

VIOLET HOUR at FBCA

by Karen Braun Malpas

The new thematic show at the Frank Bette Center refers to the time of evening before darkness closes in. It is also called the gloaming, twilight or dusk. The day birds retire as the night birds emerge. A hush falls and something of mystery or secrets may transpire.

It is no surprise, therefore, that many peaceful, evocative watercolors are included in this show.

Christina Schneck's "Bayou" is a simple, compact image using the wet(paint)on wet(surface)technique to beautiful effect. The colors of liver and lime call back and forth to each other like loons in the marsh.

In a similar vein, Marjorie Meyers Graham's "Vancouver Landscape #3" creates a tranquil feeling by pulling the shapes of land horizontally, like silly putty, across an extended, horizontal format. It reads like a calm, unagitated panorama.

"Desert Sands", Barbara James' photo, shows dunes extending into gradations of blue eternity.

Closer to home, Joanne Clapp Fullagar photographed "Violet Grasses" that are bent by wind and weight into a graceful arc. BZMeyers pulls us in close to the bold, saturated purple of an iris in "Fleur de Lis."

Mary Takemoto arranged gold and orange-range rice paper scraps to resemble a fragment of a crazy quilt and photographed it. The many textures evoke the ripeness of seeds and fruit in "Summer Rice Paper."

Candace Mathewson depicts shenanigans occurring by moonlight in "Hide and Seek" as "ghoulies and ghosties and long-leggedy beasties and things that go bump in the night" claim the forest.

Jeannine Chappell's "Barn Owl" is on the postcard this month. Its wings bear it authoritatively through the darkness, oblivious to the impact its majesty and power have upon us.

Humanity too may occupy a symbolic violet hour. Photographer Ron Miller shows us a full length portrait of a "Senior Moment" in which a gray-haired woman in high tops and adolescent paraphernalia clasps her skate board preparing to jubilantly launch. Glen Chestnut shows a couple no longer in the heat of their relationship in "Outside/Inside." Tradition and

wisdom are passed old to young, hand to hand, via a "Cat's Cradle" in Joanne Clapp Fullagar's photo.

Maybe Andrea Ciak was inspired by the 17th century folksong telling of "Lavender blue, dilly, dilly, Lavender green" when she made the aqua encaustic triptych, the surface of which looks deeper than a puddle but not as deep as a pond.

Substantial bodies of work are shown in the 2nd and 3rd room by the idiosyncratic paper artist, Droth Thompson, Dotty Rozman, an enthusiastic hobbyist, Bill Jarvis, a seasoned abstractionist and Frank D'Amico who shows a thoughtful series of twelve self-portraits which cause us to consider what of the/our personality is fixed from birth and what may be altered by time and life experience.

VIOLET HOUR June 6 - August 2
June 13, 7-9

GALA OPENING - Friday