Permanent Art Gallery Planned for Ohio State

The Ohio State School of Art is planning to establish a permanent gallery on campus.

The school has organized a group of patrons to support such a gallery through donations and yearly dues.

Friends of the University Gallery, as the group has been named, now has a membership of about 100. Jerome J. Hausman, director of the school, said he hopes for an annual membership of 500.

The proposed gallery would serve as a teaching aid by displaying art forms from all periods. Emphasis would be on contemporary art, thus complimenting the Columbus Gallery of Fine Arts, which concentrates on more traditional forms.

Ohio State Lags

David Hopton, assistant to the director, said, “Ohio State lags far behind other Big Ten schools and most eastern schools as far as art galleries are concerned. The nearest complete gallery is in Cleveland,” he said.

Although the school has a gallery for temporary exhibitions, there is no room now for a gallery to house a permanent collection, Hausman said.

Originally a third wing that would have provided the necessary space was planned for the Fine Arts Building. Changes in the campus master plan left the building with only two wings.

John H. Herrick, campus planner, said he recognizes the need for a larger gallery and hopes for a solution by 1987 when the Ohio State General College is slated to open.

“The University would have to supply funds for space,” Hopton said. “Donations and yearly dues from Friends of the University Gallery will be used only for the collection.”

Student Rates

So far 15 works have been purchased. There are drawings by Hans Hoffman, Archille Gorky and William de Kooning, a painting by Milton Resnick, a serigraph by Jackson Pollock, a print by Adja Yunkers and a color lithograph by Robert Motherwell.

Members of Friends of the University Gallery will be entitled to attend panel discussions, previews, film showings and lectures by artists, historians, critics, designers and educators.

“Membership is open to everyone,” Hopton said. “Students will be given special rates. Annual membership cost is $10 and patron membership is $25 or more,” he said. “Anyone desiring membership should contact the Fine Arts office.”
FOR MODERN ART

Hopes ‘Friends’ Will Finance OSU Gallery

The Ohio State University School of Art is attempting to organize a large group of patrons to help develop a permanent gallery emphasizing modern art.

So far, about 100 persons in Greater Columbus, both on and off campus, have become Friends of the University Gallery, the formal name of the organization, for the 1965-1966 school year, School Director Jerome J. Hausman said.

He hopes for an annual membership of 600.

FINANCIAL contributions these “friends” through dues and any gifts they might bestow would benefit the gallery.

But “the real purpose,” said Hausman, “is to encourage greater involvement of the citizenry in the support of the gallery, in viewing art for art’s sake and in seeing what artists are doing today.”

The movement toward a permanent campus gallery is in its infancy as membership numbers indicate, although a permanent director, Leonard Horowitz, has been appointed.

Purchased works and gifts now total 15. The growing money pool—still limited—and art costs are high. The Ohio State University Development Fund has helped some, Hausman said.

ACQUISITIONS to date are drawings by Hans Hoffman, Archille Gorky and Willem de Kooning, a painting by Milton Resnick, a serigraph by Jackson Pollock, a print by Adja Yunkers and a color lithograph by Robert Motherwell.

The School of Art is in a relatively new building at the center of the campus. It contains a gallery for temporary exhibitions, but there is no room now for a gallery to house a permanent collection.

Campus Planner John H. Herrick recognizes the need for a larger gallery and hopes for a solution after the proposed Ohio State General College opens, hopefully, in the fall of 1967.

Nearly all Big 10 universities have a museum or large gallery program, and “Ohio State lags far behind in this area,” Hausman declared.

PLANNING AHEAD—Jerome J. Hausman, left, director of the Ohio State University School of Art, and school Gallery Director Leonard Horowitz show a serigraph by Jackson Pollock. It is one of 15 works of art in the school’s permanent collection. Both men are trying to establish a permanent gallery with help from a Friends of the Gallery organization.
ON SEVERAL occasions during the past year, the College of The Arts has presented exhibits of the paintings and drawings of the late Prof. Ralph Fanning, each time offering selected works for sale.

At the time of Professor Fanning's retirement from the Art faculty in 1956 (he had served on the faculty for 35 years), the University acquired over 2,000 of his works — mostly watercolors and sketches — some of which were on loan to various offices around the campus.

Last year the College of The Arts decided to try for greater exposure of the Fanning style, and the works were gathered in and catalogued by Lisa Taft, a graduate student in the History of Art. As soon as she had organized a sufficient quantity, the first exhibit and sale was held in November of last year in the Hopkins Hall Gallery.

Eager buyers convinced Dean Lee Rigsby that there was indeed a market for this very appealing type of art, which Miss Taft describes as "colorful and bright." Subsequent exhibits were
held, both on the campus and at the Columbus Gallery. The most recent exhibit and sale was held in Hopkins Gallery in July, and others are planned. In addition to this, a traveling exhibit of Professor Fanning's work is being prepared. It will contain 30 original drawings from his European collection. Proceeds from the sales will go into the Fanning Memorial Fund.

In September, the College presented a second exhibit and sale of the works of the late Prof. Carolyn Bradley, for whom Bradley Hall was named. She served on the University Art faculty from 1932 to 1954. Also primarily a watercolorist, but one who used darker and bolder colors than Fanning, Miss Bradley had her works exhibited and purchased by galleries throughout the world; won 58 awards and had 88 one-man shows of her works in the United States and South America. She was the author of three books on costume design and various articles concerning Latin American countries where she had spent a good deal of time teaching and consulting.
Art works for rent

By Cynthia H. Craft

Students can increase an awareness of art or simply decorate the walls of an apartment for as little as three dollars per quarter by taking advantage of the College of the Arts' Circulating Collection program.

The program offers a wide array of over 650 original paintings, prints, drawings and sculptures which are available for rental on a quarterly basis. The service is open to members of the community, as well as to students and faculty. Rental fees are based upon the cost of the work and range from three dollars per quarter for a piece valued at $50 and less to $15 per quarter for a piece valued over $501.

Youngna Kim, curator of the collection, said the benefits of participating in the rental program far exceed its costs. "The renting of recent prints may be a good way for students to become more familiar with what is going on in the art field. It may also increase a student's awareness of the values of original work and help in a move away from mass-produced poster art.

The collection, said Kim, has "a great deal of variety which the trained eye can appreciate." It is comprised mostly of original prints which require less care in handling and less maintenance than canvas paintings or works made from more fragile materials. Included in the collection are original prints by such notables as Le Corbusier and Adolph Gottlieb — both recognized as "greats" by art historians.

Plans to expand the collection will highlight the addition of photographic works, some of which are currently on display in the galleries of Sullivant Hall with the university's permanent collection.

With only one-third of the 650 available works currently being rented, Kim hopes to "see an increase in the number of students participating in the program."

Most of the collection's customers are faculty members, however, who rent the pieces to decorate university offices.

One of the difficulties in recruiting new customers stems from the location of the collection, said Kim. "The works are displayed in our offices in an obscure corner."
Art for Rent

The Circulating Art Collection located in Mershon Auditorium offers a unique opportunity to members of the University community. Each of its 650 art works are available to the public at low rental fees. The service makes it possible to enjoy original works of art in homes and offices without the usual burden of high costs.

According to Younga Kim, coordinator of the gallery, the pieces have been collected from a variety of sources, ranging from student and faculty artists to commercial galleries and exhibitions. "The bulk of the selection is prints," Ms. Kim explained, "but there are also many watercolors and drawings and a limited number of oils."

Fall Best Selection

Ms. Kim encourages those interested to visit the gallery in early fall when the selection is best. She also mentioned that the gallery asks every borrower to provide at least two references to insure the safety of the works. These can be friends, relatives or co-workers.

Rental fees vary from three to fifteen dollars per quarter for each work, depending on its value. Lending periods begin each new quarter and end on graduation day. Should a patron decide to keep a painting longer, billing for each additional quarter proceeds automatically. There is no limit to the number of works that can be taken out.

The gallery also includes two special collections by former professors of art Caroline Bradley and Ralph Fanning. These paintings, mostly watercolors, are for sale or rent; rental payments can be applied to the purchase.

The Circulating Collection is located at the east end of the mezzanine level of Mershon Auditorium, room 210a. Hours for fall quarter are 10 a.m. to 2 p.m. Monday through Friday. For more information, call 422-7693.
Sculpture, paintings loaned on quarter basis

By Beverly Mullet
3-29-79

OSU has a lending gallery from which anyone in Columbus can rent a sculpture, painting, or print for $3 to $15 per quarter, according to Youngna Kim, assistant curator of the University of Fine Arts.

The lending gallery, located in the Mezzanine at Mershon Auditorium, has rented out about 250 of its 650 art works, Kim said.

Kim said the gallery began with the idea that if the university buys the work of its artists, the artists will be given a stimulus to continue.

According to Kim, most of the works are rented to OSU office staff and housewives in Columbus.

Students rarely rent paintings, Kim said. "Many students have no apartment of their own or are moving constantly and don't want to be bothered with them," she said. In spite of the drawbacks, Kim said they do get some students who want art for their apartments.

Although the gallery has a wide variety of art styles, including abstract art, computergraphs, and oil and water color paintings, the most popular are the traditional artworks, Kim said. They also have old movie playbills, but most of the works were done in the 1960s or 70s.

"The landscape water colors, which have no real theme, are the most popular," Kim said. Oil paintings aren't as popular because they can be damaged easier, she added.

"We have about 2,000 of Ralph Fanning's water color paintings in storage which are for sale, Kim said.

Fanning, along with Carolyn Bradley, two of our most popular artists, are past OSU faculty, she added.

The artist and a committee comprised of the director of the galleries and faculty of the department decide the value of the painting. The rental fee is based on the value of the work, Kim said.

Works valued at below $50 are rented for $3 per quarter; works in the $50 to $200 range are rented for $5 per quarter; $200 to $500 works are rented for $10 per quarter; and anything valued above $500 is rented for $15 per quarter.

The person who rents a painting is responsible for any damage done, Kim said. If the damage is small, the charge is just for the damage. If the work is damaged beyond repair the renter must pay the cost of it, although the maximum damage cost is $100. Any cost above that is paid by OSU's insurance, Kim said.

Kim added that most of the paintings are framed in plexiglass or plastic which is unbreakable so damage is rare.

All profits made by the lending gallery are given to the OSU Art Galleries for the purchase of permanent collections.
OSU gallery granted $20,000

By Lana Lanzer

A $20,000 grant will be given on July 1 to Betty Collings, director of the OSU Gallery of Fine Art, by the National Endowment for the Arts, to expand the gallery collection.

The OSU gallery consists of one large exhibition space in Hopkins Hall, two in Sullivant Hall and two in Mershon Auditorium.

The grant is part of the museum purchase program of the National Endowment. The National Endowment for the Arts is a government program set up to distribute federal funds to art organizations.

The $20,000 from the Endowment is to be matched by $20,000 from the public to give the gallery $40,000 purchasing power.

The purpose of the grant is twofold, Collings said. Not only is it used to expand museum collections, but it encourages museums to purchase works by living American artists, she said.

The money will allow the gallery to expand its range of works, she said.

In the past, only paintings and sculptures have been purchased. Now the gallery will purchase photo-documentations of artists creating their works.

"Photo-documentation has been an important way to record extra museum art activity since 1968," Collings said.

The gallery is purchasing three photo-documentations.

A work by John Baldesari, called "Throwing Three Balls ... Straight Line," created in 1972-73, will be purchased. It is a series of photographs showing the artist throwing three balls into the air to form a straight line.

In 1975, artist Dennis Oppenheim created landscape art out of his thumb print. Made of sprayed tar, the piece was 300 feet by 1,000 feet. A photo-documentation of the piece, titled "Identity Stretch," will be purchased.

A documentation of Chris Burden's "Through the Night Softly," created in 1973 will be purchased. The documentation consists of a video tape of Burden crawling through 50 feet of broken glass, and includes pieces of glass, or relics.

Frank Stella's work from 1959, "Untitled," will also be purchased. It is composed of cardboard, wood and enamel paint.

This is the fourth year the OSU galleries have received a grant from the National Endowment for the Arts to enlarge their collection.
Working in OSU Gallery is an ‘art’

By Dan Ferrara

Last fall, Rick Mayer and Jim Scott helped build and later dismantle a 3-ton wooden sculpture near Mirror Lake. This spring, Mayer drove 16 hours to deliver a painting to Amherst College in Massachusetts. Recently, he and Scott spent hours gluing loose paint chips back onto that piece.

All this from two guys who, from the sounds of their titles, are supposed to be hanging pictures.

Mayer and Scott are the chief and assistant exhibit preparers for the University Gallery, respectively. Their primary duties involve displaying paintings and other works of art.

They have coordinated and prepared nearly 60 exhibits this academic year.

But they also have a wide variety of other responsibilities.

They deal not only with work coming to OSU, but with work leaving here as well. Two weeks ago, they built shipping crates for 10,300-pound pots ending a long stay in the art library.

He and Mayer are charged with the maintenance of the university’s permanent collection in Hopkins Hall.

These tasks are approached good-naturedly. A key to this job, Mayer says, is to “stay in good humor.”

He and Scott agreed that their biggest rewards come in using their creativity to prepare exhibits.

Preparing an exhibit for viewing, Mayer explains, means more than just fitting everything into the gallery. The pieces must be arranged in a visually pleasing manner.

Both Mayer and Scott have master of fine arts degrees. This gives them “enough sensibilities to make things look good,” Mayer says.

Many shows are designed in cooperation with the artists. In four years as exhibit preparer, Mayer has had a minimum of problems with temepramental or eccentric artists.

When a problem does arise, he says, it is usually because someone’s ideas are “more expensive than the money available.”

Scott, just completing a year on the job, says most artists are “excited about being here” and have “positive attitudes” toward what he and Mayer are trying to do for them.

This summer, Mayer will be leaving OSU. His contract is up in June, and he will go to Buffalo to work with a dance company. Scott will move into his position.

Mayer says he is moving on not because he is dissatisfied, but because he needs to “grow as an artist.”
Museum plan ‘thrown into delay’
Vacant positions keep collection in the vault

By Dan Ferrara
6-5-80

The University Gallery has become, in the opinion of many, a nationally-respected showcase for the exhibition of contemporary art. Visits this year alone by such modern-art “names” as Anna Campbell Bliss, Sylvia Mandol and, especially, Robert Rauschenberg, would seem to bear out this lofty appraisal.

Much of the credit for the gallery's reputation must go to Betty Collings, gallery director for six years until resigning in February. She left as a result of what she called “serious misunderstandings” with the College of the Arts administration. Nonetheless, college dean Andrew J. Broekema said Collings made an outstanding contribution to the gallery's growth and will be missed.

The issue over which Collings and the administration split was a proposed university museum — a facility for the university's permanent art collection. The museum is now just a proposal, and a hope for Broekema and others. The future of the proposal is perhaps the most important issue yet to be resolved in the College of the Arts.

The element connecting the gallery and the proposed museum is the permanent collection. As gallery director, Collings directed most of the decisions about additions to the collection, the money for which comes primarily from the OSU Development Fund.

When Collings left, Broekema said, the museum plans were “thrown into delay.” At the beginning of the year, he said, it had been decided to redefine the positions of gallery personnel in anticipation of the establishment of the museum, and when Collings disliked the way her new duties were shaping up, she resigned.

It was basically a misunderstanding that was “not what we wanted,” said Broekema. Technically, he said, Collings held the position of gallery curator. In actuality, she became a combination curator-director, both planning and supervising gallery exhibits and making purchases for the permanent collection.

Broekema said he proposed to split Collings' job into three: gallery curator, museum curator and museum director. Collings would have been offered either the gallery or museum curatorship, he said, and a museum director would have been named from there.

The director, he said, was envisioned as a “professional” in the field who could develop the artistic and financial support needed to get the museum off the ground. In the original plan, a director would have been hired by July 1.

Now Broekema hopes to have one by September, and then the search for a curator will begin. The position of gallery director also needs to be filled.

Meanwhile, organizational work in the museum effort continues. Most important, Broekema said, is “drawing people together,” gathering support for the idea. “We are at a discussion stage right now,” he said.

He said response to the idea from the university community has been very positive. But that does not mean the university will be able to provide all the necessary money for the project. All possible sources of funding, including state and federal grants and private donations, are being looked into.

Not yet determined is where and what the new museum will be if plans for it progress. If a new building is constructed, the costs will be much higher than if an existing building is used.

Broekema named the Student Services building, temporarily housing the geology department, as one campus structure with the size capability for holding the collection. He estimated that 26,000-30,000 square feet of space — about nine times the size of Sullivant Hall Gallery, the university's largest — will be needed. And that doesn't allow for expansion of the collection.

David Stark, holder of a Ph.D in art history, is currently trying to inventory all art owned by the university. Most of it is locked in a vault in Hopkins Hall, but a great deal is scattered through campus buildings — “strewn all over the place,” Broekema said. Stark is about two-thirds of the way through his search.

Neither he nor Broekema could estimate the total value of the collection, but it does contain original work by Pablo Picasso, Andy Warhol, Auguste Rodin and Pierre Auguste Renoir, among others, as well as a vast collection of art from the 1970s. The public can see the collection only when samples are put on display for short periods of time.

