

## Previews

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reflections and musings. Other pieces in the installation will feature the remains of burned journals protected in Plexiglas cases, a looped-video of what becomes a continually burning journal and a wall piece featuring red-tipped wooden matches, stand-ins for the lines of writing lost from the burnt journals.

*Life and Death: Steve Jensen* will be on view through August 8; *The 3rd Annual Northwest Eye* will be on view May 15 through June 27; and *Rebecca Murtaugh: The Termination of the Production of Writing* will be on view July 3 through August 22 at the Morris Graves Museum of Art, 636 F St., Eureka.

### Steve Jensen, 'The 3rd Annual Northwest Eye' and Rebecca Murtaugh

**C**ontinuing through August 8 in the outdoor Melvin Schuler Sculpture Garden is a series of found-wood *Carvings* by Seattle artist Steve Jensen. Using traditional wood-carving techniques inspired by the Northwest indigenous peoples and his Norwegian boat-building ancestors, Jensen creates contemporary abstract and organic eight-foot-tall totemic

structures. *The Voyager Series*, exhibited indoors in the performance rotunda, are small-scale "funeral boats," also made of carved found cedar, made in honor of deceased friends and relatives. The boats, a symbol of journey and passage to the other world, are directly related to similar boat-carvings made for the remains of the artist's father, friends and pets.

Photographer and professor emeritus from San Francisco

State University Jack Welpott, will jury *The 3rd Annual Northwest Eye*, a regional fine art photography competition and exhibition. The exhibition will include examples of work created by photographers from Monterey Bay all the way up to British Columbia, the Yukon Territory and Alaska. Traditional black-and-white photographs, color photographs, and Polaroid, digital prints and non-silver process prints will be included in this show.

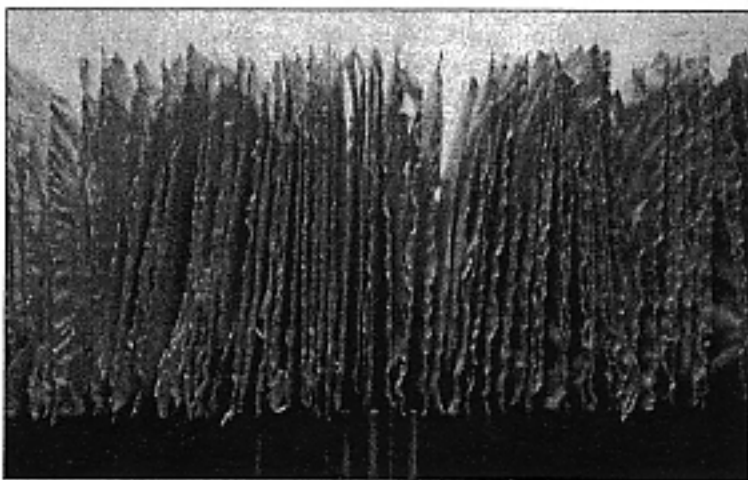
Rebecca Murtaugh's sculptural installation, *The Termination of the Production of Writing*, investigates and comments

on the documentation, preservation, presentation and valuation of information, particularly within the context of a museum setting. Involved with writing and communication, Murtaugh was drawn to the Morris Graves Museum in part due to its earlier incarnation as a library. Using personal written texts, paper, wax and porcelain, Murtaugh plays with alternating processes of destruction-by-fire and conservation-by-encasement.

Using what are inherently fragile, temporal and disposable materials, Murtaugh works to highlight the way in which placement, repetition, framing and the gallery spaces themselves confer weight, meaning and importance. *Three Journal Entries* features a long, narrow shelf, displaying Murtaugh's journals. Each page stands separately, encased in paper-thin porcelain; Mason jars stand at either end, functioning as bookends. Intending to highlight qualities of fragility and ephemerality, the pages—apparently filled with language, reflections on experiences and stories—are impossible to read. Their conversion into an aesthetic object that has been encased in porcelain, placed on a shelf and displayed in a museum, questions the value of our own

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Rebecca Murtaugh, detail of *Three Journal Entries*, 2001, porcelain, MDF, Mason jar.



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