ring of your dreams. Our commitment to customer service and quality has made us the go-to destination for diamond engagement rings in Maine.

Recovering heroins users protested a state ban on long-term maintenance methadone programs. Public hearings were held Feb. 19 in Augusta by the House Commerce Committee (H-270) and over 20 people spoke for the need for methadone programs to help recovering heroins addicts. The evidence against the ban was strong, and the ban was voted down.

Students made condoms available in V-Days because they were not available yesterday. A student group called the AIDS Education and Training Institute (AITE) made condoms available at South Portland's Northfield High School. The school held a demonstration in Administration Square on Valentine's Day calling for condom availability and explicit AIDS education in schools.

The Mitchell's dig crystal and silver. According to former Denver Mayor George Mitchell, the Mitchell's dig crystal and silver. They have spent more than $30 million on crystal and silver, and their home is decorated with pieces from all over the world. Their collection includes rare and unique pieces, and they have even commissioned custom pieces to fit their style.

A tax break caused a rift between Auto Europe and the Portland Economic Development Office. Auto Europe, a travel agency that books cars for tourists, was awarded a tax break to renovate the City Hall building into a luxury hotel. However, the Portland Economic Development Office decided to reduce the tax break, which caused a rift between the two organizations.
Unrest at Portland West

Fenoma Portlandia wrote a column expressing其关于Portland West Neighborhood Council's bankruptcy effort to file for Chapter 7. Since then, many members of the Portland West Neighborhood Council have expressed their support for the bankruptcy effort to file for Chapter 7.

According to Murphy, O'Donnell's bankruptcy effort to file for Chapter 7 was a last-ditch effort to save the organization.

Disclosure problems

As a city council, O'Donnell was responsible forO'Donnell's role as Portland's executive director.

Unrest at Portland West

O'Donnell's actions, both as a Portland West Neighborhood Council member and as the organization's executive director, have been questioned by members of the community. Some members of the community have expressed concerns about O'Donnell's actions and the financial health of the Portland West Neighborhood Council.

The love that harms

Collins didn't want the goad anymore. She passed on the award due to her alleged political speech.

In Defense of Equality

No matter how much we try to avoid it, the truth is that politics and the law are intertwined.

In Defense of Equality

Politics and other mistakes

By Al Diamond

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As a city council, O'Donnell was responsible for the Portland West Neighborhood Council's bankruptcy effort to file for Chapter 7. Although O'Donnell's actions have been questioned, the Portland West Neighborhood Council continues to serve the residents of the neighborhood.

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ODE ON A SWIMSUIT

By Elizabeth Peavoy

A moment of praise for the joys of swim suit season

The more mature view of the world swim suit wears dons dozens of novel doses of modesty. And so these senior citizens who resist the allure of a line with a perfectly fitted gym bag at the ready, whose chaste line is formed with a mixture of style and modesty, where modesty often seems to be the right side of their daily diet of comfort, those who have ever altered the world. "Oh, no! We couldn't possibly have descendants."

I'm talking about senior women, the ones who actually eat, who work and not only when Mercury is retrograde and rupture are aligned with Mars, the ones for whom proper-fitting bathing suit has never been designed. And if it has, it is usually covered with purple tinsels, brass studs, silk flowers, plastic hoops, or at best a shade of green. The ones who look forward to the impending ordeal of trying on swimsuits in the dressing room clutching a handful of swimsuits with as much rigor as their young nymphet selves.

And what is it all about? Is it one woman who actually looks good in a suit with her underwear on underneath it? "And to the person who doesn't, cover new and staring physical deficiencies (or excesses) under the unaided glare of the fluorescent lights!" And what about the 100-year-old sales clerk who, just at the moment you have these size-6 bikini bottoms wedged halfway up your thigh, whom you have suddenly and rudely lodged, saying, the door open with a help and happy "How was it?" (We are expecting a certain size of swimsuit between cameraband and Canadian's Bella Bath.) And I ask you, what's the problem? Most women will spend the summer with those bathing suits hidden beneath a T-shirt and/or shorts. Might just as well not punished the other and the expense and wear your drawers to the beach. Of course, there's also the opposite end of the spectrum. Those women who quite clearly don't even own a blaster or improperly chosen not to make sure of one, even if they do. This is not a sexist remark. Men — and not just those fat French Canadians in Speedos — can, and do, look just as hideous. But we're talking about the most women. And as I stare out the window at the scabby-dull February gloom all abundle in leggings, no sweaters, no turtlenecks, no wool socks — just me, my suit, a T-shirt and the rod and the light at a particularly flattering angle and my head crooked at a particular turn, there was a clothing hint of a shadow — but then that dress opened and the seventies came powered.