The purpose of the museum, according to Broekema, is to provide a teaching tool. “That's all anything on this campus should be,” he said. Other Big 10 schools, including Michigan and Indiana, have permanent collections and buildings for them, he added.

He said a museum would encourage donations of artwork and money, which have been relatively rare. Potential donors are less likely to give when their contributions will go unseen, he said.

Thus far, all efforts have been concentrated toward a big push for the project, which will probably begin in the fall. “It's still in the concept stage,” Broekema said. “Nobody has actually asked for money yet.”

It moves forward slowly, with Broekema admitting to enthusiasm but not optimism. The eventual outcome should be clear within a year. By then, Broekema said, “we'll be on course and rolling or not moving at all.”
Ancient manuscripts glow with ‘resplendent’ detail  

By Steven A. Spaulding

The magnificent products of some talented hands of long ago came to Sullivant Hall Gallery Saturday and will remain through Thursday.

The exhibit, "Illuminated Manuscripts and Works on Paper from the Twelfth through the Fifteenth Centuries," spotlights the products of an age in which handwritten books, mostly liturgical in nature, were meticulously highlighted and illustrated through the use of various paints and gold-based substances.

The important part of any book is the text, but by illuminating the copy, the artist, usually a monk, was "making it more resplendent" to indicate its significance, said Bruce Ferrini, an Akron art dealer who coordinated the exhibit. More than a half-dozen prominent, private Midwest collections are included in the exhibit.

Illumination was used in both illustrations and fancy designs in the text itself, especially to highlight the first letter in a paragraph or chapter. The exhibit has fine examples of both.

One of the first uses of illumination was in connection with the mass production of portable Bibles dating from about 1250. Bibles of this type were used to spread Christianity through the known world. Two are included in the exhibit.

Even with the miracle of printing, these pocket-size Bibles saved the medieval consumer relatively little money, and didn't save the monks much time, either. Just one of them cost an average person their earnings from three to four years, about the same amount of time it took to mass produce one, Ferrini said.

But the artist's lack of high-speed production techniques is overcome by the well-deserved awe of present generations.

The well-preserved specimens on display testify to the painstaking efforts the designers took in exalting the important literature of their day and in portraying some of the events in their religious history.

Many of the design motifs used in illumination were used as the basis for later works of art, Ferrini said. He added that illumination "represents the single largest body of medieval painting."

One of the most lavishly illustrated texts on display, also one of the few secular items, is an example of another illumination method. "The Nuremberg Chronicles," dated 1493, has more than 1,800 woodcut illustrations colored in tempera, a dull-finish paint, and in gold wash, a paint with flecks of gold mixed into it.

The manuscript, which is still bound in its original pigskin binding, was the first comprehensive history of the world as it was known to exist at that time.

The idea for the exhibit was that of John Reiner, a donor to the College of Arts and vice president of Oakland Nursery.

Until now the gallery has generally sponsored contemporary exhibits, but, because of Reiner's interest in medieval art as well as his interest in the college's dream to start an art museum, the illumination display was included in this year's agenda.

One of the exhibit's aims is to "bring a different audience into the gallery" in preparation for the possible museum, said Deborah Pierson, development coordinator for the College of Arts.

"Through the show, several exhibitors have found OSU to be a good place to donate their art," she added, explaining that otherwise they probably never would have known they could do so.

A sale of more than 750 prints and drawings from the 13th through the 20th century was held in conjunction with the exhibit on Saturday and Sunday.

Included in the sale were several original illuminated pages from various liturgical books. Sale prices ranged from $25 to $10,000.

The exhibit continues through Thursday from 9 a.m. to 5 p.m. It will also be open Tuesday from 6 to 8 p.m.

The exhibit is free to the public.  

The Nuremberg Chronicles, a book that dates from the 15th century, is one of the illuminated manuscripts on display at the Sullivant Hall Gallery through Thursday.
Tiny Bubbles

Need a hot spot on a cold day? Join in on the soapy fun of Betty's Bubbles, a mosaic in the courtyard behind Hopkins Hall.
OSU needs visible, credible name for art pieces, gallery director says

by Susan Halderman

1-15-B2

Art should not be buried in a vault to be brought out only at afternoon tea; instead it should be accessible to the public. This is the philosophy of Jonathan Green, director of the University Galleries of Fine Art.

"What most people don't realize is that there are 7000 pieces here, either in a vault or simply scattered across the campus, which form OSU's permanent collection. It needs a visible home so that additional donors are attracted," he said.

Currently, the university's art exhibits are scattered across campus, making visibility almost impossible. For example, the faculty show last fall was simultaneously shown in two buildings, Hopkins and Sullivant Halls. Viewers had to trek across the Oval to see the entire show.

"OSU is the only school in the Big Ten which doesn't have a credible gallery," Green said.

Betty Collins, the previous director, accumulated a large collection in the 1970's. Now a major corporation wants to give OSU an indoor sculpture, Green said. "We are beginning to act as a magnet, but we need a focus area. People want to loan or donate art, but there is nowhere to display it," he added.

"An arts center would be a legitimate cultural resource similar to a library," he said. Green, who feels support from President Edward H. Jennings, said his goal is to establish such a facility here and not be forced to babysit a collection which is nowhere to go.

Green, 42, a native of Cleveland, has worked extensively with celebrated photographer Minor White, has authored photography books and is himself a noted photographer whose work can be seen in the Cleveland Museum of Art, the Boston Museum of Fine Art, the International Center for Photography and The Moderna Museet in Stockholm.

He is a graduate of Brandeis and Harvard, with degrees in English literature, but he never took formal photography or art courses before teaching with White at Massachusetts Institute of Technology (MIT).

Before teaching, Green landed his first job in photography at an architectural photography firm after the agency had seen some vacation slides that he had taken in Europe. Some of his job duties for the firm included carrying camera bags for Ezra Stoller, who had been Frank Lloyd Wright's photographer. He said it was chance, like his first meeting with White.

When White retired, Green became acting director of the creative photography lab at MIT, where he initiated the Visual Language Workshop, a center for experimentation in printmaking and publication. Green, who has been at OSU five years, hopes to establish a similar center here.

MIT's Visual Language Workshop allowed students to creatively work with more than one medium. With equipment purchased from corporate grants, students tried their hand at printing, inking, photography, writing and art, and a combination of all the above.

The result was that students who thought they could only do one thing found themselves surprisingly competent at other aspects of creation and production and were able to see projects and papers they had done in print.

Too often student papers and projects go no farther than the classroom and are eventually buried in somebody's closet, he said.

One move towards combining different art mediums at OSU is the interdepartmental computer graphics show which will be held in Sullivant Hall in October. Green said OSU has some trendsetters in this field, but they have never gotten together before this year.

Art, not courses and buildings, is what makes the university a real community, Green said. University donors, who have traditionally only had athletics to support, will want to contribute to a credible arts center," he added.
April 2, 1982 meeting, Board of Trustees

NAMING OF HOYT SHERMAN GALLERY
Resolution No. 82-89

Synopsis: The gallery located in Sullivant Hall be named The Hoyt Sherman Gallery.

WHEREAS Professor Hoyt L. Sherman was recognized as an outstanding contributor to the discipline of art; and

WHEREAS Professor Hoyt L. Sherman's accomplishments extended through a variety of disciplines; and

WHEREAS the many grateful students who studied under Professor Sherman are found in all parts of the country;

NOW THEREFORE

BE IT RESOLVED, That the gallery located in Sullivant Hall be named The Hoyt Sherman Gallery.

Upon motion of Dr. Jacob, seconded by Mr. Hilliker, the Board of Trustees adopted the foregoing resolution by unanimous voice vote.

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Sullivant Hall exhibit portrays blacks and their long struggle for equal rights

By Margaret A. O'Brien
Lantern staff writer 2-10-83

In 1965, the Voting Rights Act became law.

But the fight to maintain those rights is not over.

The Voting Rights Act was the greatest achievement of the civil rights march from Selma to Montgomery, Ala., held in March 1965, according to photographer Allen Zak, who participated in the demonstration.

The purpose of the march was to force the federal government to take action. Zak said the government had to act while the world waited for its decision.

The demonstration, he said, called attention to the fact that not only were certain groups prohibited from voting, but they were killed for the attempt.

Zak said he thinks it is time to remind society that neither the civil rights movement nor its goals are finished and that many of the problems facing minorities are still unsolved.

His photo exhibit, in Sullivant Hall Corridor Gallery, vividly portrays the turbulence of the period and shows the humiliation blacks endured in their struggle for equality.

One photograph shows a billboard with an arrow pointing to Martin Luther King Jr., accompanied by a caption saying he is at a communist training school.

Zak prepared the exhibit with Vince Leo, a teaching assistant in the Department of Photography and Cinema. Both are strong supporters of civil rights and, although they are white, both sympathize with the problems facing blacks.

Leo said there is a lack of exhibited photographic work concerning the civil rights movement and, until now, there has been no coherent documentary.

"The exhibit's function is to make a statement about that movement and that time," he said. "It shows people can work together for a just cause."

Zak and Leo said people need to be reminded change can be achieved with nonviolent political action.

However, the gains achieved in the '60s have already been threatened or undermined, they said.

"The Voting Rights Act was under attack this year," Zak said. "The attack was beaten back, but it's still a live issue if it comes up in Congress 18 years after it was passed."

"Part of the reason the gains made by minority groups are being lost is that many white citizens have the misconception these gains are at their expense," he said.

Leo said blacks are the last hired, so they are the first to be laid off. He also said the gap in incomes has increased.

"The struggle for equal rights is an ongoing one," he said.

The exhibit is being shown through February, which is National Black History Month.
Museum sitters protect galleries

By Janet M. Sonchik
Lantern staff writer

Potential art thieves, beware!

Someone is watching as you stroll through the Sullivant and Hopkins Halls art galleries.

Museum sitters act as "an electric eye, only (they are) not electric," said Jackie Wall, a senior from Columbus.

Their duties include opening and closing the gallery, making sure no one attempts to steal or vandalize the art on display and counting the number of visitors.

"People look at us as an information booth," Wall said. She is questioned about the artists, the materials they use and the prices of the work.

Alicia Morgan, a junior from Columbus, considers herself an art ambassador.

"We (the sitters) are the first persons people see, so they ask everything," she said.

If Morgan does not know the answers, she sends the visitor to the art offices and asks the person to return with the reply so she will know it in the future.

Since the sitters' primary purpose is to insure the safety of the exhibits, they must be able to deal with problems that arise.

One incident encountered by Kevin Boroff, a junior from Van Wert, involved a visitor rearranging the artwork. Boroff asked the person to leave.

If anything gets stolen, it is usually in the spring, said Tammy Davis, a senior from Springfield and a sitter for three years.

In the spring, students know they will be leaving soon, and often the art goes home with them, Davis said.

Although there are problems, working as a sitter has many benefits.

"My understanding and appreciation of art has matured since taking this job," Morgan said.

Some of the exhibits challenge what she considers art, but Morgan believes the artists' hearts are always in their work.

"It is like the fairy tale, 'The Emperor's New Clothes,'" Morgan said.

"The makers say it is the most beautiful, but the emperor was still naked."

"Roy Lichtenstein: Brushstrokes & New Painting" is currently on exhibit through Aug. 25 in the Hoyt L. Sherman Gallery in Sullivant Hall.

L. Sherman Gallery in Sullivant Hall. Gallery hours are Monday through Friday, 9 a.m. to noon and 1 p.m. to 5 p.m. On Sunday the hours are 2 p.m. to 5 p.m.

Museum sitter Kevin Boroff, examines a sculpture by Roy Lichtenstein in the Hoyt L. Sherman Gallery in Sullivant Hall.

Hopkins Hall Gallery presents "Michelle McClurg: Ceramics," a thesis exhibit, through Friday. Gallery hours are 9 a.m. to 4:30 p.m.
Artwork available to OSU community

By Paula Daniele
Lantern staff writer 17 August 1983

Renting artwork can be an expensive way for OSU students to accent their dorm rooms.

Original artworks are available for rent from the OSU Circulating Collection of the Fine Arts Gallery.

Stephanie Blackwood, administrative and program manager for the Fine Arts Gallery, said the collection of over 400 works is available to OSU staff and faculty as well as students.

Blackwood said the collection consists of a variety of mediums including paintings, drawings and watercolors.

"Many of the artists are former OSU students and faculty members," Blackwood said.

The OSU Alumni Association rents several works from the collection.

Ron Hopper, associate director of Alumni Affairs, said the Alumni Association rents the artworks to decorate the walls of the Alumni House and to display works done by the alumni.

"The relationship of the artist to OSU is important to the Alumni Association," Hopper said.

Many of the works rented by the association are watercolors done by former OSU Professor Roger Fanning. Fanning's works detail the early stages of construction on Ohio Stadium.

The rental costs per quarter range from $5 to $20, depending on the value of the artwork.

According to Blackwood, the money collected from the art rentals covers the cost of maintaining the frames and mats and purchasing new artworks.

Blackwood said she would like to purchase outstanding student works to add to the collection.

"The collection is fairly static now," she said. "There are not many new acquisitions in the collection."

Presently, the Circulating Collection is being audited.

"The purpose of the audit is to establish which of our holdings were where they were supposed to be," Blackwood said.

She said this is the first time the collection has been audited.

"We want to protect the university's resources," she added.

Blackwood said some changes may be made in Ohio State's lending policy after the audit is completed, but she did not want to elaborate on what those changes may be.

"We will be looking into the rates charged for rental and the time period a piece can be rented," she said. The present policy gives no time limit for art rentals.

Blackwood expects the audit to be completed by fall quarter.
Graffiti art covers
Sherman Gallery

By Julie A. Hall
Lantern arts reporter

Promptly at 7 p.m. Monday the doors opened, loud soul music was blasting through the gallery, and by looking through a glass and plastic partition, three artists could be seen spray painting the walls in Sullivant Hall.

ERO (Dominque Philbert), Futura 2000 (Leonard McGurr), and Zephyr (Andrew Witten) delighted an audience of about 500 as they turned white canvas walls into colorful graffiti paintings Monday night.

The gallery was extremely overcrowded because the artists needed to be separated from the audience by a plastic and glass wall which left very little room for viewing.

Barbara Kendrick, curator of the exhibit, explained that the partition was needed so the fumes from the paint would not harm the audience. The artists were protected from the fumes by facial filters.

There was a variety of people at the installation and everyone seemed to have his own opinion of the exhibit.

"Art should be an event where everyone can participate; there is an immediacy to it," said Philip Drube, a graduate student from Toledo.

"This reminds me of the subways in New York. You see whole cars painted like this," said Robert Daniels, a junior from Cuyahoga Falls.

Before the exhibit, someone had spray painted "Welcome Artists" on the Sullivant Hall pillars. Jim Yunger of OSU Police said, "If I had seen someone do that I would have had to arrest them."

Clad in jeans and sweatshirts, all of the artists had about thirty cans of paint to spray their design with.

Zephyr began painting a skyline in gray and at the top in royal blue letters he wrote "REBELS." At the bottom in huge letters was his title in New York — King-Zephyr.

Patti Astor, owner of the Fun Gallery in New York where these artists work, explained that Zephyr got this title during the "Golden Age of Graffiti," which was 1978-79, because he had painted more trains than any other artist.

ERO's style was not as defined as Zephyr's and had many fat curves and circles in vivid blue, green and yellow.

Futura 2000 had the most abstract design of the three as almost every color was sporadically sprayed over the canvas with his name throughout the design.

Astor conducted a short lecture about graffiti art while the artists continued painting.

Astor explained that New York City Police and Transit Authority workers hate graffiti and the artists run great risks if they are caught. She estimated that there are currently 10,000 people who are actively writing graffiti.

New York City Mayor Edward Koch has implemented a $6.5 million program to discourage graffiti, but Astor thinks that Koch should accept it, because the program is having adverse effects. She said that since the people are fearful of being arrested, they will just spray their name. This is not as pretty as the old trains, she said.

Several years ago graffiti writers would sneak into the train yards and spend anywhere from two to nine hours spraying one 40-foot train. They would also use up to 80 cans of paint.

"I used to get arrested. If they caught you they would put the handcuffs on and take you away," said ERO. "But now I get paid for this."

The exhibit is open to the public and on display daily until Feb. 16.
COLUMBUS, Ohio -- An exhibition of "American Case Art," from Ohio State University's Rinhart Collection, will be on display in two locations from April 1-19.

The exhibition will feature photo works such as tintypes and daguerreotypes that are enclosed in wallet-sized cases. All of the photos are from the 19th century. Some date back to 1839, when the daguerreotype process was invented by a French painter.

One segment of the exhibition will be in the Silver Image Gallery in Haskett Hall, 156 West 19th Ave., and another will be in the Bricker Hall Gallery, on the second floor of Bricker Hall, 190 N. Oval Mall.

Both galleries will be open from 8 a.m. to 5 p.m. Mondays through Fridays. The Silver Image Gallery also will be open on Sundays from 2 to 4 p.m. There is no admission charge at either gallery.

