



April 30, 2003

Portland Center for the Advancement of Culture

ONE REVIEW

By Richard Speer

Conduit provided a conduit for the third in PCAC's quadrant-based "Know Portland" events. This, the Southwest installment, kicked off with a dinner of meats in savory sauces at Persian House (1026 Morrison St.), then moved to the Conduit space (918 SW Yamhill St, Suite 401) for a program of modern dance and visual arts. Jae Diego offered the evening's first and most elegant dance piece, a solo called *Amen* (choreographed by Josie Moseley) that married fluidity and athleticism to a musical accompaniment of J.S. Bach cantatas. Not as successful was the static and uncharismatically performed *Split*, in which tedious kneeling and rising did not rise to the energy of the punchy, Steve Reich-meets-Wendy Carlos soundscapes. Robyn Conroy's pottery-wheel pantomime, *Do I have to?*, showed her to be a performer who knows how to use her eyes. In his solo, *Ancestors*, Minh Tran, stylishly if minimally clad in a pair of black Versace briefs, wielded a cane that seemed a metaphor for the ages of man. His performance, by turns contemplative and seductive, percussive and lyrical, riveted. The evening's visual art came courtesy of three Portlanders: Rebecca Shapiro, Gary Sweet and Troy Kleby. Shapiro's charcoals and oils – amorphous abstracts in black and white – do little except hang on the wall. Sweet's multimedia works look like scraps of metal and paper that had fallen off the back of a dump truck. Kleby's photographs show a gift for finding geometric compositions in the structures of cracking sidewalks and dilapidated buildings. In *Green Vein*, an off-center vertical line of peeling paint climbs up a basement's moldering wall. *Red Rectangle* is a study in opposing planes and circles, vaguely evocative of a human face. It is a rare eye that sees order in the chaos of graffiti-ridden surfaces, artful geometry in the morass of decay.