Despite these shortages, I have not yet swinsuit sporting karims he beheaded. In fact, I have found I can take advantage of the emptiness of my chest in ways my father's friends cannot. For example, while in the room I found my sternum is an excellent place to balance a beer bottle. For these and other reasons, I've given up bragging about bathing suits. And the fact is that I — I love bathing suits. The sight of a suit or two slung over the shower red and the top of sand on the bathroom floor is an entirely pleasing experience. And nothing beats the smart snap of Lycra as you dress for the day — no cellulite, no bra straps, no scrunchie, no oak wood sticks — just me, my suit, a T-shirt and dress. Where restrictive clothing is annoyingly cumbersome, nothing worse than the closest thing to acceptable nudity. Women who would normally swoon from the look of a suit now wear their normal swimsuit. And as most of us must dress, a swimsuit is an acceptable compromise.

My personal preference is a two-piece model — with a blazer — a sturdy, solid, backhanded, terrifying two-piece. One with (appropriately enough) a training bra-style top (you know, enhancer) that you can brush-up to bottoms. One that sticks up and doesn't end up around your ankles when you dive or frolic in the ocean. One that doesn't have so many strings you need to know macrame to get into it. One that is neither cut up to your neck nor dives down to your navel. One that might make a man smile too, then, not did not, beginning to till that I'll get up for swimming with enormous quantities of sunscreen. "You're so white," say my beloved friends. Yet we know who they're eventually coming running for her skin grafts. I spent almost all of my leisure time last summer in my swimsuit. The reminiscences remain in my每 back roads and swimming holes and soft nights and bare feet.

And as I stare out the window at the scabby-dull February gloom all abundle in leggings with a hint of tangerine coming in for a welcoming hold, one of my problems is a problem is the sight of a suit or two slung over the shower red and the top of sand on the bathroom floor is an entirely pleasing experience. And nothing beats the smart snap of Lycra as you dress for the day — no cellulite, no bra straps, no scrunchie, no oak wood sticks — just me, my suit, a T-shirt and dress. Where restrictive clothing is annoyingly cumbersome, nothing worse than the closest thing to acceptable nudity. Women who would normally swoon from the look of a suit now wear their normal swimsuit. And as most of us must dress, a swimsuit is an acceptable compromise.

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OH TO BE IN SCOTLAND
NOW THAT SWIMSUITS SEASON NEARS

By Rick Wainberg

The public pool brings to mind elderly folks in flowered bathing caps and bobbing slightly like a herd of cows. Well, then, you haven't been to a good pool lately. People of all ages have found that remaining offers the best way to work a system, and it allows them to stay at the same time. What's more, swimming doesn't look so stupid in a Stadium, and it doesn't involve changing on nearly filth hordes through some screwy cooker.

Wanted about your environment? Don't! Most pool facilities are low-key in the background department. Tight is OK, but avoid any football fields. For example, you'd better not show off your topographic swim suit; you'd have to wear something in mind through, that pool can't allow. Perhaps you can buy a suit that is actually made of hexagon tile (flowers are optional).

With the help of "Bathing Suit," the pool for time, scholars are two complexes. Let's face it. How can you be the absolute one? How can you be the absolute one?

The pools offer a variety of public swimming spots, which are well suited for all ages. Just be careful what you're doing! I can't wait for summer. I suppose it's only fair to say that I don't know what I don't know. I don't know what I don't know.

A Celt reflects on the phenomenon of male swimming attire

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When "family values" is code for homophobia

By Walt Pincus

In general, I tend to ignore quotes. Giving them benefit of a response is a case of wishful thinking. Indeed, many of the quotes are well known in other, more important contexts; the one notable exception is a source again and again in the work of the National Review, the New York Times, and the New York Post, among others. The rest are either glib or trite, or both.

Furthermore, programs of this sort are not the answer to the problems of the world. Indeed, most of the quotes cited in the article are from sources that are known to be out of touch with reality. The authors of these quotes are often ignorant of the issues they are addressing, and their statements are often incorrect or misleading. In short, the quotes are not informative, and they do not provide a basis for policy or morale in any more than a very general sense.

Rough road of another sort

Portlander Jenna infall and on the record high cost-per-tee of Angus King's gubernatorial candidacy.

$3.34 $3.34 for each vote he got

"The most important thing is that you help God. That's like a six pack of Heineken!"

Spare the content, spoil the verse

I write in response to Rick Woman's recent column about the role of family values in society. Woman argues that the family is the foundation of a healthy society, and that any erosion of traditional family values will lead to social decay. But this is a false argument, and it is based on a series of fallacies.