In connection with the exhibition, there will be a public reception for Floyd and Marion Rinhart of Athens, Ga., who originally assembled the collection, at the Silver Image Gallery on Sunday, April 14, from 2 to 4 p.m.

The Rinharts will lecture on case art Monday, April 15, at 8 p.m. in Stillman Hall Auditorium, 1947 College Road. The reception and lecture also will be free of charge.

- more -
"The feature of all of these photos is that they are contained in wallet-sized cases, often very elegant cases of gilded leather and plastic," says Clyde H. Dilley, associate professor of photography and cinema, who is arranging the exhibition. "They are really precious objects in appearance."

The photographs also offer an insight into the history of photography and of 19th century America. The cased photos were collected by the Rinharts over many years and they attempted to research the photographs' background and subject matter.

"The Rinharts are the reigning experts in America on case art," Dilley says. "They've collected for many years and written four books." Rinhart is a retired Florida lumberman who began collecting old photographs in the 1950s because of his interest in history.

The Rinharts will teach a course on case art during the first five weeks of Ohio State's spring quarter, Dilley notes.

Ohio State purchased the Rinhart Collection in 1973. "It contains 1,766 photos, almost all cased photos, and is a major portion of our vintage photography collection," Dilley says. The collection is permanently housed in the Library for Communication and Graphic Arts.

"We have one of the largest collections of case art in the world," Dilley says.

Daguerreotypes, ambrotypes and tintypes, which make up the bulk of the exhibition, were "camera original images," meaning that each photo is unique. It was not possible to make multiple prints as modern methods can, Dilley explains.
Daguerreotypes, the first popular photographic process, were "extremely popular immediately," says Dilley. In the 1850s, the process was superseded by other processes which were cheaper, such as the ambrotype process, done on glass, and the tintypes, done on black metal. Collodion glass-plate negatives, which can produce multiple paper prints, soon became the dominant form.

Tintypes, although they produced a poorer image, were very popular during the Civil War, says Dilley. They were quickly made and cheap and could be mailed. Many were sent home by soldiers to their families.

Some of the photographs were hand colored by artists. The Ohio State exhibition also includes some extremely rare Hillotype photos, a process that seemingly produced naturally colored photos. Invented by Levi Hill, the process has been lost. "It may be that Hill really didn't know how he did it. It may have been done accidentally," says Dilley.

The exhibition also contains some rare cased calotype photos -- prints made on paper from paper negatives. "This process was not done by many people in the whole world," Dilley explains.

Most of the photos are portraits. The exhibition includes rare photos of Walt Whitman and U.S. President John Tyler.

Ohio State is acquiring a second collection from the Rinharts of about 8,000 photos. The Rinharts will deliver the collection when they come to Ohio State late in March.

Contact: Clyde Dilley, (614) 422-1766.
Written by David Tull.
Students, faculty rent art

By Robert Daniels
Lantern staff writer

Transforming a campus apartment or office from four drab walls into an attractive environment can often be quite a challenge. Faded posters, mix-matched furniture and perhaps a plant often do little to add to the ambiance.

But with some assistance from the OSU Gallery, that apartment or office could become a showplace. Approximately 900 pieces of art from the gallery's $10 million permanent collection are available to OSU faculty, staff and students on a rental basis.

"It is my philosophy that the collection should be seen, and not locked away in a vault," Jonathan Green, the gallery director, said.

To make this idea a reality the gallery has a circulating collection from which pieces can be rented for $10 to $20 a quarter, depending on the value of the piece. If the pieces are damaged or not returned to the gallery, the borrower will be required to pay for the piece. If the borrower is a student, a hold will be placed on his or her university records, Julie Riddle, a senior from Strothers who works at the gallery, said.

She added that none of the major works from the permanent collection are available for student rental.

However, major works are rented for placement in highly secure campus offices, such as those of deans and department heads, for $35 a quarter.

Green said Rick Bay, Ohio State athletic director, has several major pieces of contemporary art from the collection in his office.

"Seventy percent of the art you see in faculty offices on campus is from the permanent collection," Green said.

The circulating collection is currently stored in a vault in Hopkins Hall, but Green said the Center for the Visual Arts, opening in 1988, will include a display area for the rental pieces so people can easily see what is available.

A National Endowment Grant received by the gallery this year to computerize the cataloging of both the permanent and circulating collections, will also make it easier for interested renters to know what pieces are available, Green said.
Poster art displayed at Hopkins Hall

By Robert Daniels
Lantern staff writer

Art work created for the Lincoln Center for the Performing Arts will be on display, and for sale, at the Ohio State University Gallery until Oct. 14.

Twenty-seven posters designed by contemporary artists to commemorate major openings, festivals and special events at the center are currently hanging in the Hopkins Hall Corridor.

"These pieces are museum quality and are more than just posters announcing events at the center," Frederick Cohn, of Images Gallery in Toledo, said.

Cohn said each artist's design is made into 144 prints that are signed by the artist. These prints are of the art work only and do not include the announcement for the Lincoln Center event.

"The posters are conceived expressly for Lincoln Center by some of the most prominent and up-and-coming artists in the New York art scene," Cohn said.

Pieces in the Hopkins Hall show include posters created for the New York Film Festival, the center's annual Mostly Mozart festival, and the 25th anniversary of Lincoln Center.

The signed prints range in price from $350 to $500, and the posters range from $35 to $100. The prints and posters can be purchased from Images Gallery through the University Galleries.
Art/OSU exhibition examines rape

Broken bottles, mangled tree limbs and raw, expressive drawings paint an unsettling picture in "Rape," an upcoming art exhibit at Ohio State University.

The exhibit and related events examine the controversial subject of violence against women. Much of the artwork in the show has been confined to small studios and galleries or has never been exhibited.

The exhibit continues Nov. 13 to Dec. 13 in the Hoyt L. Sherman Gallery and includes works by such nationally known artists as Nancy Spero, Ida Applebroog and Carole Fisher, as well as several Ohio artists.

The 29 works in the show were selected by Susan Brownmiller, author of "Against Our Will: Men, Women and Rape," and artists Barbara Kruger and Jenny Holzer.

At the exhibition opening on Nov. 13, New York poet and artist Jerri Allyn will give a free performance, "Hot and Nasty Humor Works," at 7:30 p.m. The next day Allyn will give a lecture titled "Out and In Public: Performance Art by Feminists" at noon in the Hoyt L. Sherman Gallery.

Another related program is the national premiere of "Rate It X," a documentary film about the pornography industry, at 4 p.m. Nov. 24 at the Drexel Theatre. Dagmar Celeste will introduce filmmakers Lucy Winer and Paula De Koenigsberg. The film is a series of amusing but disturbing portraits of individuals who produce and profit from sexual depictions of women.

Actress Vinie Burrows will perform "Sister! Sister!" at 7:30 p.m. Nov. 18 in the Downtown YWCA Auditorium, 65 S. Fourth St. This free, solo performance documents women's struggles and joys.

After the Rape exhibition closes, it will begin a two-year national tour.

The Sherman Gallery is located in Sullivant Hall, 1813 N. High St. Gallery admission is free.
OSU exhibit highlights faculty art

By Denise Bigler
Lantern staff writer


Being stuck in classrooms every day has obviously not hampered the artistic abilities of OSU's faculty.

The 1986 faculty art exhibit contains recent faculty creations from the departments of art, art education, history of art, industrial design, and photography and cinema.

Stephanie Blackwood, assistant director of University Gallery, said that the show is a chance for faculty members to show the diversity of their talents.

"There are a lot of artists in other departments that never get a chance to exhibit their work," she said.

This year's exhibit presents to the public an array of unique examples of contemporary art.

An extraordinary oil painting guaranteed to capture the attention of all who enter the gallery is "Okochi: The Last Supper," by E. Okechukwu Odita, professor of history of art.

Odita said the painting represents a hummingbird attempting to eat his last meal before the peak of autumn.

"The colors used seem to be the colors of fall," Odita said. In the painting, he uses arabesque, or interlacing, lines and dynamic colors to imply the fast, excited movement of the hummingbird's wings as he hovers in the air near his feast.

Like many contemporary artists, several of the faculty members appear to be making a social statement through their work.

Dianne Almendinger, assistant professor of art at the Mansfield campus, presents an interesting puzzle for viewers in her oil painting entitled "Mr. America Revisited."

The abstract composition and flesh tones she uses suggests the muscle-bound stereotype of society's ideal man. But Almendinger's arrangement of her painting in nine separate panels appears to repre
"Okochi: The Last Supper," by E. Okechukwu Odita

Kathleen Kadon Desmond, assistant professor of art education at the Newark campus, uses everyday materials in a work entitled "Gulf Coast History Repeats Itself" and "End: Another Perception Series."

The photograph of a woman's body under a mask of a woman's face suggests the new ways women are refusing the masks they have hidden behind to be accepted in traditional society. The impression is that no one has defined what these new roles will be.

Todd Slaughter, associate professor of art, combines glass and metal in a fascinating sculpture of a figure reminiscent of the confused, harsh atmosphere often associated with an industrial community.

The shaft of glass he uses is the moss-green color of lake water that has been used as an industrial dumping ground. The cut and shape of the glass gives the viewer a feeling of the cold, impersonal characteristics that define a man-made society.

In contrast to the cool impression of the glass, the yellow and orange painted steel piping Slaughter weaves through the sculpture brings to mind the image of hot and angry steel workers.

Slaughter's single black pipe that he snakes through the web of glass and steel seems to symbolize how our industrial society has become trapped into relying on man-made resources to live everyday life.

Other works include a realistic beach scene photograph by Lynette Molnar, a lecturer in photography and cinema. Her art makes mankind's role in the world look small and helpless in relation to vast expanses of sand and water.

Contrast and imaginative brushstrokes also make Stephen Pentak's oil painting on birch plywood a simple, but striking work that viewers will want to look at closely to appreciate its depth and character.

Blackburn said she would like to involve works of faculty outside the art department for future exhibits.
Scholars sparkle at OSU

By Jacqueline Hall
Dispatch Art Critic

The annual art faculty exhibition, currently on display at Ohio State University, offers the Columbus community an opportunity to view the artworks of those who serve as mentors and role models for the artists of tomorrow.

"New Work: College of the Arts Faculty Exhibit 1986" features works by 36 faculty members from five departments — Art, Art Education, History of Art, Industrial Design and Photography & Cinema — from the OSU campuses in Columbus, Mansfield, Marion and Newark. Most of the faculty members are well-known to the art-oriented public in central Ohio. Many have had their works in juried shows as well as in invitational exhibitions and not-for-profit galleries in the area.

Brought together in the spacious Hoyt L. Sherman Gallery, their works, most of very recent vintage, make for a particularly interesting and meaningful show. It gives an idea not only of the high caliber of the instruction offered in the visual arts at OSU but also of the diversity of inspiration available to the students. That diversity also reveals the richness and individuality of the home-grown art at a professional level. Sadly, many of these artists are better known and appreciated on the East Coast than in central Ohio.

PROBABLY WHAT is first noticed by visitors to the exhibit is the superb craftsmanship of every piece in it. Even the most experimental concepts are realized with exquisite understanding of and complete respect for the media used, however primitive or basic some of those media might be. This is something that separates the professionals from the would-be ones. The show offers a number of daring concepts, which, because of the artists' respect for their art, attract and intrigue rather than shock.

One of the most intriguing pieces is a clay and glass work, Vessel by Robert Slicy. Made in the shape of a boat, it simulates a relic from the sea. The clay has been manipulated to suggest the texture of rotting wood, while glass has been poured into the vessel achieving the effect of gray, stagnant water, partially covering a rope. A pool of more greenish-blue glass on the edge talks of ebbing tide.

The association of clay and glass is rather unusual, but, here, it is successful, creating a semi-abstract image that stimulates imagination and emotion, and sketches visions of drama at sea and possibly sunken treasures. Death and the passing of time are at the heart of the matter, but conceived and expressed in such a way that they are the springboards for inspiring rather than depressing speculations.

Also talking of the passing of time and death is the mixed media painting, Winged and Grounded by Deborah Horrell. But, there, the image has a flavor of doom surprisingly absent from Slicy's Vessel. The same idea is present in Nature Morte by Richard Roth. He, however, approaches the notions of time, decay and death from what seems, at first, a playful imagery. It is a study of the many elements forming the image, and of their progression, that eventually leaves the spectator with a feeling of violence and doom at variance with the overall cheerful colors.

BOB-BOB-Bobbing Along, a large oil on canvas by Alan Crockett, is complex and tantalizes the eye, the mind and the emotions. The ambiguity of boats, human figures and stones stacked in defiance of logic, creates a nightmarish feeling emphasized by the presence of trumpets — perhaps ear-trumpets — suggesting vain efforts at some kind of communication. An intriguing and challenging work.

In contrast with Crockett's painting, George Heimdal's acrylic on canvas, Restrained, is a simple but forceful image that leaves little room for speculation. A huge, brutish face dominates the canvas. Its powerful impact is given an obsessive quality by the carefully repetitious progression of the brush-strokes across the surface. One can walk away from the canvas, but the image and the emotion it creates are not easily left behind.

The exhibition is rich in contrasts. Next to Crockett's and Heimdal's works, Charles Massey's color pencil, Secrets' Lean To, Tri-Orange and Secrets' Lean-Two S, and Todd Slaughter's metal, glass and paint construction, Capejira, look deceptively
Restrain by George Heimdal

delicate and subdued. They have, however, no trouble challenging and holding the eye.

What is regrettable is that David Black, who is internationally known and has his work represented in permanent collections in Germany and Japan, chose to have his sculpture represented by photographs. Though he is an excellent photographer, maquettes or small models, which fill his studio, would have been far more effective.

IT IS A rich and exciting show, which imposes itself on visitors more by its refinement and complexity than by revolutionary concepts. It is a must for anyone interested in the visual arts in this area.

The exhibition continues until Jan. 26. The Hoyt L. Sherman Gallery, 1813 N. High St., is open to the public from 9 a.m. to 5 p.m. Monday through Friday; 6 to 8 p.m. Tuesday and Thursday; and noon to 5 p.m. Saturday and Sunday.
Poetic pieces play puns with pictures

Hopkins Hall exhibit challenges verse lovers to read between the lines

By Denise Bigler
Lantern staff writer

"LINES ON LINES" BY KAREN ROSEN. HOPKINS HALL GALLERY. THROUGH FEB. 21.

Break out the thinking caps.

Karen Rosen's "Lines on Lines" challenges people to literally read between the lines of her works to decipher her verbal and visual puns.

By illustrating her poems with blue line drawings, Rosen creates a surprisingly interesting visual art form.

In nearly all of her works, she presents an issue or a question with two opposing forces at work. These strengths are either clearly stated in her poem or implied by her line drawing in the background of each work.

The shape and weight of her lines convey the tone of the work. Curved lines seem to suggest laughter and light-hearted puns, while her straight lines imply a more serious or intellectual tone.

Rosen uses both types of lines as a background illustration for two different views in her work about the message behind words in cartoons.

While the two opposing forces in her poem contemplate laughter or serious thinking in terms of this subject, the line drawing alternates between bubbly and symmetrical thought clouds to illustrate the points.

In a work with similar use of lines, Rosen points out that people often try to read between the lines and make assumptions that aren't necessarily valid.

Her sketch of straight lines shooting in different directions out of cloudy masses seems to represent the way people draw many different conclusions based on their individual interpretations of the same undefined evidence.

By chopping off the tops and bottoms of the sentences in the written poem, Rosen appears to be reinforcing her suggestion that people can easily jump to the wrong conclusions before they see the complete picture.

The identity of the words in the poem could easily be misinterpreted without careful thought. Rosen seems intent on testing her viewers' reasoning abilities.

Her poem about the shortest distance between two points is guaranteed to leave people wondering if a straight line is the most direct route.

Unlike many of her other works, this one is compositionally simple, giving the impression that it would be equally as simple to figure out. Guess again.

This work serves as a perfect example that Rosen specializes in tricking the mind.

"Lines on Lines" is well worth the stop for people who are willing to spend enough time and thought to really appreciate the meaning of each work.

Karen Rosen's "Lines on Lines," on display in the Hopkins Hall Gallery through Feb. 21, challenges viewers to decipher visual and verbal puns. In this work, Rosen points out that people often make invalid assumptions when reading between the lines.
Exhibit will dissect Brueghel's work

"The Brueghel Series," a continuous exploration of the essence of artistic style by Pat Steir, will be exhibited Feb. 6-25 in the Hoyt L. Sherman Gallery.

The exhibit is a series of "dissections and discoveries" based on a flower painting made in 1599 by Dutch artist Jan Brueghel the Elder.

Steir created the 80 paintings in the series in three major parts. In the first part, Steir drew a grid over a poster of the original Brueghel, a traditional vanitas still-life that refers to the vanity and folly of loving earthly things whose lifetimes are both beautiful and short.

Using cut-up rectangles from the poster as models, Steir painted 16 monochromatic panels in a four-by-four grid. Each was painted in a different historical style or in the style of a particular artist. For example, panels were done in the styles of Matisse, Turner, Rothko, Rembrandt, Pol Lewitt, Chardin, David, Mondrian and Redon.

