

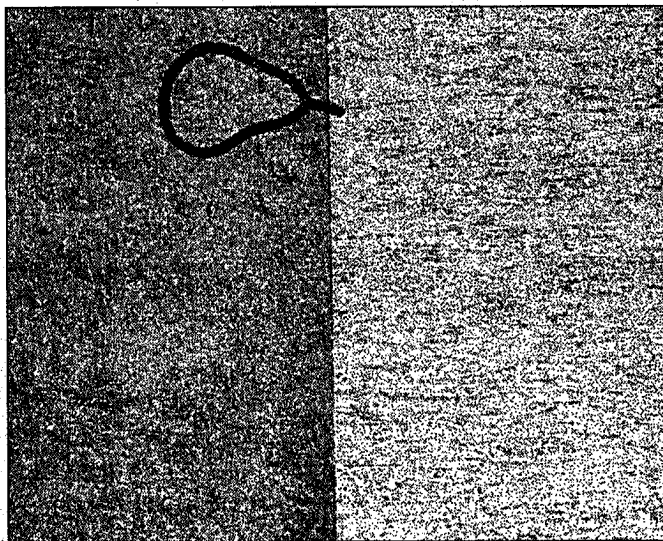
ic rays of blue, red and yellow pop next to his signature gritty black shapes. At points he interrupts the smooth fields of color with more gestural components. What appears as an ink spill cascades down the surface, breaking through the harsh geometry.

In all, Hoskins incorporates a laundry list of formal elements. And unusually, each of his paintings can be rotated — hung from either side. Yet Hoskins saves himself a bit, for in the middle of all this, he leaves a square opening, a calm within the chaos of color and shapes.

### Yikes! It's Minimalism

Painter Jill Stutzman's work at Fleck Gallery contrasts sharply with Hoskins' hectic compositions. "Yikes! Graduate School Is Expensive" presents Stutzman's Minimalist tendencies. The exhibit's cheeky title refers to her return to the Ivory Tower. She plans to receive her master's degree in fine arts from the University of Washington in 2003.

Stutzman's approach includes an economic marriage of texture, color and line. The products are moody and intellectual — driven by Stutzman's attachment to process and hints of emotional content. In



**Top: Rebecca Welz twists and scratches sheets of Plexiglas into fluid, strangely organic sculptures.**

**Bottom: Jill Stutzman's economically conceived painting "My Space/Your Space" explores the poetry of less.**

"My Space/Your Space," she displays two sparse panels. The surfaces are heavily worked and layered in medium, producing a uniform, knobby texture. The hues are subtle: one panel in light gray, the other in pale green. Atop this foundation, Stutzman includes two simple gestures. On the left, she renders the outline of a pear placed on its side. To the right she inserts a slightly curved, red line. This gesture echoes the curve of the pear. Her formal choices draw viewers into a meditative space to consider what lies beneath the bulky texture field, and from a distance we consider the pear.

"Much of my work has been initiated by full body prints, even if eventually those prints have been completely hidden by other elements," Stutzman writes in her artist statement.

With the pear, she has left us a small clue to her intent: Perhaps the fruit reflects body shape, body issues or the notion of fertility.

These ideas are repeated in "Pears w/ Lines." The large horizontal work is split into two wood panels. On the left, Stutzman begins with a milky, light-blue field. Then she scratches into the medium to produce a cascading group of loosely rendered pear shapes.

The second panel is a rich pairing of color and texture: A dense red and black emerge in textural waves. This darkness of this panel provides a moody contrast to the purity of the first. Stutzman connects the two panels with a simple yet dramatic red line. Again, it's not her gestural marks that attract our attention. It is the poetry of less.

## ART REVIEW

*Rebecca Welz,  
Michael  
Hoskins*

**Where:** Butters  
Gallery, 520 N.W.  
Davis St.

**Continues:** 10  
a.m.-5:30 p.m.  
Tuesdays-  
Fridays, 11 a.m.-5  
p.m. Saturdays  
through July 28  
(503-248-9378)

**Admission:** Free

*Jill Stutzman*

**Where:** Fleck  
Gallery, 625 N.W.  
Everett St., No.  
102

**Continues:** 2-5  
p.m. Saturdays  
and by appoint-  
ment through  
July 28 (503-222-  
2066)

**Admission:** Free