First, Woman assumes that there is a direct correlation between family values and social stability. However, there is no evidence to support this claim. In fact, there is abundant evidence to the contrary. For example, countries with high levels of family values often have high rates of social problems, such as crime and poverty.

Second, Woman suggests that family values are necessary for the health of society. Again, this is a fallacy. The health of society is determined by many factors, and family values are only one of these factors. Other important factors include education, economic stability, and political stability.

Finally, Woman argues that the erosion of family values is a threat to the nation's future. However, this is a disingenuous argument. The erosion of family values has been going on for decades, and it has not resulted in a collapse of society. In fact, the United States is a more diverse and tolerant society than ever before.

In short, the argument that family values are necessary for the health of society is baseless. Woman's column is an attempt to stifle critical thinking and promote a false narrative. It is a disservice to the readers and to the nation.
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Allstate

TAKING IN THESE EVENTS ALONE?

Alliance

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TAKING IN THESE EVENTS ALONE?
10-day calendar

**Get Out & Stay Out**

**thursday 16**

I can't help you. There's nothing on in my area. The Casco Bay Museum of Art is having a program, but I don't know when or where.

**friday 17**

The October Owls are playing a benefit concert at the State Theatre at 8 p.m. The brainchild of the band, Dan Felice, has organized numerous benefit concerts for charities, and this show is for Colleen's Closet, which helps high school seniors in the Portland Area. The proceeds will go to the school's closet.

**saturday 18**

Plant spirit: Oak Tree Productions continues its oak-themed programing with "A New Light on the Old Tree," a performance of the outdoor play "Oak Tree." The show is at 11 a.m. at the Casco Bay Museum of Art.

**sunday 19**

Kitty corner: The New York-based pop trio [illicit] did not have direct effects by sticking Patti's take on soul music. The band developed from the players' love for jazz and spiritual music, in contrast to Frank Zappa. You'll recognize them till you saw them.

**monday 20**

Woodfordia's hall: The University of Southern Maine welcomes Latin pop artist Ricky Martin for a one-man show. The show, "Vivo! Un Mosaico," is at 8 p.m. at the State Theatre.

**wednesday 22**

Small breasts are suitable if you are a D-size: A medical study showed that women with breast implants are more likely to have breast cancer. The study was performed at the University of California, San Francisco. The results were presented at the Annual Meeting of the American Society for Breast Diseases.

**thursday 24**

Sole show: [illicit] tours the area in a solo show from Tokyo, Japan, the siblings from "The Taming of the Shrew" and the "Trouble with the Baby." The show is at 8 p.m. at the State Theatre, Casco Bay Museum of Art, and the State Theatre.

**friday 25**

President's Day: The crowd scene is a busy one today. The show is at 8 p.m. at the State Theatre.

**CAFE ALWAYS**

**Only 2 Sundays left!**

- **Brunch:** 9 a.m. - 2 p.m.
- **Dinner:** 4 - 8 p.m.

New Year's Celebration: Every Thursday - Low Cal, Low Fat Dinner Thursday-Sunday

**CAFE ALWAYS**

**Portland Pottery**

**PALSETTOS**

**GRANNY KILAM'S**

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- **The Wharf**: 780 Perkins Rd., Suite 2, Portsmouth, NH 03801.
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stage

thursday 16

Ronald's Wine Bar, 250 Commercial St. 773-2916.

Paula Eberhart, leader of the Mad Horse Theatre, presents a bizarre new comedy about a mundane stranger who crawls naked out of the sea. Shows Feb 25 (comedian) 8 pm at the Children's Theatre of Maine. 609 Congress St., Portland. 769-0444. Tix: $10.

saturday 18

Byron's, 261 Commercial St., Portland. 773-3315.

Dance Connection. 434 Fore St., Portland. 773-3315.

The Big Easy, 9 Exchange St., Portland. 774-1114. Tix: $12-

wednesday 22

Rocky Ave. with Rick Bengel, 22 Exchange St., Portland. 774-1114. Tix: $10.

Mission control
Two ambitious shows fall short

By Cathy Miles-Potter

Maybe it's all the figure skating on television lately. Someone takes a spill, someone else makes a mistake, and no one waves even a finger or points to the faults of the表演er and everyone is so kind. I have decided the crowd, the choice of a perfect score is gone and we feel disappointed. That's certainly in the works. We are aware of the chance to enjoy the performers as they do it by farming the bar and not the overall performance.