Finally, Steir extended her study to an eight-by-eight colored grid that featured 64 panels in an even broader range of styles. Each panel measures 28-by-23-inches — the dimensions of the original Brueghel painting.

At Ohio State, the final 20-by-16-foot composition will not be installed according to the configuration of the Brueghel. With the artist's encouragement, the University Gallery will hang 64 panels out of their original order.

"Like any row of pictures on a museum wall, Steir's panels create a dialogue between history, space, color and brushstroke that is independent of the subjects of the paintings," says Jonathan Green, director of the University Gallery.

"To the best of our knowledge, we are the first gallery in the country to present another of the many translations of these relationships," he adds. "In keeping with the gallery's spirit of experimentation, our installation highlights the purely formal aspects of Steir's deconstructed Brueghel."

At 7 p.m. Feb. 7 in the gallery, Mathew Herban III, associate professor of history of art, will lecture on the nature of style. A reception will be held at 8 p.m. following the lecture.

All events are free and open to the public.

For more information, call 422-0330.
Snapshots paint realistic picture of life

Traditional family photo albums primarily contain the birthdays and holidays of everyday life. The 40 photos in a new exhibit at Ohio State look beyond these formal, posed events to capture the everyday activities that reflect the family experience.

The show, "Family Photographs: John Spence and Judy Gelles," will be exhibited from Feb. 17-March 17 in the Sullivant Hall Corridor. The free exhibit is presented by University Gallery's Public Programs.

Minnesota photographer Linda Brooks will examine the intimate, domestic genre of family photos at 7:30 p.m. Feb. 18 in the Hoyt L. Sherman Gallery in Sullivant Hall. Brooks curated an exhibition on contemporary American life in which photos by Spence and Gelles were included.

Admission to the lecture is $2.50 for the general public and $2 for students and senior citizens. A reception will follow.

Gelles, a photography instructor in Rhode Island, followed her son from infancy to his first day of school. She combined photos and diary entries to provide a humorous record of her son's early years and her own efforts to be artist, parent and wife.

Spence, an independent filmmaker and photographer in Nebraska, also used his son as a subject. Spence shows his son from childhood to marriage, from the first bicycle to the first motorcycle.

Brooks says the exhibit is a more truthful picture of family life than commercial representations. "These photos dispel the myth of the perfect nuclear family," she says. "These are not media images like Ozzie and Harriet. "These images deal more with things that people don't necessarily want to remember. These are people who aren't in their best clothing or on their best behavior."

Brooks acknowledges that family photographs aren't always taken seriously in the art world. "Although the snapshot has been accepted as 'high art' in the last few years, people still have trouble accepting family photography as art," she says.

For more information, call 422-0330.
Garments will dress up look of Sherman Gallery

Wedding and evening gowns, mini skirts, a ballet costume and headress, and an ermine stole — all worn by notable Ohio women — are among the garments that will be displayed May 19-June 29 in the Hoyt L. Sherman Gallery in Sullivant Hall.

The ensembles that are included in the show, "Memorable Dress/Ohio Women," span nearly a century of social and fashion change. They represent design classics by Worth, Fortuny, Callot Soeurs, Vionnet, Lanvin, Chanel, Balenciaga, Cardin, Adrian, Nettie Rosenstein Pierre Balmain and many others.

The women whose garments are represented in the showing are as diverse as the clothes they wore.

Best-selling author and syndicated humor columnist Erma Bombeck donated a gown of gold jersey with ostrich-trimmed sleeves. Also in the University's collection is a black and white zebra striped plush fabric dress worn by Phyllis Diller.

Also included are: a blue wool skirt and jacket worn by pilot Jerrie Mock on the first solo flight around the world by a woman; a cotton lace and satin ball dress worn in the 1890’s by Rose E. Lazarus; and a white chiffon evening gown given to Lillian Gish by Elizabeth Taylor.

Some of the other notable women whose garments are featured in the show are Ohio First Lady Dagmar Celeste and United States first ladies Lucretia Rudolf Garfield, Caroline Lavinia Scott Harrison and Ida Saxton McKinley.

The exhibition was curated by Charles Kleibacker, former fashion designer in Paris and New York, now resident designer for the Department of Clothing and Textiles in the College of Home Economics.

In addition to garments from the University's collection, there are clothes on loan from the Cincinnati Art Museum, the New York City Ballet, the Western Reserve Historical Society, the Ohio Historical Society, the Museum of the City of New York and Miami University. A catalogue featuring the history and role of couturier design, has been published to complement the exhibition. It features essays by Barry Bradley, curator of costumes at Western Reserve Historical Society; Frederick Eberstadt, noted New York fashion collector; and June Wells Dill, former fashion writer for the Columbus Dispatch.

Other special events being held in conjunction with the exhibit are:

• A free, public opening reception in the gallery from 7-9 p.m May 20.
• A lecture in the gallery by Kleibacker at noon May 21.
• An exhibit of photographs of an English modeling school taken by Mitra Tabrizian in the Sullivant Hall corridor from May27-July 14.

For more information, call 422-0330.
Baranik’s works featured at OSU

An exhibition of works by Lithuanian-born painter Rudolf Baranik will premiere Wednesday and run through Feb. 1 at Ohio State University’s Hoyt L. Sherman Gallery.

“Elegies: Sleep — Napalm — Night Sky,” a retrospective exhibition covering 25 years of Baranik’s career, was arranged by University Gallery Director Jonathan Green, with assistance from art critic Donald Kuspit.

Baranik has been active in American painting since the early days of abstract expressionism. Noted for the deeply melancholy mood of his paintings, Baranik uses a somber range of gray and black to comment on the human condition — the forces of black and white, good and evil, justice and compassion.

Baranik was at the forefront of the Angry Arts Movement of the 1960s — a long line of protest from the New York art world against the Vietnam War. Baranik’s critically acclaimed “Napalm Elegy” series, a collection of dark, brooding mixed-media paintings, features the recurring images of a young Asian woman’s face, wrought with pain and disfigured, cast in varied shades of gray and black.

A public reception will be held from 5 to 7 p.m. Jan. 12 at the gallery, followed by a symposium on the work of Baranik. Panelists will include Baranik. The gallery is in Sullivant Hall, 1813 N. High St.
Exhibit of nightmarish visions

By Frank Gabrenya
Dispatch Arts Reporter

Along the bright, white walls of the Hoyt L. Sherman Gallery at Ohio State University, the paintings of Rudolf Baranik seem like dark, square holes burned through the paint and plaster. With their extensive areas of heavy black, Baranik's disturbing compositions have the poetic quality of nightmares dimly remembered but strongly felt.

Baranik, 65, is being celebrated in a new show, "Elegies: Sleep — Napalm — Night Sky." The exhibition, organized by OSU Gallery of Fine Art Director Jonathan Green and critic Donald Kuspit, includes about two dozen of Baranik's works. Among them are several of the stunning Napalm Elegy series that comments on American involvement in Vietnam.

And yet Baranik doesn't see himself as a political artist. Yes, he was part of the Angry Arts Movement in New York that protested the war, and he firmly labels himself a pacifist. But clear political messages are not his aim.

"I'M PRIMARILY abstract," Baranik says. "I'm interested in making a poetic statement, not a political statement. My art is more based on feelings, more didactic, not political."

In the Napalm Elegy paintings, a recurring image haunts the black areas that fill so much of the canvas. It is an oblong shape with faint suggestions of facial features. The image, which originally came from a photograph given to Baranik, is the head of a napaled Vietnamese woman.

"We have seen a profusion of horrible images from that war," Baranik says. "This face was not so horrible. It was removed, like the head of a statue in a ruin in Pompeii. And that seemed even more disturbing to me, that the horror had gone out of it. I found the photo elegiac, almost poetic."

"I'm primarily abstract. I'm interested in making a poetic statement, not a political statement. My art is more based on feelings, more didactic, not political." — Rudolf Baranik

The head, in many variations, recurs throughout the Napalm series, trapped among stylized rubble, or starkly floating in a black void. By poeticizing the horror, Baranik turns our attention back to this anonymous victim of organized destruction.

Anyone who reads these works as the angry diatribe of a radical polemicist is missing the point of Baranik. A soft-spoken man who has not lost the accent of his native Lithuania, which he left in 1937, Baranik is offering visual poetry to reproduce inner emotions. "Poetry on the verge of turbulence," is how he describes it.

"Napalm Elegy was criticized by my friends (in the anti-war movement) as not being specific enough. But that was not what I was trying to do, not to make statements but to give this horrible image its power."

EVEN IF the politics are not the artist's central motive, Baranik leaves no doubt as to his pacifism. He served in the U.S. Army during World War II, but "there was a difference. We didn't have any doubts. I was stationed in England, which seemed like the democratic center of the world. We knew what we were fighting for."

"Some people said the anti-war movement had contempt for our soldiers but that wasn't true. The Elegy was not just for the Vietnamese but for our soldiers there, too. They shouldn't have been there."

Not all of Baranik's work focuses on the death images prominent in the Napalm paintings. His other series, Night Sky and Sleep, explore the poetic atmosphere of a dark sky or a dimming light in a room just before sleep takes over.

In each, though, the sweep of black, with its vague impressions of texture and image, takes up much of the space. The artist thinks his dark, moody colors reflect his Lithuanian childhood when the harsh Nordic winters could be five months long and the sky could be very black.

"Black is not all negative," Baranik says. "It represents the poetry of the night sky. With all its beauty, the night sky carries an elegiac remembrance."

Last week, Baranik had his first chance to see his works on display at the gallery. "Some of these paintings I haven't seen in 15 years," he said as he studied them critically, close up. "The only surprise," he said, "is that they're not so different as I remember."

On Jan. 12, a reception for the artist will be held at the gallery, followed by a panel symposium from 7 to 9 p.m. Panelists will include Baranik; critic and historian Lucy Lippard; William Olander, curator of the New Museum; and Jonathan Green, director of OSU's Gallery of Fine Art and the Wexner Center for the Visual Arts.

The Rudolf Baranik exhibition will run from Monday to Feb. 1 at the Hoyt L. Sherman Gallery in Sullivant Hall, 1813 N. High St. Hours are 9 a.m. to 5 p.m. Monday through Friday, 6 to 8 p.m. Tuesday and Thursday, and noon to 5 p.m. Saturday and Sunday. Admission is free.
Artist Rudolf Baranik and his painting, *Napalm Elegy I*
Art shows power, no beauty

By Dan Shellenbarger
Lantern staff writer

Painter Rudolf Baranik's exhibition, "Elegies: Sleep, Napalm, Night Sky," which opens today at Ohio State, exemplifies that art does not have to be beautiful to be powerful.

"The popular notion that art is inclusively about the beautiful and excludes social and political commentary only includes a small spectrum of the art world," said Jonathan Green, director of the University Gallery of Fine Art.

Green and art critic Donald Kuspit worked with Baranik in choosing the paintings displayed in the Hoyt L. Sherman Gallery in Sullivant Hall.

The exhibit, which will run through Feb. 1, contains pictures from various museum collections and from the personal collection of the artist.

Baranik said the exhibit revolves around the three ideas listed in the title.

"Sleep," according to Baranik, "refers to repose, silence, and quietude through death."

"The napalm images involve anti-war statements as well as comments on human suffering," he said.

"Night Sky comes from spending summers in a New Hampshire artist colony which had a night sky much like the sky I experienced as a child in Lithuania," Baranik said. "This image of the sky has been imprinted in my mind since my early childhood."

The artist said the pictures came from different periods of time but are all tied together by their elegiac sense.

Green said the basic color of the exhibit is black, and the depth of the black becomes quite moving.

"The paintings are quite viceral, internal, organic, gutsy images," Green said.

An image of a skull becomes a central figure, Green added. This skull can be read as almost an embryonic symbol, as both birth and death occur in black space.

Green said the exhibit raises issues on how we gather information in our society.

Our method of communication relies heavily on quotation—referring back to previous images as a way to better understand the subject.

In terms of communication, the work becomes very multi-level, Green said.

Baranik, in one of the paintings has imbeded a newspaper picture of a napalmed victim. The viewer uses the context in which the image first appeared, a newspaper, as a reference to an emotion felt towards the event. Then this reference is blown up into a canvas and the emotion becomes more wholistic.

Instead of experiencing only negative feelings toward the Vietnam war, the viewer might see the meaninglessness of all wars, Green said.

The size of the canvases help contribute to the power of the exhibit, Green said.

"The experience of the huge canvases and the language Baranik uses is quite overwhelming," Green said.

"Strong art does not have to make didactic statements," Baranik said. "I want to evoke a mood from my art."

Baranik is currently a professor of art at Pratt Institute in New York. He has also published articles in Art Forum, Art in America, and Art Criticism.

Baranik will be participating in a symposium, "The Nightmare of History: The Personal and the Political," at 7 p.m. Jan. 12, in the Hoyt L. Sherman Gallery.
Audolf Baranik's "Napalm Elegy/White Silence" is part of the exhibit "Elegies: Sleep, Napalm, Night Sky," which opens today at Hoyt L. Sherman Gallery.
Exhibit shows glass

By Dan Shellenbarger
Lantern staff writer

Mary Watkins, in her exhibit, "Sum Things: Mary Watkins, Glass," has changed the idea that glass is something you look through to something that you look at.

Watkins' master of fine arts exhibit, all molded out of glass, will be appearing in Hopkin's Hall Gallery from Jan. 20-23.

Watkins, who is known as Molly to her friends, is a short woman with hazel blue eyes shielded by small, round, frameless eyeglasses with a chip in the left side. Her hair is cut above her shoulders and is curly and tuffed as if she has just been through a frazzling experience.

Watkins reflected on the significance of her work in a studio room in Scott Hall.

"I did my undergraduate work at the Rhode Island School of Design in Providence Rhode Island. I worked in the glass department for about two and a half years. I established my direction in RISD and I have refined it while working here at OSU."

"I have been working with the notion of tools, things we use, the fact we use them," Watkins said. Tools are usually used to achieve a goal. "Not much thought is given to the tool itself, she added.

"The fact that we use tools is what makes us people and distinguishes us from animals. Tools let us see why we are what we are and tell us who we are."

Recurring objects like forks, window scrapers, and gas wrenches appear throughout the exhibit. Most of Watkins' work is done by fuse casting.

Richard Harned, glass program coordinator for the Department of Art, said in order to fuse cast the caster must begin by constructing a mold. Some of Watkins' molds have been constructed by the process of lost wax casting, Harnad said.

Lost wax casting starts with carving a wax form and placing the form in a mixture of plaster, sand and water, called an investment mixture, Harnad said. After the investment mixture hardens, it is heated and the wax is burned off.

Other molds were created by sculpting a clay object, placing the piece of clay in the investment mixture, allowing time for the investment mixture to
Mary Watkins sits with her works appearing in the exhibit "Sum Things: Mary Watkins, Glass," opening Tuesday at the Hopkins Hall Gallery. Objects like forks, scrapers and gas wrenches appear throughout her work.

"I want people to see things as untraditionally aesthetic. There is the beauty of the tool itself to consider," she said.

Work appearing in "Sum Things: Mary Watkins, Glass" was completed during summer and autumn quarter at Ohio State, Watkins said.

Hopkins Hall Gallery will be open Tuesday through Friday, 9 a.m. to 5 p.m.
‘Playhouse’ comes to OSU

By Frank Gabrenya
Dispatch Arts Reporter

When Pee-wee Herman opens his refrigerator and confronts singing pizzas and dancing Popsicles, artist John de Fazio takes a silent bow.

De Fazio, 28, who is a visiting artist at Ohio State University, was one of a troupe of young artists who worked on the offbeat CBS-TV series Pee-wee’s Playhouse, creating the surrealistic animated characters that populate Pee-wee’s world. Credit de Fazio with creating the multiarmed, six-eyed Octodog.

Slides of de Fazio’s television work are being shown as part of an exhibition of works by guest faculty artists in the Hopkins Hall Gallery at OSU through Jan. 23. Also on display are several of de Fazio’s ceramic sculptures and drawings, as well as a sculptural/architectural installation by James N. Hirschfield of Seattle.

“IT WAS so much fun,” de Fazio says of his television work. “We were all beginning artists, and we were given such a free hand in creating these characters. It was kind of an art school atmosphere.”

The experience gave de Fazio an intense education in character animation, including all the intricate steps necessary to make a small piece of sculpture seem to come to life. De Fazio also created the Pee-wee’s Playhouse sign that serves as the show’s logo.

De Fazio has great praise for Paul Reubens, the actor who has made Pee-wee into a symbol of cultural kitsch. “Paul’s aesthetics are very well-defined,” de Fazio said. “He knew exactly what he wanted, and he organized the people who could do it. He’s a very generous man, and I’d work for him again in a second.”

According to de Fazio, the first 13 installments of the show were made in New York, de Fazio’s home. Reubens, however, hated New York. He has created all the Playhouse sets and shipped them to Los Angeles, anticipating CBS’ signal to produce more episodes.

De Fazio says he’d gladly spend four months in Los Angeles to get another chance to work on the show.

DE FAZIO’S own works have a lot in common with the creatures he created for Reubens. His sculptures are brightly colored expressions of the tackier side of our culture, balanced by an interest in art history.

