

ArtWalk Goes Vehicular

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For SPR

Paper Mache. Most of us have had the misfortune in our elementary days to have dipped our hands into that gooey mess and either loved it or hated it.

I am of the latter. Anything that squishes between my fingers is not worth touching in my view.

But if you stop by Taylor Parker in the next few weeks, you'll see why I have a sudden new fondness for the gunk.

The car dealership, a long-time participant in ArtWalk, are hosting the "Paper Mache Artist's Guild."

At first I assumed that it would appear as my disastrous sculptures from second grade would, but with creative titles and decidedly less science-leaning subjects. But then I walked in.

You would never know these magnificent creations were made of water, flour, glue and old newspapers. They went from pretty to unique to down-right weird.

The first time I saw the green dachshund with giant red spots and a rat-like snout, I thought his beady eyes were following me. When I looked at him a second time, I thought he'd moved.

After scaring myself into heart-attack country, I crawled back out

and away from stationary yet uncannily life-like dogs.

I moved on to pleasanter things, like "Flying Jolie Girl" by Leata Judd, in which a blue girl with wings and a dreamy expression sits on a winged blue horse with red eyes that almost seemed out of place.

I also spent some time looking for eye-candy, like "Going with the Flow" by Judy Minter, a pretty piece that had wild rainbow waves and silver-gold coral, and "Charity Changes our Perspective" by Carry Thomas.

I stared at the last piece, "Charity," for a long time, trying to understand the title.

Finally, I understood what the turtle carrying a chair on its shell was supposed to symbolize - *note to the artist: pray forgive me if I'm wrong, I am merely a member of the generation raised by the internet* - the chair, decorated as it was with a sea, and islands, and even a

sky, was the world, and the turtle was carrying the world on its back, much like the Native American myth.

The turtle, which in a generalization, could be called "lowly" is transformed into something grand, something that allows the rest of us to live, by "holding the world." In its generosity, it provides for us all.

After that puzzle of a piece, I moved on, only to have my eyes drawn to an intriguing figure of a dark woman with a blue bird on her shoulder.

Her eyes were pensive, and she was cradling a huge heart-shaped crevice in one hand. Inside the heart, was an abacus-like design, with large blocks that can be turned to show different sides. The title, "Anyway," suits Rhea Griffin's sculpture exactly.

Each block has a semi-negative situation, and the other side tells you to keep doing what you're doing, "anyway."

For example, "Give the world the best you have and you may get hurt. Give the world your best anyway."

I can't do justice to this incredible exhibit, but I can at least beg you to go and see it. Don't have time? Do it anyway.