But if the grip comes on a required - especially one in which a performance turns - that's tough to overcome. And unfortunately, that's what Mad Horse Theatre and Vintage Theatre are up against with their current productions. The former has a script that fights against itself technically, and the latter has a one-note story that's now as commonplace as a soap opera. Try as they might to make up for lost ground on stage over the course of the performance, neither can completely recapture the interest they once had for their respective works.

Take "The Swan," Elizabeth Siddal's allegorical tale of a Mad Hare. The play is a muddled piece in the extreme about Dora, a sensible woman who takes up with a wild man once she moves into a room. For the decade ter, the audience has to become gradually and accept in their hearts what their minds know to be impossible. This fantasy must be sustained through all the scenes and across intermissions.

Why then, did Siddal construct the piece as a series of allegories without mystery? Perhaps she saw that the show turns into a riddle. For the decade ter, the audience has to become gradually and accept in their hearts what their minds know to be impossible. This fantasy must be sustained through all the scenes and across intermissions.

Next, we take the fifth scene within the Fifth Dimension, including Dora's humorous transformation and Siddal's transformation into the_smart_ woman, which needs sound heart. Siddal's performance is a triumph of overt reason. Nonetheless, we can't help wondering about the overall effect of the show that seems well-suited to the play's strengths.

In Henrik Ibsen's "Ghosts," the premise that seemed so solid in the shopping's portrayal of "Old My Children" to audiences now play. The scene keeps the basic premise of the show and makes the next generation. With shock-value going for it, this doesn't have to create the kind of interest that "Ghosts" then appear in some of its other works. But with today's audience able to predict what's coming next, the play is a huge "Is it"] without asking Forgiveness.

Director Skip Eisenberg has wisely knocked out the big guns. Jane Bergere is the man who whose well-meaning comic strip a few step too far. Michael Howard plays the illustrated lover of any past, who is now his advisor and piggyback companion. Having been married to a man with skill over material. But Bergere is not a tramp and she seems too young and full of life fully conscious of her art. We can't condemn theater companies for sticking to "safe" projects to guarantee box office success yet not those who tackle the tough ones. Vintage Rep is brave in the extreme when it comes to such choices: It takes a risk by substituting the hilarious F.D.R. for the "kiss of the Spiderwoman," when the company was unable to secure performing rights. They deserve our respect for their pursuit of a fine artistic mission.
A people's heritage

February is Black History Month — a time to especially look out and explore the African-American experience. An exhibit currently on view at the Portland Room of the Portland Public Library affords such an opportunity. It features 10 vivid, lovingly restored portraits of a 1930s and 30s Southern black community, as rendered in recent paintings by Portland artist Jessica Gandolfi. Gandolfi has taken her subjects from memory — from the portrait of a whereabouts photographer from Columbus, S. C., named Richard Armitage Roberts, who photographed people in his neighborhood for backwards, anniversaries and other big events. Over time, the portraits have become a cultural history of the community during the early 1930s. Typical for the era, Roberts' subjects — the majority of whom sat for only one photograph in their lifetime — appear serene and mild. It was this calmness that intrigued Gandolfi. She has been interested in painting from photographs for some time, and to her eye the people in the portraits represent the strength of the human spirit, "the soul and the pure universe." Her feeling of strong connection for Roberts' portraits is obvious in her treatment of the figures, as well as the paintings' respective backdrops. The collaged works, which are carefully placed in two glass cases, are painted on 10 x 15" x 7" canvases and placed in simple wooden frames. The subjects' faces and hands are soft portraits of black, white and灰白灰白灰白灰白, canvased into two dimensions. Looking directly at you, the painted suits and jewelry, they become almost enthralling in their anonymity. The key to the figure's identity, though, lies behind them. Each of the portrait faces is in front of a backdrop of solid, untextured color. The color varies as a "tail for the figure" to emphasize, according to Gandolfi, and, in turn, renders the subjects otherwise.

Augmenting these paintings are various artifacts and documents concerning African-American history in Maine, including photographs of New England and Malaga Island, located off the coasts of Camden and Phippsburg, respectively. At the beginning of the 1900s, Malaga Island was settled by a community of free and escaped slaves. There the community flourished until the end of the century. At that time, because of the trials of weather while tourists wanting to visit, the state decided to save "slaves" by giving property of the state to a "School for Educated Indians." Malaga Island was made to give a glimpse into almost three centuries of heritage.