For example, de Fazio is an avid student of the cubists, and several of his works feature the same misshapen faces that populated Picasso’s work. But de Fazio has gone further, decorating his works with random elements such as a half-eaten piece of bread or an exploding cup of coffee. Internal human organs also turn up, forming a kind of grotesque biology in cartoon colors.

De Fazio can’t explain why a lot of the references pop into his work. “You may not catch half of what you’re putting in,” he said. One piece, for example, features a bat mixed among other elements. “I must have been thinking about Batman,” de Fazio can only say.

Mice also turn up a lot. “Every apartment I’ve had in New York has had mice,” he said. “They seem to be everywhere, so I keep using them.” Featured in the Hopkins Hall exhibition are two of his drawings of dead mice caught in traps, complete with statistical information on the date of the kill and the length of the late mouse’s tail.

OBVIOUSLY, THERE’S a dark sense of humor in de Fazio’s art, but it has a fun-loving feel to it. De Fazio refers to it as a “bad boy aesthetic,” calling some of his works “sickeningly cute.”

He admits his works poke fun at a culture he also cherishes. One of his works used molds from popular toys and combined the body of Marie Antoinette with the heads of E.T. and a bald Barbie doll, the effect is startling and funny at the same time.

De Fazio will be at Ohio State until mid-March, enjoying the spacious facilities. He finds the OSU students “more conservative, but they haven’t been exposed to a lot.”
Exhibit organizes bizarre art

By Bob Underwood
Lantern staff writer

OSU artists showed their style Friday evening at Hoyt L. Sherman Gallery in Sullivant Hall.

At “Skintight”, the Graduate Student Art Exhibit 1987, about half the pieces displayed were hung on the wall. But, from a traditional view, most of the works were off the wall.

The student exhibit was a wide variety of contemporary art, although many pieces would look bizarre, even hard to take, to viewers unfamiliar with the current state of the arts.

"We are on the cutting edge of what's happening," said Hilary Braysmith, a graduate student in Art Education and an organizer of "Skintight". The exhibit included about 50 works, all by graduate students in OSU's Department of Art.

No two pieces were alike; a statement of how varied contemporary art has become. A variety of styles were shown, such as ceramics, glass, painting, drawing, video, sculpture, and combinations of these media. Braysmith said the OSU Art Department encourages variety.

And it showed. It's not everyday when a viewer can look at an ambiguous sculpture made with uncommon materials, then take two steps to see a photograph printed so small that you must squint to see the image, and then move on to see a conceptual video showing on a TV.

Jim McCutcheon was one of the artists showing his work. His untitled sculpture of mixed media was not of a subject that viewers would recognize. About a foot tall, the dense, compressed sculpture was a bundle of twigs sticking out to the right side with cloth wrapped around the sticks. The bundle was covered with a waxy finish resembling a melting pinkish-blue candle.

McCutcheon said he likes to do personal art. His mysterious piece on display represents him because he likes holding in his private thoughts, he said.

The sculpture evokes an emotional response, McCutcheon said. "It invites the viewer to come in and inspect, to be intimate with the piece." The work is also intimate because of its small size. McCutcheon said his personal art is a reaction to large public works which he finds impersonal.

Another artist in the display is multimedia performance artist Fran Resch. His video, "She Looked Good In Red", is a conceptual piece. The story deals with relationships and how one partner often grows away from their lover.

Resch said he likes independent filmmaking because it is unlike Hollywood films and he can allow his personal approach to show.

A personal touch also showed in Jim Rubino’s sculpture, "Web Tangier". The small sculpture, which was easy to overlook, was placed in the corner of the ceiling. It has two projections which look like spider's legs from its base. The work has a timer which sets the legs in motion every two days, Rubino said. The legs' criss-crossing motion would break any spider webs that were in the corner of the ceiling.

"Web Tangier" was built to perform a function, to frustrate spiders, and not to please the eye, Rubino said with a smile.

The exhibit, which runs until April 19, is sponsored by the University Gallery.
Student's art exhibit goes up in smoke

By Bob Underwood
Lantern staff writer

The art on display was literally flaming hot at the opening reception of the Expanded Arts Exhibition Monday evening in the Hopkins Hall Gallery.

Artattack, a performance art group, provided the highlights and bright sparks.

Wearing orange fire resistant jump suits and hardhats, the six-person group interrupted viewers by carrying five sculptures by OSU graduate student Fran Resch out of the gallery and in front of Hopkins Hall.

As the viewers curiously moved outside, Artattack proceeded to set fire to Resch's work.

The sculptures were styrofoam human figures with matchsticks sticking out of them.

Once burnt, Artattack placed the sculptures back in the exhibit.

Resch, also the organizer of the exhibit, said the idea of burning his sculpture was a reaction to a broadcaster who said that aggressive play among children is good.

"I thought it was a bunch of bull," Resch said. "I remember being one of these kids that were always being picked on," he said.

Along with Resch's burned pieces, about 15 other works display new ideas in art at the exhibit.

Works in the exhibit are by art students, except for two pieces by faculty members.

Susan Dallas-Swann, who helped Resch put the exhibit together, said, "Each year I open our exhibit to something unusual or different."

The exhibit also features photos, conceptual, videos, kinetic and performance art.

Expanded art is multimedia and anything other than traditional painting and sculpture she said.

"There's no tradition in multimedia," she said.

"This leaves it open for people to explore new areas and use new materials and develop new ways of presenting ideas," Dallas-Swann said.

One of the new ideas is Andrew Scott's sculpture of cold rolled steel called, "Totem .dmp dat Execute." The sculpture looks like wire bent to form a pleasant geometric arrangement.

Dallas-Swann said Scott designed the piece on computer and built it from the image on a printout.

My favorite piece is a sound installation by J. George Cisneros, a graduate student in the music department.

The piece is a sound sculpture of gigantic headphones, about four feet tall, suspended from the ceiling. Rich, mellow, electronic music from a nearby cassette player pours from the oversized headphones for all to hear.

Cisneros said he likes making headphones for sound installations because he feels people from everywhere can identify with the headphone.

The Expanded Arts Exhibit will run until May 1, at 128 North Oval Mall, Hours are 9 a.m. to 5 p.m., Monday through Friday.
Exhibit illustrates complicated world

By Lisa Cayton-Stockdale
Lantern staff writer

We live in an increasingly complicated and cruel world; that is what Products and Promotions, an exhibit on display in the Hoyt L. Sherman Gallery in Sullivant Hall, seeks to illustrate.

Products and Promotions, presented by SF Camerawork of San Francisco and curated by Donna Stein and Lynn Zelevansky, will be at Ohio State until May 20.

Michael Casper, a graduate associate of University Galleries, said the exhibition makes some valuable political and social statements.

"Even though the statements don't seem as loud as they may have ten years ago," Casper said, "I think the fact that society and technology are becoming more and more involved in a love-hate relationship is illustrated."

Casper said the potential for technology to dehumanize and exploit art and society is the purpose of the exhibition.

Jonathan Green, director of University Galleries, said he is trying to change the public's conception of fine art as being only traditional painting and sculpture.

One of the ways to do that is for Ohio State to host exhibits of this type, he said.

"The art world today is very much concerned with all of the interactions between art and technology, art and society, art and politics," Green said.
Painful life presented in OSU photo exhibit

By Barbara Carmen
Dispatch Staff Reporter

Elnora Simms, 73, lives with endless pain and boundless faith.
Rheumatoid arthritis attacked the woman 22 years ago, leaving her crippled, alone and determined to teach people about life with arthritis.

With that hope, she will be the subject of a photography exhibit this week at Ohio State University.

Simms will not be at the exhibit. She is in a wheelchair and has left her tiny apartment only twice in seven years. Her medicine makes her bruise and bleed easily. She is scared to leave the house because someone might touch her.

She stays inside and writes poetry. She works on a book of hints for the handicapped. And she waits for anyone who might visit today, tomorrow or maybe next week.

Mostly, she waits.
"I keep praying I will get better," she said. "You have to believe."

Five pictures of Jesus adorn her North Side living room. Her home is immaculate. She cleans it, painfully, dusting plaques with such sayings as "Lord, help me hang in there another day."

It was two years ago that Simms found a friend at her doorstep.

Mary Lou Uttermohlen, 24, was working on a photography project for a national arthritis contest. Would Simms help?

Uttermohlen, an OSU graduate student in photography, learned to know Simms. She learned about the husband and 11-year-old son who died in a fiery car crash in 1947 in Columbus, and she learned about the happy times.

Uttermohlen won second place in the contest and has continued visiting Simms with a friend, Paula Chestnut, 26. They chat about boyfriends, swap jokes, discuss the news and prepare for Uttermohlen's photo exhibit of Simms.

"I want the exhibit to move people," Uttermohlen said, "so they think about arthritis and about growing old in America.

"I want them to know Elnora, and to realize that maybe there is someone down the hallway or down the road that they don't take time to say hello to."

The exhibit is free in Haskett Hall, 156 W. 19th Ave. Exhibit hours are noon to 5 p.m. Monday through Friday with hours extended to 8 p.m. on Thursday.

Simms bristles at being called old or lonely.
"Her hair is not yet gray, her cheeks still rosy. She tucks her gnarled hands under her blouse, safe from a stranger's stare, and then wheels over to her picture window.

"Oh, I love to talk," she said. "I've always said I was vaccinated with a phonograph needle."

Mostly she talks to a few stuffed animals around the apartment.

"You've got to take care of yourself," Simms said. "I don't want to go into a nursing home. I don't want people to pity me."

"I want them to love me."
Photos capture life of disabled woman

By Katy Delaney
Lantern staff writer

"You don't put a question mark where God has put a period," Elnora Simms said.

Simms lets this philosophy govern her life and it has made it easier to cope with her handicap.

"God has put me in this wheelchair for a reason and I just have to accept it. I do things now that I might never have done before, like write poetry," she said.

Simms is 73 years old and suffers from rheumatoid arthritis.

"This kind of arthritis is called the crippler," she said.

How she copes with her handicap is the subject of a photography exhibit by Mary Lou Uttermohlen at the Silver Image Gallery this week.

Uttermohlen, a graduate student in photography from Wheeling, W.Va., is doing this exhibit for her thesis. She already has three degrees, two associates in graphic design and in photography and a bachelor's of arts in design and photography.

"When people look at these photos I want them to feel like they know Elnora and what her life is like," Uttermohlen said.

Her story is told in 40 photos with handwritten quotes from Simms below them.

Elnora's life is not an easy one, but she won't tell you that because she doesn't want pity. Rather she says she wants to help others like herself.

She simply looks at her life as being different from other people. Her main objective, however, is to stay out of a rest home.

"I am living by myself with the help of community services," she explained, "and if it wasn't for these programs I'd be in a rest home, no question about it."

Uttermohlen said many people come by to help Simms, like Meals on Wheels. Lifecare Alliance sends people to help her with her shopping, cleaning and bathing.

Simms met Uttermohlen through a contest for the National Arthritis Foundation.

Uttermohlen took photos while accompanying a therapist who visits arthritics in their homes.

"She came by here and we kind of fell in love with each other, then she started visiting me and sending me cards," Simms said.

Together, they have worked on the photos for two years, and with them they hope to reach people and make them aware of arthritis and aging.

Uttermohlen said she did this work and spent so much time with Simms with hopes that when she reaches Simms' age, students would visit and talk with her.

"Our country tends to look at older people as if they were non-persons, but they're not," she said.

The opening reception is tonight at 7:30 p.m. at the Silver Image Gallery in Haskett Hall, 156 W. 19th Ave. Simms is the subject of the Uttermohlen exhibit. One of the Simms photographs won Uttermohlen a national award from the Arthritis Foundation.
Billy Burger, 1985 OSU graduate in Industrial Design, assembles a neon sculpture entitled, "White Noise", Sunday afternoon in the Silver Image Gallery in Haskel Hall. Burger is a neon artist from San Francisco and owner of Pushpyn Studios. The sculpture is for Martina Shenal's "White Noise" B.F.A. photographic exhibition which runs Monday June 1 through June 5. It took two weeks to create the neon sculpture.
Artist of the Week

Artist gives nude portraits 3-D effect

By Bob Underwood
Lantern staff writer

Whereas nude figures in art historically functioned to delight the eye, Martina Shenal said her approach to photographing nudes is different. “I think mine are a lot more expressive of my emotions. People have to really look at it and think about it to see what’s going on,” said Shenal, a graduating senior from New Washington.

Shenal said she shoots nude self-portraits to explore and express herself. In her self-portraits, the nude figure is often obscured from the viewer. For example, Shenal’s photos include nudes wearing masks or sunglasses. Shenal said barriers preventing viewers from her entire nude figure express her insecurity.

Shenal’s work is on display through Friday at the Silver Image Gallery in Hackett Hall, 156 W. Woodruff Ave. At the exhibit, viewers will see Shenal’s photos stretch the boundaries of photography. She uses an uncommon process to make prints — gum by chromate. These pieces have color and occasionally resemble paintings.

Shenal said her work is multi-media because she draws over her pictures and even has sewn thread through them. This move away from straight photography gives her work a 3-D effect.

Shenal said all photographers at the turn of the century used the gum by chromate process, which usually takes her three days, until quicker methods to make pictures were discovered. Although the process is old, Shenal’s photos, with bright, streaking lines drawn in the foreground, look modern. Shenal said, “I’m just taking contemporary imagery and using a historical process.”

The exhibit will also feature black and white silver prints, a conventional print-making process.

Shenal’s work was part of this year’s May Show at the Cleveland Museum of Art. She is also included among Ohio artists whose work will be displayed in the 77th Annual Art League Show at the Columbus Art Museum, which runs through July 26.

Shenal said she will work in Maine this summer at an art gallery as part of a prestigious workshop. She plans on going to graduate school in the fall of 1988 to earn her Masters of Fine Art and explore her ideas further.
Investment in artists pays off

By Matt Davis
Dispatch Entertainment Reporter

The fruits of an art investment may be seen hanging tonight in the Hoyt L. Sherman Gallery at Ohio State University.

The Greater Columbus Arts Council last year awarded six artists grants of $3,500 each to spend however they desired. The program was the first of its kind for the city and was partly intended to help "keep artists in the area," according to GCAC Deputy Director Pat Wayne.

Denny Griffith, executive director of Opportunities for the Arts, which administered the grants, said the exhibit shows what the artists have done since they received their grants.

The artists include four professors, three of whom teach at Ohio State.

OSU associate professor Georg Heimdal said the experience was reinforcing. "It was a pleasure to have some professionals outside the area feel that strongly about my imaging."

The money for the grants, initiated to support local artists, comes from GCAC's portion of the city's hotel/motel tax.

Wayne said there has been consideration to expand the program to include literary art, video, film and performing art.

"I know the money means a great deal to (area artists). Most of them have to hold down second jobs," she said.

The exhibit will run through July 17 and will feature works by Timothy E. Miller; Alan R. Crockett, assistant professor of art at OSU; Heimdal; Richard Petry, assistant professor of photography at the Columbus College of Art and Design; Richard Spencer Harned, assistant professor of art at OSU; and David Robert Fittinger.

The works include paintings, sculpture, glass, photography and two- and three-dimensional mixed media.

A reception, which begins at 6 p.m., will open the exhibition at the gallery, Sullivant Hall, 1813 N. High St.
OSU prof's 'Drum' sculpture receives recognition

By Ariene Hobday
Lantern staff writer

The six winners were chosen by a group of professional artists, curators and art administrators. The selection process was managed by Opportunities For the Arts.

One of the most imposing and the largest works of art currently on display at the exhibition is a moving sculpture entitled "Drum" by Richard Harned. This intriguing combination of steel rods and neon lights takes up an area of about 20 feet by 11 feet and barely clears the ceiling as it oscillates.

"Drum" consists of five major pieces that were constructed in the Foundry Metals Glass Building on West Campus. The main component of this sculpture is a revolving globe shape of neon tubes that turns within a large metal frame, forming a ring around the globe. A drum-shaped mirror made of polished steel rotates in the center of the globe and reflects the neon lights.

Harned said, "The rotating drum changes the way you see the space and completes the image of the piece." He explained that all the curves you see in the drum are really straight lines that give the illusion of being curved. Harned added that the neon is actually glass which has been manipulated into shapes.

Another interesting aspect of the neon tubes is the way they change color as the mercury in them vaporizes. Harned said that when they are first plugged in, they glow red and then turn to blue.

Harned, who came to Ohio State in 1982, is in charge of the glass instruction program for the Department of Art. He said it took about five weeks to complete the sculpture. His two assistants, Matthew Deschner and Tom Frenziger, also worked on it with him during the second half of spring quarter.

The metal parts of the sculpture are made of steel and covered with graphite. Harned said he worried about visitors touching the graphite finish and perhaps leaving black fingerprints on the white walls of the gallery.

Although there is a small motor on the frame, Harned said the sculpture is not mechanical. The movement of the frame is dictated by a 10-pound weight, and its location determines how far the frame moves.

Harned said, it is possible to adjust the weight so the ring will turn completely over, resembling a ride at an amusement park. While the movement of the ring varies, Harned said the rotation of the globe shape is predictable.

