

# "Three on a Match" ignites

Art exhibit makes Armory Square a hot time in the old town again

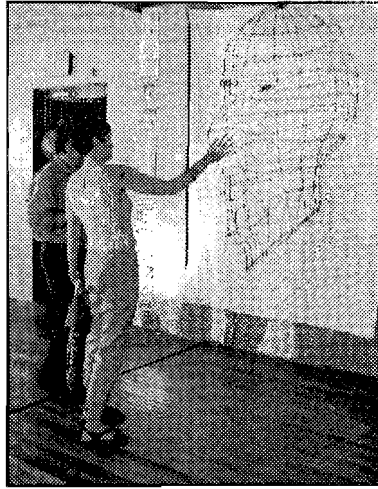
by Ellen Leahy

It's that time of year when Syracuse University's art shows pop up around the city as dandelions in the country; meanwhile "Three on a Match" crops up downtown to up the ante.

"Three on a Match" is aptly named, as these are the guys who have been in the trenches. Studied, experienced, capable and also amusing, they are Jeff Davies a painter and social satirist, best known by the masses as creator of the Dinosaur Barbecue's dinosaur cityscapes, Elliot Mattice, whose made a name in retro paintings and illustrations and Don Deschamps, a seasoned tradesman and sculpture staging his first show.

The setting is almost as remarkable as the show itself. It is in the former Marisa's Fortress of Beauty at 208 Walton St.

"The second floor space didn't work as a salon," stylist Pam Dahlin-Probst said. Dahlin-Probst initiated the idea for the exhibit because the Fortress still holds 208's lease. When Deschamps did some carpentry work at her home, she mentioned the space to him, he spoke with long time friend and artistic mentor Davies and they decided to stage a show available on Fridays 5 to 9 p.m. and Saturdays noon to 9 p.m. through May. Deschamps then ran into Mattice while doing some work at his place, and he became the third on the match. The exhibition is on the second and third floors, of the Mareck building, above the Tobacconist in Armory Square.



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At 6 p.m. May 1 the show opened with food, drinks and a righteous turntable until well past the witching hour. There were several small rooms on the second floor, with a room dedicated to Mattice's retros, including a group inspired by Halloween, which happens to be amusing him at the moment. Davies had a couple of rooms on the second floor and his paintings dominate the third floor. These animated paintings have something to say, which are magnified by his titles. His art can be inspired by politics, but he said especially so when he feels the country is in danger.

Deschamps sculptures are throughout the two floors mixing

splendidly with the other men's paintings, some standing, some hanging and some up against the wall. He captures what he sees and brings it to life for others, as in a magazine page set up in light-box so the viewer can see both sides of the print mixing together as he happened to one day when the sunlight caught it just right.

"I like to see rather than just look," he said

He also crafts together found items as in "It's all downhill from here," the back end of an ancient tricycle attached to rusty parts found on a farm. It's a tricycle but without handlebars, and the title reminds one of that small window when riding a tricycle was the most important discovery in one's life, while the missing handlebars symbolizes those times when we aren't quite as equipped as we first thought.

"I approach work seriously," he said. "It's crafted well, but it amuses me too."

He credits Davies as a source of great inspiration and motivation, "he kept telling me to do more," Deschamps said.

This is a show well worth carving a couple hours out of your week for, as the work, which first appears light, speaks volumes.

You may even find yourself going back for seconds.



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