

All hail 'Portlandia' TV satire goes for long-form weirdness. **D4**



# Arts

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THURSDAY, JANUARY 8, 2015

SECTION D

Buzzworthy

HUNTING NATURE'S BOUNTY



**Roka Walsh not only captures** images of flora and fauna, she layers them with other photos, handmade papers, prints and things found in nature to create a "magical" collaboration between image, elements, technology and herself. She's especially drawn by the "fleeting and fragile nature of flowers" and their symbolic relationship to human transience. Walsh has a new show, "Transformation," at The O'Brien Photo Imaging Gallery, 2833-B Willamette St., with an opening reception from 3 p.m. to 6 p.m. Saturday and another from 3 p.m. to 6 p.m. Feb. 14. See her work at her website, [rokawalsh.com](http://rokawalsh.com).

BRIGHT BOISE, DARK COMEDY

**Hobby Lobby meets Inquisition** when Will moves to Idaho to reconnect with his estranged son, Alex. But in "A Bright New Boise" — the Oregon Contemporary Theatre play that previews today, opens Friday and runs through Jan.



VISUAL ARTS

## Pleasant under glass

Three artists share the space at the Island Park Gallery

"Three Guardians," a fused-glass piece by artist Helen Rosenau, puts her modern, Southwestern and Asian influences on display.

BY RANDI BJORNSTAD  
*The Register-Guard*

At first glance, it's easy to wonder why Helen Rosenau created her fused-glass mobiles with their crisp edges and striking colors and then chose, in sharp contrast, to hang them from soft-hued, gently rounded branches.

The reason is simple: Although the mobiles can go anywhere, Rosenau envisions them mostly outdoors, catching the light and swaying in the breeze.

They should dangle not just from branches but full-fledged trees, as those who see them appreciate their beauty, and perhaps wonder at their message.

"I make my glass tiles as meditative pieces," she said. "One woman told me that she comes here (to the gallery) every day, and she spends time looking at them. She said they do something to her — as she watches



RANDI BJORNSTAD/The Register-Guard

A felt portrait by Mary Jane Moffat also is being exhibited.

them, they make her think." Although her work is not overtly religious, it is deeply rooted in what Rosenau calls "mystical spirituality," which in her case springs from her background in Judaism.

"I think one purpose of

art is to increase people's self awareness," she said. "My goal is to help people open their hearts and souls."

Rosenau, who does her art under the name Kabbalah



Marilyn Marcus



Helen Rosenau

EXHIBIT PREVIEW

Helen Rosenau, Marilyn Shefa Marcus, Mary Jane Moffat

**What:** Glass art by Rosenau and Marcus, felt art by Moffat

**Where:** Willamalane Adult Activity Center, 215 West C St., Springfield

**When:** Through Jan. 27; hours are from 8 a.m. to 5 p.m. Monday through Friday

**Information:** 541-736-4444

# Glass: Marcus learned mosaics from cousin in Pittsburgh

Continued from Page D1

Glass, is one of three artists whose work is on the walls through Jan. 27 at the Willamalane Adult Activity Center's Island Park Gallery.

Another is Marilyn Shefa Marcus, who also works in glass. Her work takes the form of gaily colored mosaics, the subjects of which often turn to nature scenes, from landscapes to flowers.

The third exhibitor, with an entirely different feel, is fiber artist Mary Jane Moffat. She makes her own soft, cushiony felt from sheep's wool and turns it into the whimsical, multicultural, multigenerational portraits and many-layered wall sculptures in this show.

But she also turns her handmade felt into many other forms, including bowls, sculptures, window coverings, even rugs.

"I love the sustainability of felt and the feeling under my hands as the carefully laid out sheep fibers mesh into felt fabric, using only soapy water and friction," Moffat wrote in her artist's statement for the show.

"I (also) enjoy throwing



RANDI BJORNSTAD/The Register-Guard

**Marilyn Shefa Marcus (left) and Helen Rosenau discuss the methods Marcus uses to create her mosaic glass artworks.**

other fibers, such as silk, into the mix and embellishing with lichen and beads, such as amethyst and mother of pearl."

### The freedom of mosaics

Marcus credits her entree into glass art to a cousin in Pittsburgh — Marcus' hometown — who is well known in that area for her glass mosaics, including an installation at

the Pittsburgh airport.

"I initially focused my art on watercolor, and I still do that. But I was back East visiting family once, and my cousin and I stayed up until after midnight working on mosaics.

"She was really my inspiration for what I do now."

Marcus completed her first glass mosaic 12 years ago and

has been in the process of converting her garage into a glass studio.

She retired from a career as a speech therapist in hospitals and nursing homes about eight months ago, and in terms of her art, she feels "that I am really emerging now."

At one time, she tried her hand at traditional stained glass, "but it was too controlling for me," she said. "The mosaic style doesn't have to be as precise. It gives me more freedom."

Her artistic goal is simple, "to create beauty, because there's not enough of it in the world today," Marcus said.

"The process for me is very meditative — I have to bring my whole being into one place. If I can't do that, I stop or I just play with the pieces of glass and wait to see where they are meant to be."

### From left to right

If Rosenau experiences an "artist's block," "It's time to clean my studio," she quipped.

She's had more time — a full three years — to turn to art in her retirement, after "a left-brain career as administrator of a consulting firm."

"I love the right-brain life I can have now through art," Rosenau said. "That's one of the benefits of retirement — you get your time back."

Although both glass artists give a lot of credit to intuition in their work, the methods used in mosaics are much different from what drives glass fusion.

"For me, at some point I have to give up and let the pieces determine what is going to happen with them, where they are going to want to end up," Marcus said.

It's the same for Rosenau, but it happens differently.

"Glass fusion is more like a collage," she said. "You build the layers of glass the way you think you want them, but when you put them in the kiln, but you never know for sure how they're going to come out.

"There's something wonderful about giving yourself up to the alchemy of the kiln, the result that you envision but that you can't control."

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