The four metal drums at each corner of the sculpture are partly for a stabilizing effect and also part of the overall design in which Harned "wanted to allude to some kind of architecture."

Harned initially thought he would have to make five trips to transport the sculpture from the lab on West Campus, but he was able to move it with just two. The only problem occurred when they had to remove a door in order to get it into the gallery.

As big as it is, "Drum" is not the largest work that Harned has created. He said he once made a sculpture of fluorescent lights that was 100 feet long. Understandably, it was displayed outside. Harned added that it is not unusual for his works to fill a 40 by 40 ft. space, but he has made them as small as one foot.

The exhibition opened June 5 and will run through July 17. Hours are 9 a.m. - 5 p.m. (Mon.-Fri.), 9 a.m. - 4 p.m. (Sat. and Sun.)
British TV series airing at OSU gallery

By Denise Fuller
Lantern staff writer

"Beyond the Pale," a British alternative TV program series, is showing at the University Gallery every Thursday through July 16.

Channel Four, a station owned by the Independent Broadcasting Authority, steps over the lines of impartial and balanced reporting.

Covering news issues in a provocative and explicit manner is what this British TV station tries to do.

"Beyond the Pale," a series sponsored by the University Gallery of Fine Arts at Sullivant Hall, was created as an alternative to standard television, said Karen Kirk, moderator of the program.

"The videos are not risque or political, and the reporting is not conventional, but the format is challenging," she said.

"Because most U.S. television is homogeneous, there are hardly any programs that challenge us politically, socially and artistically," she said.

Kirk, a graduate student in cinema and photography, said these videos give people an opportunity to see what communication can and cannot do.

The British TV series will be presented at Thursday night viewings of "The Bandung Files: Taken for a Ride," "Right to Reply" and "Spitting Image."

The first video, "Bandung Files: Taken for a Ride," explored issues in Soweto, South Africa, the Hindu struggle for unification and Indian divorce laws.

These issues were reported in great detail and used photographs from free-lance photographers.

The films appeared to be unedited and reported from one point of view. For instance, the Soweto issue did not cover the government's views concerning the death of a young boy; the story on the Hindu sects struggle for unification spoke to only a few Hindu people; and the segment on divorce laws concerning alimony neglected to speak with men.

The series' second video, "Right to Reply," allows people to respond to television by giving 60 second editorials.

Editors usually replied with a letter and clips from the issue that was discussed.

"Spitting Image," the last video, gives satirical dialogues on political and social issues using life-like puppets.

The dialogues make fun of famous people like Ronald Reagan, Margaret Thatcher and Prince Edward.

"Because the videos represent a cutting edge used for social commentary, the programs will attract a broad cross section of campus and community people," said Hugh M. Murphy, administrative associate for the University Gallery.

He expects about 90 to 120 people to attend the series.

Kirk said the videos will attract a diverse audience. "It's a unique opportunity to see television from another country, and a way of challenging the broadcast system," she said.

The videos will complement the Derek Jarman series, which is being shown at the Roxy Theater, 2159 N. High St., Kirk said.

Jarman is a British filmmaker whose films are explicit and often deviate from rated films shown at theaters.

The program begins at 8 p.m. Admission is $2 for students and $2.50 for the public.
A covered dish designed in 1978 by Finnish artist Tapio Yli-Viikari and produced by the Arabia Studio, Helsinki.

Ceramics at OSU

Six international ceramics artists are highlighted in this summer's "International Ceramics Exhibition," opening today at the University Gallery of Fine Art in Hopkins Hall Gallery at Ohio State University.

The exhibit continues through July 31. A reception will be held from 7 to 9 p.m. July 20 in the gallery.

The artists include sculptural ceramist Takako Araki, Japan; ceramic sculptor Nino Caruso, Rome; Poul Jensen, Porsgrund porcelain factory art director, Norway; Iranian-born architect Nader Khalili; Yusuke Aida, ceramic architect and stoneware designer, Japan; and Tapio Yli-Viikari, chief designer at the Arabia Studio, Finland.

Khalili's work has prompted a re-examination of the viability of earthen architecture.

Aida is known in Japan for his distinctive line of dinnerware and other fine ceramic artworks.

The work of ceramic designer Yli-Viikari reflects the significance the artist gives to the interaction of user and object.

Caruso, who was a visiting artist at OSU, has produced a number of large scale sculptures and wall reliefs.

Araki's artistic experience evolved from her family's mastery of So-kei flower-arranging.

For more information, call the University Gallery, 292-0330.
Spiritual paintings exhibited

By Nancy Burkley
Lantern staff writer

"Saints and Other Angels: The Religious Paintings of Audrey Flack" is on exhibition at the Hoyt L. Sherman Gallery in Sullivant Hall through October 4.

"The work is stunning. Each work is imbued with a kind of spirituality you sense immediately as you walk into the room. This exhibit certainly speaks to a kind of spirituality that is not often evident in our society today," said Hugh Murphy, Administrative Associate of the Ohio State University Gallery of Fine Arts.

Flack frequently chooses historic and mythic figures, including saints and angels, the Virgin Mary, and goddesses of Greek and Roman mythology as the subjects of her art.

Ordinary mortals who have been transformed into beings of great spiritual presence through their responses to the circumstances of their lives and society also fascinate her, she said.

Her painting of Sojourner Truth, a black abolitionist who lived in the 1800s, captures Truth’s determination, strength and mystical presence. "I believe that people are spiritual if you dig down deep enough and that even though society is terribly lacking, there are people who care and who do good things. This is what I want to express," Flack said.

Saints and Other Angels also includes works by the artist on motherhood, war and the Civil Rights Movement.

Macarena Esperanza, Macarena of Miracles and Delores of Cordoba express Flack’s reflections on her experiences as a wife and mother.

The exhibit was organized by the Cooper Union and Lowery Sims, the curator at the Metropolitan Museum of Art.

Much of Flack’s work is inspired by Spanish Baroque sculpture, particularly the works of Luisa Roldan, a 17th century Spanish artist.

Flack was born and raised in New York City, where she still resides. She studied at the Cooper Union and the New York Institute of Fine Arts and earned a bachelor of fine arts from Yale University.


Flack will present a lecture entitled "Art and Soul," Sept. 30 at 7:30 p.m. in the Ohio Union Conference Theatre.
Series to focus on Soviet culture

OSU to present films, lectures, TV broadcasts

By Frank Gabrenya
Dispatch File Writer

A rare look inside the mystery of the Soviet Union begins Tuesday when Ohio State's University Gallery of Fine Arts presents "A Closer Look: Contemporary Soviet Culture as Seen Through Film, Television and Art.

The ambitious series will combine regional and Ohio film premieres, lectures and live cable broadcasts of Soviet television. The films will be presented at 7:30 p.m. Tuesdays at the Roxy Theatre, 2159 N. High St.

Most of the films are new works from the Soviet republics where young talents are finding original ways to use film and still not upset the party line. In the current spirit of glasnost, many films completed years ago are being released.

Traditionally, Soviet film has flourished under the tightest control of party leaders. The golden age of Soviet cinema came about when theoretical geniuses such as Sergei Eisenstein began incorporating their theories into state-sponsored propaganda.

The greatest of these, Eisenstein's Petrenkin (1928), was made to honor the 20th anniversary of the 1905 Bolshevik Revolution. It was Eisenstein's art, not his politics, that influenced the rest of the world.

But in the last two decades, new Soviet films have been a rare commodity in the world market. Ohio State's series promises to open a fresh, new perspective on this mysterious but compelling culture.

The series begins Tuesday with the sort of lavish historical drama that Russian filmmakers have always enjoyed. Rasputin, directed by Elem Klimov, was completed in 1976 but not released until 1985.

On Oct. 13, the series presents an unusual bill: four recent animated films, plus Rock Around the Kremlin, a documentary by Ives Billon showing the influence, good and bad, of Western culture on the youth of the Soviet Union.

A more recent Soviet feature from 1985, Alexei Gherman's My Friend Ivan Lapshin, will be screened Oct. 20. This film and Rasputin were booked for the series by the Center for Slavic and

Alexei Petrenko stars in Rasputin

Eastern European Studies at OSU

The other films in the series will focus on works from the Soviet republics, offering a range of styles and attitudes that represent new thinking in the Soviet cinema. Those include:

- Trial on the Road/Checkpoint (1971), directed by Gherman, on Oct. 27.
- The Legend of Sarum Fortress (1985), directed by Sergei

- Farewell (1982), directed by Klimov, on Dec. 1.
- All features will be presented with English subtitles.

Lectures in the series will take place at 8 p.m. on various dates in Stillman Hall, 1947 College Rd. N., at OSU. The topics are:

- "Politics in Art in the Soviet Union" by Maurice Friedberg, on Oct. 22.
- "Soviet Television Under Gorbachev" by Isaac Tarasulo, on Oct. 29.
- "The Kinetic Icon in the Work of Mourning" by Annette Michelson, on Nov. 12.

A fourth lecture, "New Directions in Soviet Cinema" by Anna Lawton, will take place at 8 p.m. Nov. 19 in the Hoyt L. Sherman Gallery, 1813 N. High St.

Live cable television broadcasts from the Soviet Union will be shown in the Sherman Gallery between Nov. 16 and 25. Call 292-0699 for the complete schedule.

The series will conclude with a symposium on Soviet film, television and art at 8 p.m. Dec. 3 in Stillman Hall.
Tenna Essinger, a sophomore from Arlington, takes notes for Art Education 160 at the College of the Arts Faculty Exhibition in the Hoyt L. Sherman Gallery at Sullivant Hall. Chris Koenig, a freshman from Amherst, does the same, only for History of Art 111.

Faculty display art works

By ALAN VANDELMOLEN
Lantern staff writer

A primarily black weaving interspersed with bright colors and encased in a glass pane is what Deborah Horrell’s “Either Way” appears to be.

But, the assistant professor of art’s work is really the combination of several oil-based drawing tools (china markers and prisma-color pencils) on a glass pane and displayed on a black easel. As the name implies, the work can be viewed from either the front or the back.

“Either Way” is one of more than 50 works included in “New Work: College of the Arts Faculty Exhibition.” The exhibition runs until Nov. 11 in Sullivant Hall’s Hoyt L. Sherman Gallery and in the Hopkins Hall Gallery.

The exhibition has sculptures, photographs, ceramics and works using among others oils, acrylics, colored pencils and charcoal.

Horrell said her work is a continuation of figures as energy. “In this instance, the work is called vortex, suggesting the idea of movement,” she said.

Horrell said she teaches courses in ceramics and drawing, but usually works with clay, wood, glass and paints.

A colored pencil work in the exhibition done by the art department chairman, Charles Massey, Jr., is entitled “Secrets’ Wrapper, Cover.”

The work pictures Popsicle sticks mixed with brown, pink, orange and ivory dominoes. A yellow wrapper and a red string surround the scene.

Massey said his work could be using the objects as symbols, but more likely it centers on his fascination with objects.

“I like to glorify simple things,” Massey said. “By working in detail with simple things, I can create my own world.”

Massey said his work with simple objects comes out of his belief that people could solve large problems by looking at them in a simple way.

Michael Chipperfield, associate professor of art, has two ceramic sculptures on display in the exhibition, one in the Hopkins Gallery and one in the Sherman Gallery.

In the Hopkins Gallery, “Summer Evening Walk” is displayed. The ceramic sculpture hangs on the wall much like a picture.

The 15” x 66” work looks like four sections of a sidewalk with two stairs at the end. Four small chunks of clay rest on the fourth step of the brownish-grey work.

Chipperfield’s other work on display is entitled “4/14/1912.”

Massey said the faculty art exhibition is held annually to show what the professionals in charge of art education do throughout the year.

“In the visual arts area, we have great diversity. Our people work in many different areas,” he said.
Exhibit offers inside look at Soviet life

Soviet film, television and art will be brought to Ohio State as part of the "Closer Look" series, sponsored by the University Gallery of Fine Art.

"Soviet Television in the Gallery" and "Contemporary Soviet Art from the Baltic States" will be shown in the Hoyt L. Sherman Gallery from Nov. 16-25.

"Soviet Television in the Gallery" offers a look at the radical changes in Soviet television that have occurred under Soviet leader Gorbachev's policy of "glasnost" or openness. Live broadcasts of Soviet television and taped versions of soap operas, exercise shows and news broadcasts are included in the program.

The exhibition "Contemporary Soviet Art from the Baltic States" is a group of paintings and graphic works from Estonia, Latvia and Lithuania. The works combine the officially sanctioned socialist realism with a strong avant-garde movement. A reception for the exhibition will be held at 9 p.m. Nov. 19.

In conjunction with the broadcasts and exhibition, the documentary "Soviet Television: Fact and Fiction" will be shown. The two-hour video provides a look at Soviet news and entertainment programs.

Also, "Come and See," a film directed by acclaimed Soviet director Elem Klimov, will make its regional premiere at 7:30 p.m. Nov. 17 at the Roxy Theater.

Set in Nazi-occupied Byelorussia in 1943, the movie follows the teenage partisan Florya as he suffers through the loss of his family and friends.

"Come and See" is in Byelorussian with English subtitles. Admission is $2.50 for the public and $2 for students, senior citizens and unemployed persons.

For a detailed schedule of the broadcasts and the showings of "Soviet Television: Fact and Fiction," or for more information on the "Closer Look" series, call the University Gallery at 292-0330.
Gallery will get hopping as music becomes visual

In December, audiences will hear — and see — the music of the '80s in "Sound and Music and..." from University Gallery.

The five-day sampler includes live performance, film and video. Times and places are to be announced.

"Art of Seeing Songs," a large-screen "music video as art" program will be presented Dec. 3. John Giorno and Lydia Lunch, poets, will perform to the music of DEVO, Skinny Puppy and the Residents.

Dec. 4 in Hoyt L. Sherman Gallery, "Hidden Boy," a work-in-progress opera by Jay Bolotin will combine story-telling, visual projections and music. Bolotin is a Cincinnati-based artist, musician and poet. Saqqara Dogs, a "techno-tribal" band, also will perform.

Art-Ensemble of Chicago will present two "projections" Dec. 5. From free-form jazz to roaring bebop, their music has won more than a dozen awards from Downbeat magazine.

Ellen Fullman and Co. will present "The Long String Instrument" Dec. 6. Four performers manipulate the instrument, a wooden box resonator with strings extending more than 60 feet stretched from it.

Dec. 8 Howard Brookner's documentary, "Robert Wilson and the Civil wars," charts a collaboration between Wilson and Philip Glass and David Byrne. The three fought to create the contemporary theater project, "the Civil wars."

For a complete list of events and their times, locations, admissions and where to buy tickets, call 292-0330.
OSU series offers rare silent films

Sixty-nine silent films from the pre-Hollywood studio era will be offered Jan. 4 to Feb. 9 in a series titled “Before Hollywood: Turn-of-the-Century Film from American Archives” at Ohio State University’s Gallery of Fine Art.

This collection, the first comprehensive presentation of rare silent films created between 1895 and 1916, will be shown in six programs. The films have been restored and offer viewers a chance to see the first tentative steps that led to “the movies.” Each program will be accompanied by live organ music.

The first program, “An Age of Entertainments” on Jan. 4, will include more than 30 “diversions and entertainments” from the Edison Manufacturing Co. and other early film companies. Titles include A Visit to the Spiritualist (1899); How They Rob Men in Chicago (1900); Smashing a Jersey Mosquito (1902); and The European Rest Cure (1904).

On Jan. 12, “Pleasures and Pitfalls” will present 12 cinematic glimpses of turn-of-the-century America. Included will be Coney Island at Night (1905), Photographing a Female Crook (1904) and the hand-tinted Three American Beauties (1906).

The films have been restored and offer viewers a chance to see the first tentative steps that led to “the movies.”

“America in Transition,” Jan. 19, presents nine films including D.W. Griffith’s 1912 costume drama, The Informer, starring Mary Pickford and Lionel Barrymore; First Mail Delivery by Aeroplane (1911); Ancient Temples of Egypt, filmed on location in 1912; and the 1909 trick film, Princess Nicotine or, The Smoke Fairy.

The lineup for “Domestic Life” Jan. 26 includes Griffith’s moral drama How Men Propose (1913); One Is Business, The Other Crime (1912); Mack Sennett’s early comic tale of flirtation at the beach, The Water Nymph (1912); and The Vampire (1913).

“The Frontier Spirit,” fifth in the series, will be shown Feb. 2. Three films will highlight America’s continuing love affair with the Western: Cecil B. DeMille’s The Girl of the Golden West (1915); Thomas H. Ince’s The Ruse (1915), starring William S. Hart; and Maiden and Men (1912).

The final program, “Love and Misadventure,” Feb. 9, includes Dreamy Dud: He Resolves Not to Smoke (1915), the only surviving episode of the “Dreamy Dud” animated cartoon series; the seventh installment of a serial on social conscience called Who Pays? (1915), and Young Romance (1915), based on a short story by O. Henry.

All programs are between 80 and 120 minutes in length and begin at 8 p.m. in Mershon Auditorium, 30 W. 15th Ave. Series tickets are $12; single-ticket admission is $2.50 and $2 for senior citizens, students and unemployed people.