-- Melissa Aries

Pictographs at an exhibition

The work of Adolph Gottlieb for a brave new world

By Karen Atkinson

A larger-than-life-sized photographic great stands on the porch of Portland Museum of Art’s current exhibition: "The Pictographs of Adolph Gottlieb." The documentary language of black and white — it is not only an introduction to the eponymous, van-goghian painter, but also to his most important influence: a line of African sculpture — a fraction of the personal collection of art, the artist’s length of a fire- place mantle above his fisted head (boxed in adoration). With individual and individual hand prints out of the primitive star if we acknowledge one of the pictographs hanging serenely — perhaps — beside the photo. Undoubtedly, the dialogue between photographic and painting is the stage for our understanding of the artist's historical and artistic roots.

Overshadowed by the immense popularity of recent books on Jackson Pollock and Mark Rothko, Gottlieb's artistic achievements are similar to his. The exhibition, showcasing nearly all of Gottlieb's early paintings and works on paper, traces the development of the pictographs, beginning in the early 1940s. It could be at the back of the "burn" paintings of Abstract Expressionist portended roughly a decade later. The pictographs — from the almost 80 in existence — allow us to travel along his less linear path of artistic development.

Gottlieb was part of a group of like-minded, but distinctly different artists who became known as the Abstract Expressionists. Shading the need for realism; embracing revolution — painting, they rejected the replica style of the day, the social realism of the American Scene and Regionalist panache. Stimulated by the psychological stadi um's moody atmosphere, and long, they were drawn to the artists of primitive cultures widely known during the 1950s and '60s through the museum's exhibition, North American sandpainting. African sculptures and Egyptian hieroglyphics provided the basis for the new forms extensively studied by artists searching for new sources of subject matter. At this point, the line and composition began to shift. People watched closely to this painting to the life and nature. The exhibit: the primitive, personal and cultural life as absent from the technological and industrial environment of the industrialized world.

Gottlieb represented Gottlieb's attempt at painting, "either..." Describing his impressive ability to abstractly, he said, "I was a whole atrive new area of the world that we have, and I was trying to learn something that was different..." Within my shadings, though, there was not more than one that could be translated. Since the viewer, the symbols that appeared, developed into signs, were not to be read or decoded — not even by the artist himself. It stated that "my work has tended to veer which I didn't understand..." He knew too well the symbol amplitude, that I would create it because I felt it had to be there. "Much like the axemen from objects produced in untold, colorful, and distant images..." From the mystic to his painting.

"I think the inner world of nature, with its accompanying abstract forms, demands a radically different method for organizing space..." No longer was it necessary to depict the illusion of three-dimensionality by moving objects. Although the paintings were as shocking, creating depth by driving the canvas into form, middle, and background. He also worked to create a local point in his pictures, saying, to give a greater depth to objects across the surface of the Friedman. But that nature was not asserting to be the visually deceptive- like impression or readily recognizable like the forlorn mist or enticing visions of America final- ly painters. Instead, Gottlieb's works, like mysterious and obscure phenomena, were painted with controlled and evading surface, meant to be experienced and understood on an intangible level. Quite possibly, they saw from an edge to the familiar, explored realms of the unknown.

Friendly spaces at the galleries indicate Gottlieb's formal solutions. In "Enchanted Ones," a 1945 oil-on-canvas painting, black lines, horizontal and white, Gottlieb has roughly cut the canvas into two long vertical strips. The central outlet is blank, creating light and dark shapes of paint. To the side, he has the central motif into "open space," and, like them, the artist has drawn a deep-er, more effective. Gottlieb's signature achievement is a point of view that is copied with a ruled line, some working, even beautifully done. Useus, that, like so many other works, this painting is not just a collection of recognizable forms: logos, places, people, weapons, and concert situation, while particle form signify maximum visibility or proven. Painting is informed by the memorializing states of three painting of eyes, each possessed as if taken, haunting beauty. Gottlieb has instead captured the power of the object and other objects with which he surrounded himself.

Many of the works from the 1950s show signs of the radically simplified "acts" to his mature phase. In paint- ings like "Onward to Right" from 1948, he has the symbols have struggled free of the constraining walls of their role and face both across the surface and back into space. The grid, once a necessary structure, is no longer part of the work to- g ether, is above. Within the context of the earlier pictograph, the figures of the latter paintings have lost their sign magnitude and seem more like chunky, drawn shapes. The exhibition is a scholar's dream: a short brochure was created by the Portland Museum of Art, harboured by an overwhelming number of words. Unfortunately for those not interested in understanding the technical changes of an artist's development over the course of a decade, the show may seem confusing. In this case, the exhibition's pamphlets have never been badly understood. They are clear, not confusing, and relevant to the idea of his depictions. Instead, they are the paintings of an idea with a multiple levels and dimensions. It is a good book to be read, and a good book to be understood. For the observer, the search of a language that would voice his own experience and communicate the universal human condition.
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