At 7 p.m. Feb. 4, a panel discussion on this cinematic era will be held at the Ohio Union Conference Theater, 1739 N. High Street. Panelists include Judith Mayne, associate professor of romance languages at OSU; Lucy Fisher, early film scholar and director of film studies at the University of Pittsburgh; and Alan Trachtenburg of Yale University. Call 292-0330 for more information.
OSU silent as weekly film series comes to campus

By JOHN ELSASSER
Lantern staff writer

Proof that silence is golden can be found in "Before Hollywood: Turn-of-the-Century Film from American Archives," at Ohio State's Gallery of Fine Art in Hopkins Hall.

This collection of 69 films is the first complete presentation of rare silent films made between 1895 and 1915. The six-week film series started Monday and will be shown Tuesday evenings until Feb. 9.

Tom Smith, assistant director of the American Federation of Arts, said they have been working on the program for five years. The federation wanted to retain the same visual quality experienced by the original audiences of the films.

"We contacted Charles Musser and Jay Leyda who are authorities on this period," Smith said. "We asked them to put together a listing of films which could be included in a program like this."

After viewing 24 hours of silent films, the federation and Leyda and Musser narrowed the selection and asked other archives to help restore films that were to be used for the program.

"We got grants from the National Endowment for the Humanities and the National Endowment for the Arts to fund the project," Smith said. The restoration cost $380,000.

Smith said some of the prints were not complete, and different archives had different parts of each film. New negatives were made for each show so that each film archive involved could make its own copy.

The first segment of the series, shown Monday, contained an ensemble of skits that were the forerunners of silent films. The non-sophisticated technology made the actors depend upon their body movements to convey their emotions.

"There has always been an interest in past films and nostalgia. They're done so cleverly ... with no modern contrivances," said Jonathan Green, director of the University Gallery of Fine Art and associate professor of photography and cinematography.

"They're not terribly sophisticated ... we're seeing a medium at infancy," he said.

In "Soldiers At Play," a group of soldiers standing in a circle watched as two of their comrades jumped back and forth into each other, in a manner similar to modern-day slam dancing. The soldiers were excited to blow off steam, and their eyes showed heavy battle-fatigue.

"Smashing a Jersey Mosquito" was the most humorous clip. A man and woman struggled to squash a giant rubber bug. The woman would miss the moving bug with a broom and smack the man in the face.

The most moving piece was "Electrocuting an Elephant," in which an elephant was actually electrocuted. Gasps of disbelief and anger were heard in the audience as the elephant's knees buckled under the powerful jolts of electricity.

"Thomas Edison was a proponent of electrocution as a means of humane capital punishment," said Susan Szabo, curatorial assistant at the gallery. "Topsy, the circus elephant, had gone on a rampage and killed two men ... she had to be destroyed and Edison decided to make it an exhibition of electrocution," Szabo said.

Live organ music, performed by Ohio Theater's Dennis James, will accompany the series. James said the films were sent out without music, and the choices for the series were his.

"Music for silent films had to be clever," James said. "I tried to be authentic."

James picked generic film music that may have been used in metropolitan houses of the time.
CORRECTION

In Tuesday's issue of the Lantern City Councilman M.D. Portman was erroneously referred to as the head of the finance committee. Cynthia Cecil Lazarus will head the finance committee.

In Wednesday's Lantern, the story on the silent film series incorrectly stated the series is at Ohio State's Gallery of Fine Art in Hopkins Hall. The series which is sponsored by Ohio State's gallery, will be shown at Mershon Auditorium.
Gallery presents a bevy of films from early days

“Before Hollywood: Turn-of-the-Century Film from American Archives,” a landmark collection of silent films, is being presented through Feb. 9 by the Gallery of Fine Art.

This collection, the first comprehensive presentation of rare silent films created between 1895-1915, is being shown in a series of programs.

The films have been painstakingly restored and offer an opportunity to witness the first tentative, experimental steps that led to the creation of one of this century’s original art forms: the movies. Each program will be accompanied by live organ music.

“Pleasures and Pitfalls” will be screened on Jan. 12. It offers 12 early cinematic glimpses of turn-of-the-century America and includes the stunning photography of “Coney Island at Night” (1905). Also featured are “Photographing a Female Crook” (1904) and “Three American Beauties” (1906).

On Jan. 19, “America in Transition” will be shown. The nine films in this program include D.W. Griffith’s 1912 costume drama, “The Informer,” starring Mary Pickford and Lionel Barrymore; “First Mail Delivery by Aeroplane” (1911); “Ancient Temples of Egypt,” filmed on location in 1912; and the 1909 trick film “Princess Nicotine: or, The Smoke Fairy.”

“Domestic Life” will be shown on Jan. 26. The films include Griffith’s “How Men Propose” (1913); "One is Business, The Other Crime" (1912); “The Water Nymph” (1912); and “The Vampire” (1913).

“The Frontier Spirit” will be shown on Feb. 2. The evening’s three films highlight America’s continuing love affair with the Western. Included are Cecil B. DeMille’s 1915 feature, “The Girl of the Golden West”; Thomas H. Ince’s “The Ruse” (1915), starring William S. Hart; and “Maiden and Men” (1912). Unlike many early Westerns, which actually were shot in New York, these films made use of the rugged California terrain and paved the way for the “Hollywood” of later years.

The final program, “Love and Misadventure,” will be screened on Feb. 9. It includes “Dreamy Dud: He Resolves Not to Smoke” (1915), the only surviving episode of the “Dreamy Dud” animated cartoon series; the seventh installment of the serial “Who Pays?” (1915); and “Young Romance” (1915), based on a short story by O. Henry.

All programs are 80-120 minutes long. They begin at 8 p.m. in Mershon Auditorium. Series tickets are $12; single ticket admission is $2.50 for general audiences and $2 for senior citizens, students and persons who are unemployed.

Also, on Feb. 4, a panel discussion on this cinematic era will be held at the Ohio Union Conference Theater.

Panelists include Judith Mayne, associate professor of Romance languages; Lucy Fisher, early film scholar and director of the Film Studies Program at the University of Pittsburgh; and Alan Trachtenburg of Yale University. The discussion begins at 7 p.m. and will be followed by a reception in the Hoyt L. Sherman Gallery, Sullivant Hall.

An illustrated catalog with critical essays by film scholars and historical notes on the films is available for purchase.

For further information on the series, call the University Gallery at 292-0330.
The Ohio State University
College of the Arts
The Department of
Industrial Design
Visual Communication
Design

Special thanks to the
Museum of Appalachia
Norris, Tennessee
John Rice Irwin,
Founder / Operator

Paper provided by
Millcraft Paper
Company
A visual exhibit was designed and produced by senior students under the direction of Professor Charlie Walker. The photographs, images were inspired by the Museum of Appalachia. This exhibit presents the traditional art forms and cultural heritage of the Appalachian people through visual examples of their buildings, tools, music, and crafts.

Visual Images of the Appalachian Culture

Hopkins Hall Gallery
128 North Oval Mall
Columbus, Ohio 43210

February 12, 1988 - February 28, 1988
Reception will be held Wednesday, February 3, 1988, from 9:00 a.m. - 5:00 p.m.
Exhibits, films, videos speak of women's roles

"Acts of Reclamation," a joint exhibition by Nancy Spero and Barbara Chavous, is on display through April 13 in the Hoyt L. Sherman Gallery.

The exhibition brings together two artists from radically different backgrounds who share a concern about feminism, the roles of women in society, and the impact the arts can have in empowering women and minorities.

A symposium focusing on the exhibition will be held at 7 p.m. April 6, followed by a reception in the gallery.

The show is made possible, in part, through an Affirmative Action Grant from the University Senate Committee on Women and Minorities.

Also, a video and film series, "Women's Voices," is being shown in conjunction with the exhibit. It includes programs that address issues of race and representation, sexism, feminism and the struggles of Third World women.

In the series:
- Howardina Pindell's "Free, White and 21," which examines the myth and reality of Black women's lives; Doris Chase's "Masks" and "Travels in the Combat Zone"; M. Jackson's "The Maids"; and P. Ratnam's "Burning Bridges." March 8 in the Hoyt L. Sherman Gallery.
- Trinh T. Minh-Ha's "Naked Spaces: Living is Round," a rare and intimate glimpse into the daily rural life of six West African countries. March 29 at the Roxy Theatre, 2159 N. High St.
- Tê's Ohio premiere of "Becoming a Woman: Mothers and Daughters Talking Together" in a closed workshop for mothers and daughters with the time, date and location to be announced. Registration is required for the workshop, which is sponsored by the Women of Color Consortium.
- "Reassemblage," by Trinh T. Minh-Ha; "Adynata: Murder Is Not the Story" and "Oh China Oh" by Leslie Thornton; and "A Man, When He Is a Man," directed by Valerie Sarmiento. April 12 at the Roxy Theatre.

The "Women's Voices" series is co-sponsored by the Office of Women's Services. All programs, excluding " Becoming Women," will begin at 7:30 p.m. Admission is $2.50 for the general public and $2 for students, senior citizens and unemployed persons.

For more information, call the University Gallery at 292-0330.
Robin Stanaway, a graduate student, waters her project, titled "Greenhouse No. 1," in Hopkins Hall. The project was part of the graduate student exhibition, "Stuff."
Women, minority artists discuss roles

"My wife is an artist, and I'm an artist, and we had a quarrel about the fact that I was more, uh, exposed to the public than she was. And she went to the bedroom and I went after her, and she went out the window."
- Carl Andre's taped 911 emergency call on Sept. 8, 1985

Everyone has heard of the preppy murder case. Robert Chambers reluctantly admitted to killing Jennifer Levin. The controversial question was who was the victim?

Down the hall from the media sideshow accompanying the Chambers' trial there was another murder case and another victim being questioned.

To many the trial represented more than the loss of a woman artist, many felt that instead of Carl Andre being on trial, women and minorities artists were being judged.

Carl Andre, a 52-year-old white male, was a well-known Minimalist sculptor. Ana Mendieta was 36, a Cuban-born sculptor and Andre's wife. Mendieta fell 32 stories to her death on Sept. 8, 1985.

On Feb. 11, 1988 Andre was found not guilty by a judge. Did Mendieta jump, fall or was she pushed? The circumstances surrounding her death are still a mystery.

The art world went to court. And a person's creative work was determined not on so-called aesthetic worth but on her gender and race.

Similar to the Chambers' case, the victim, not the accused murderer was on trial. And due to circumstances beyond her control, Mendieta was not there to defend herself.

Tonight at 7 in the Ohio Union Conference Theater, women and minorities in the Arts to address the current political, aesthetic and theoretical concerns of representation in the art world.

Judith Beckman, artist and art historian from Ohio State will panel the discussion. The panelists are:
- Barbara Chavousa, a Columbus artist.
- Nancy Spero, a feminist artist and co-founder of A.L.R. Gallery, the New York City women's gallery.
- Edgar Heap of Birds, a painter, headman of the Elk Warrior Society and founder of "Makers", a reservation-based Indian art cooperative in Oklahoma.
- Pearl Bowser, founder and executive director of CHAMBA Educational Film Services, Brooklyn, which distributes and exhibits film and memorabilia to document the history of independent Black American cinema.
- Juan Tejeda, co-founder and Chicano music director for the Guadalupe Cultural Center, San Antonio, Texas, one of the largest organizations in the nation advocating Chicano and Hispanic arts.

Most of the panelists have developed their reputations outside the established art world. They have broken through the boundaries and prejudices inherent in the art system to make their work known.

But do they practice what they preach?

The prejudice of a white male, capitalist art society has limited the exposure of women and minorities in galleries. We have postmodernists, feminists and Marxists who have rejected the established art world by calling it elitist. They claim that traditional art reinforce societal institutions.

I can buy that. But what are they doing to bring art to the masses? Are they segregating the art world by limiting their galleries and theories to race and gender? Are they making the same mistakes that they condemn?

Truth is relative.
Columbus to discover art treasures of Genoa

The palace facades and paintings of Renaissance and Baroque Genoa, Italy, are the focus of an exhibition, symposium and lectures at the Gallery of Fine Art spring quarter.

“Genua Picta” will be on display in the Hoyt L. Sherman Gallery April 29-June 12. Works by Italian painters Perin del Vaga, Pordenone, Luca Cambiaso, Domenico Piola, Giovann Battista Castello (il Bergamasco), Giovanni Andrea De Ferrari and Domenico Fiasella are included.

I Palazzi di Genova, a book of engravings by Peter Paul Rubens depicting the palaces of Genoa is part of the exhibition.

Included in “Genua Picta” is photographic documentation of 15 palaces, and the original drawings and prints that served as preparatory designs for these monuments.

Four large-scale paintings, which originally hung in the Doge’s palace, and several small panel paintings that portray Genoa’s urban history are shown as well.

“Genua Picta” is the first of a series of art exhibitions between the sister cities of Columbus and Genoa.

In conjunction with the exhibition, a symposium titled “Comparative Techniques of Restoration and Conservation in Italy and the U.S.A.” will be held from 9:30 a.m.-3:30 p.m. April 30 in the Ohio Union Conference Theater.

Art historians, conservators, historians, designers and architectural experts from Italy and the United States will discuss the restoration of art treasures and architectural monuments in both countries.

At the University, the free symposium is sponsored by the College of the Arts, University Gallery and the University Columbian Quincentenary Committee.

For more information, call Jeff McKibben, 292-0330, or Susan Moseley, 292-7481.

On May 24, an evening of lectures presented by faculty of the Department of Art History will round out the “Genua Picta” offerings. Anthony Melnikas will discuss “The Precursors to the Genoese Painted Facades”; Francis Richardson will lecture on “Painting in Genoa in the 16th Century”; and Barbara Haeger will present “Genoa and Its Artistic Patronage.” The program begins at 7 p.m. in 100 Stillman Hall. A brief reception will follow in the Hoyt L. Sherman Gallery.

For more information, call the University Gallery at 292-0330.
The Ohio State Lantern, Thursday, July 14, 1988

Thesis show features conceptual art

By Kim Carson
Lantern staff writer

During the last two years, Dale H. Marsh must have slept with a camera in his hand. Marsh's master's thesis exhibition features 51 pictures on display and at least eight videos playing, representing a sampling of his works in the last two years.

Marsh estimated that he shot more than 400 rolls of film to put together this show.

The exhibition was one of a three-part requirement for his master's degree. A written portion and an oral defense of the artwork were also required.

Marsh is a graduate teaching associate in the Department of Art specializing in expanded arts. He earned his Master of Science degree at Ohio State, and his Bachelor of Arts degree at Kenyon College.

Marsh and a friend played jazz/blues songs on electric guitars at the reception Monday, while his exhibit went on around them.

The walls of the gallery are covered with untitled black and white photographs of Columbus, and color prints of Marsh's performance art.

Five VCRs document Marsh's video work and performance art throughout the exhibition. It is a multi-media presentation that binds Marsh's specialty of still photography with his interests in film music and conceptual art.

Marsh-defined conceptual art is being "art" where the idea behind it is the art, rather than an object.

Marsh's candid photography of everyday Columbus included two types of prints, those depicting the banality of suburbs and those containing a human element, he said.

A third category of prints Marsh called "the everything else group" are works that don't fall into his other categories but were exhibition-quality works.

In his performance art "The Four Humors," which is viewed on video, the soundtrack is a recording of slowed-down amplified breathing, and a heart beat with moments of guitar.

In the video, Marsh, dressed as a surgeon, fills condoms with representatives of the Old-English "four humors" — blood, urine, semen and phlegm. After filling the condoms he bursts them.

"Sleep of Reason Produces Toasters" by Dale H. Marsh is one of the color photographs in his master's exhibit at Hopkins Hall. Marsh's disturbing depiction represents the containment of bodily fluids in order to avoid AIDS, he said.

In Marsh's video, "Household Noise Identification Guide," different sounds, such as washing machines and running water, are identified with still photographs. A book also accompanies this work.

Most impressive were the four huge color photographs that Marsh modeled after famous paintings.

"Sleep of Reason Produces Toasters." These pieces all have a sarcastic twist involved such as his "Sleep of Reason Produces Toasters," modeled after Francisco Goya's "Sleep of Reason Produces Monsters."

Other artists mimicked were Jacques-Louis David, Nicolas Poussin, and Francis Bacon, he said.

Marsh's show is located in Hopkins Hall Gallery of Fine Art. The exhibit is free and will by on display until July 15.
Art show confronts existence

By Kim Carson
Lantern staff writer

Making their way around Hopkins Hall gallery, visitors can experience birth, life, death and finally, resurrection.

"Thoughts on Frailty of the Human Experience," an exhibition by Iris Sandkuhler, is meant to show the viewer a personal message as well as a universal view of human existence.

"Thoughts" is part of her requirement for her Master of Fine Arts.

Sandkuhler calls the exhibit her Chinese fortune cookie series, because most of the works' titles are from real fortunes.

"All my friends have been collecting them for me for about a year," she said.

She completed her pieces before matching them to titles.

"I wanted to wait and find those weird connections," she said. 
A example is the work "You will soon be in the limelight."

"The twist is that it's a funeral and you'll be dead, and everyone comes to see you," she said.

Her drawings have no facial features, because she thinks they tell too much about a picture.

"The expressions are like canned laughter - they don't require you to think," she said.

Sandkuhler said her works are a refreshing change from the traditional nude because their heads are "just another appendage." Her subjects convey their feelings through body language and allow the viewer to add their own interpretations, she said.

A recurring theme in the show is the relationship between people and their beds.

Sandkuhler pointed out that people have some traits in common, including their body similarities and the comfort everyone feels in their own bed.

"A bed is like our fortress," she said, "If you're sick, where is it you want to go? Your own bed."

She talked of birth taking place in a bed, children finding security under the covers, and people wishing to die at home in their own bed.

"It's one of the most intimate

Iris Sandkuhler’s work, “Great Storm Came. Mighty Bird Flying. Sun Breaks Through,” is on display at Hopkins Hall gallery.

pieces,” she said.

Another theme to watch for in Sandkuhler’s work is her use of negative and positive space.

She defined positive space as being a figure or a bed, and negative space as what is going on around the central subject.

Sandkuhler said negative and positive space exist in real life too. She described children hiding under their covers to avoid being attacked by imagined monsters as a reaction to negative space.

"It's what you see in the negative space that scares the shit out of you," she said.

Sandkuhler recently had seven pieces chosen for competition in the National Congress of Art and Design show in Salt Lake City.

It’s rare for an artist to have more than two works chosen for this competition, she said.

Sandkuhler’s exhibit is free and will be on display until Friday.
Artist uses flies
in thesis exhibit

By Janet Foley
Lantern staff writer

You might not see the artistic value in a bunch of dead flies, but graduate artist Scott Bennett does.

When he was cleaning ceiling light covers at his home, Bennett saw all the flies that the covers had collected and thought, "Boy, wouldn't it be nice to make a piece that somehow had bugs on it?"

HE USED THE ANALOGY of a rubber knife from a novelty store that bends on contact to express this idea.

The pieces in the exhibit are made mostly of rubber, clay and steel.

"Rubber's a jolly kind of thing, real flexible," Bennett said. "Clay's like that too, real malleable."

Hooks and wheels are also used in several of Bennett's 16 pieces on exhibit.

"Wheels suggest movement, ability, some kind of potential," he said.

BENNETT SAID the motivating force behind his work is enjoyment.

"When I'm working, I really get pure enjoyment out of it. I'm amusing myself. I don't know if that necessarily works with other people, but I think when it does, it's because it's worked with me first."

"Curious fly, vinegar jug, slippery edge, pickled bug," is being shown in Scott Bennett's graduate thesis exhibit in Hopkins Hall. The piece was made from flies that Bennett found in his light covers.
Sidney Chafetz art to go on display

The work of Sidney Chafetz, professor emeritus of art, reflects his passionate responses to his life and times. That work will be the subject of a retrospective, “Chafetz Graphics: Satire and Homage,” a comprehensive exhibition of 40 years of woodcuts, etchings, lithographs and drawings.

The display Aug. 22-Oct. 12 will be in the Hoyt L. Sherman Gallery, Sullivant Hall. A reception will be held from 7-9 p.m. Sept. 23.

Chafetz is one of Ohio State’s most distinguished artists and teachers.

Four subjects continue to be compelling themes in his work: politics, academe, cultural heroes and family.

“While these are not the images that are popular over sofas, they persist because of my feelings of anger, disgust, love and optimism,” he says.

By turns angry and amused, he has recorded what he calls “academic satires.” He celebrates learning in his portraits of cultural heroes. He has indicted the destructive political legacy of Watergate and reminisced about his own heritage in family portraits.

In conjunction with this exhibition, “Chafetz Students,” a sampling of work by his former graduate students, will be presented in the Sullivant Hall Corridor.

Also in association, the Wexner Center for the Visual Arts and the Ohio State University Press will issue their first joint publication, Chafetz Graphics: Satire and Homage, which will be available for purchase at Sherman Gallery.

Chafetz’s work has appeared in more than 100 one-person shows in galleries and institutions throughout the world. It is included in the collections of the Library of Congress, the Cincinnati Museum of Fine Arts, the Cleveland Museum of Art, the New York Public Library, the National Woodblock Institute in Tokyo, the Dahlem Staatliche Museum in Berlin and the British Museum.

For more information, call the Wexner Center at 292-0330.
Art professor gets graphic

By Kim Carson
Lantern staff writer

Sidney Chafetz is known for being graphic.

This professor emeritus of art is being extremely graphic in the Hoyt Sherman Gallery in Sullivant Hall where nearly 170 of his prints are on display as part of "Chafetz Graphics: Satire and Homage."

Chafetz began teaching at Ohio State in 1948, and at the same time began primarily making prints.

"I started out as a painter, but since I've been at Ohio State I've worked with the printmaking media," Chafetz said.

Chafetz has four recurring themes in his exhibition: Politics, academe, cultural heroes and family.

His print types include woodcuts, etchings, lithograms and photo-offset.

He said he has no preference of which medium he uses.

"I think they're like children. I have no favorites, I like them all equally," he said.

He said the show includes approximately one-third of his output since he began working at Ohio State.

"I don't go for any quantity. They just accumulate," he said.

People in Mickey Mouse caps seeking knowledge and others in mortar boards seeking money are common characters of his "Academe" statements.

Chafetz said the prints don't necessarily represent Ohio State.

"I think Ohio State is a great institution. Sometimes we do get involved in entertainment and forget we're here for education," he said.

Many of his political works on display deal with government scandals, including Watergate and the Iran/Contra scandal.

"It's disappointing to find we still have corruption in government at its highest levels," he said.

Prints aren't the only media on display.

The fictional professor Harley Quinn, Chafetz's "alter ego" delivers satirical poetry, epigrams and songs via telephones in the gallery.

Quinn was originally a borrowed mechanized figure dressed in a cap and gown for a 1963 Chafetz exhibition, but now all that's left is his recorded wit.

Three short films displayed on a television at the rear of the gallery help explain the exhibition, Chafetz said.

Overall, by looking at all the prints, listening to recorded messages and watching the films, Chafetz wants to leave one impression with you.

"This is the work of an artist who's been very much a part of his time and takes being a citizen, teacher and artist very seriously," he said.

Chafetz's prints are on display until October 12.
One work enwraps exhibit

By Kim Carson
Lantern staff writer

Many artists have produced a room full of artworks, but how many artists have filled a room with one piece of art?
Andrew Scott has.
Scott's master thesis exhibition is composed of one piece of artwork and it fills the entire Hopkins Hall Gallery.
"The goal of sculpture is to affect space," Scott said.
Given the Hopkins Hall gallery to work with, Scott decided to make the most of that area.
"I wanted to affect the whole space rather than create a bunch of small objects," he said.
Steel twists about on the floor, while neon skitters back and forth through glass tubes.
Composed of diamond plate steel and four colors of neon lights, Scott's work "Babylon" resembles a large-scale model of a town.
"I thought of it as a huge circuit board, but with towers to give it that landscaped quality," he said.
Scott also compared the work to a huge computer chip.
One tube in the middle sputters and blinks annoyingly.
"It's the one individual in the group. I thought it would be nice to have one squeaking," Scott said.
At one end of the piece, the word "TNOD" is spelled out several times in green neon-lighted letters.
"It's 'don't' spelled backwards," he said, "it's a little injection of LIGHT humor," since green lights usually mean "go."
Walking within an artwork is quite an experience. Looking all around, to the sides, up and down and seeing a work surround you is overwhelming.
One can't help but become involved with the piece because you have to watch where you step, where you're going and keep your head from hitting suspended steel.
With all the gallery lights turned out, the metal and the chemical lights give a cold, empty feeling to the room.
"I want people to look at the work and decide how it makes them feel. I'm more interested in an honest opinion," he said.
To form your own interpretation of this intriguing artwork, visit Hopkins Hall Gallery, where the one-piece exhibit will be displayed until Friday.

Mary C. Yeoman/the Lantern
One part of "Babylon," a sculpture by Andrew Scott, which fills the entire Hopkins Hall Gallery. Made of diamond plate steel and four colors of neon lights, the sculpture is part of Scott's requirements for his Master of Fine Arts degree and will be on exhibit until Friday.
Wegman’s work goes to the dogs

By T. Allen Hunker
Lantern staff writer

"Speak! Bill, speak!" is the title of the lecture that New York artist William Wegman will deliver tonight at 7:30 in the Ohio Union Conference Theater, 1734 N. High St.

The lecture is being co-sponsored by the University Gallery and the Columbus Society of Communicating Arts. Wegman will detail his career of photographing Man Ray and Fay Ray.

Man Ray and Fay Ray are dogs, big gray Weimaraners to be exact. These collaborators of Wegman have often been seen on the cover of many art magazines as well as network television.

Through slides and video tapes, Wegman will speak on his philosophy and sense of humor that has lead him to become one of the foremost photographers today. All this has come largely from years of posing his pet in every imaginable position.

This is one of the "Third Thursday" series of lectures given ten times a year by the society. This local group of visual communicators has brought a wide variety of creative people to Columbus.

ACCORDING TO the society’s president, Orby Kelly, this has included people from pop culture expert Jack Kachbar to surrealist fashion designer Richard Martin.

Wegman’s collaborations with his dogs are well known outside the art world. The honest approach and humor to his images has a universal appeal. "Dog Baseball," a recent film of his newest Weimaraner Fay Ray, was even featured on "Saturday Night Live."

Wegman, 44, began photographing his first Weimaraner, Man Ray, in 1970. Over the years his fame grew through video art pieces like "Man Ray, Man Ray" from 1979 and his large 20" by 24" color polaroids in 1978.

These large polaroids required the artist and his dog to go to Cambridge, Mass. and use the Polaroid Corporation’s studio and large format camera. The results can be seen in Wegman's book Man's Best Friend. In the book you see the rich colors and textures of Man Ray and his props while trying not to laugh at the ridiculous poses.

Wegman uses drawing and painting as well as photography and video in his humorous works. There is almost always a narrative element which the dog expresses as well as he can. Recently, he has been showing paintings instead of photographs.

According to Michael Milligan, who works for the College of the Arts and is a member of the society, Wegman makes a good living as a photographer. Wegman’s humor and art has gotten him on "The Tonight Show," David Letterman, and a host spot on the PBS series Alive From Off Center. As a commercial photographer he even photographed Steve Martin for an Esquire Magazine cover.

AVAILABLE AT the lecture this evening will be a limited edition poster of one of Wegman’s unpublished photographs. Tickets are $2.00 for students, senior citizens and the unemployed and $2.50 for others.

File Photo

New York artist William Wegman and friend will speak tonight at the Ohio Union Conference Theater at 7:30. Wegman will lecture on his career of photographing Man Ray and Fay Ray, dogs which have been used for many magazine covers and television shows.
New faculty display art in Sherman

An opening reception will be held from 7-9 p.m. Oct. 21 for “New Work: College of the Arts Faculty Exhibition.”

The display will be shown Oct. 21-Nov. 9 in the Hoyt L. Sherman Gallery.

Faculty members from the departments of Art, Art Education, History of Art, Industrial Design, and Photography and Cinema will display their work in this annual exhibition.

Also, the works of tenure and promotion candidates in the Department of Art are on display through Oct. 28 in Hoppkins Hall Gallery. The exhibition includes paintings by Alan Crockett, glass by Richard Harned, ceramics by Deborah Horell and paintings by Stephen Pentak.

For more information, call the Wexner Center at 292-0330.
The visual arts faculty of the College of the Arts have taken over the Hoyt L. Sherman Gallery in Sullivant Hall.

Five departments in the college — Art, Art Education, Industrial Design, History of Art and Photography and Cinema — opened an exhibit of their most recent works at the Hoyt L. Sherman Gallery in Sullivant Hall through November 9.

These artists have the best jobs in town. A university professorship provides artists with an income and resources few Ohio artists have attained on their own. Instead of "publish or perish" they have to "create or perish," an instinct that comes naturally.

The Department of Art dominates the exhibit over the other disciplines. Some of the works in the show set a high standard for the High Street art scene to follow.

Georg Heimdal's large acrylic painting "Kootenai," James Shumate's plate and cast glass floor-piece, or David Black's "Agung" aluminum sculpture could certainly be shown at most major galleries in town.

Michael Chipperfield's clay relief sculpture with a long redundant title about still life and quiet thought is another highlight of the show. Chipperfield makes a three-dimensional picture of a man at a table using only clay. The bowl of fruit and the man's glasses sit on a foreshorten clay table that sticks out from the wall, giving the illusion of depth.

Todd Slaughter's "Hot Summer Thunderstorm in Memphis" is simply two large fiberglass shapes that expresses its mood well. In similar manner, Robert Shay's five clay pieces entitled "Night of Icons" expresses itself with the look of volcanic pumice.

The faculty from the other departments make an attempt at fine art, but their results are not as refined.

Attila Bruckner from industrial design avoids the fine art temptation and presents photos of two uniquely designed telephones for the Seimens Corporation.

The History of Art faculty try to take us back in time. This ranges from a sketch to a cubist painting.

Art Education faculty are better artists.

Robert Arnold's minimalistic painting tries to trick us by titling it "Blue Painting With Yellow Canary". It is two totally brown panels with the texture of the word "blue" and perhaps a canary showing through from underneath.

Kathleen Kadon Desmond, Art Education at Newark campus, goes after the photography and cinema faculty with her "Victoria Dreamscape". This black-and-white double exposure with three tiny color photos is the most aesthetically pleasing photograph in the show.
Artist brings Spanish art to OSU

By T. Allen Hunker

Lantern staff writer

Artist Michael Tracy would like to get more Americans involved in the rich splendor of Mexico.

Tracy gave a lecture Wednesday evening at the Ohio Union Conference Theater about the area near his studios on the Texas/Mexico border and the heart of Mexico City.

Tracy has an exhibition entitled "Terminal Privileges" at the Heyt L. Sherman Gallery in Sullivant Hall through January 29.

From his interest in the politics of the North/South Axis between the United States and Mexico, Tracy moved to a small town on the border called San Ygnacio, Texas. His first studio in San Ygnacio turned out to be the second station of the cross of a traditional religious procession in the village that dates back to 1837. His art now intertwines the religion, culture, and politics of Mexico.

Tracy was born and raised in Bellevue, Ohio to Irish and German catholics. For the past ten years he has been taken in by "the grit of Mexico, the hand made touch," that now inspire his art.

He describes the village he now lives in as a kind of emotional desert where 300 days out of the year it is more than 90 degrees. Simple people of this town, like the water architects who work all day for $10, inspire Tracy.

Across the river is a former Mexican town founded in 1750 that was flooded by the Army Corps of Engineers' dam project in 1952. Only seven families can now live in this town and an 18th century church now sits underwater after rains. Tracy sees one of his jobs as to "restore a sense of pride in architectural heritage" for the area.

The heritage of Mexico also extends to its bloody past. His studio in Mexico City is near the ruins of the ancient temples where thousands of people were sacrificed. Cortez's people later conquered Mexico with "the cross," Tracy said. Both blood and crosses are incorporated into his artwork.

Among his greatest influences are the altars in cathedrals and churches of Mexico City. Tracy tries to model his work on the way these altars fuse painting, sculpture, and artifacts into space.

Tracy feels like he has to show Mexican culture in his art and lectures. He doesn't always understand what it all means himself.

Because he, someone from Ohio, got involved in the older, yet poorer culture to our south, Tracy thinks other Americans might follow. He sees himself as "a white man in a place I can't get over."
The annual exhibition of works by students in The Ohio State University department of art's graduate programs will be on display Wednesday through Jan. 27 in the Hopkins Hall Gallery, lobby and corridor, 128 N. Oval Mall.

An opening reception will be held from 7 to 9 p.m. Jan. 20.

This year's exhibition, titled "Agrastuex," features ceramics, expanded arts, glass, painting and drawing, printmaking, sculpture and fiber arts.

For more information, call the University Gallery of Fine Art at 292-6330.
Month-long series, 'Other Side,' examines Hispanic stereotypes

By Lana Bradley
Oregen staff writer

"The Other Side," a month long series addressing issues of Hispanic geopolitics, religion and culture, is being presented by the University Gallery to dispel Hispanic stereotypes.

"Ana Mendieta: Fuego de Tierra" (Fire from Earth), the first of four shows, depicted the life and art of Cuban-born Ana Mendieeta.

She used mixed media to create her politically and artistically powerful pieces.

In much of her work, she used blood, smoke, fire and earth. The 1975 Silhouette series involved Mendieta's shape dug into the ground and filled with blood or covered with fire and smoke.

Mendieta was also a performance artist. In "Sweating Blood," Mendieta calmly sits with her eyes closed as a drop of blood trickles down her face. More blood drops slide down her face and then the performance is over.

Another presentation involved her kneeling in front of a white wall with Afro-Cuban music playing in the background. Mendieta inches down the wall, leaving a trail of smeared blood. Then, she walks off stage while the music continues to play.

"She stirred controversy wherever she went," said Staci Spano, an artist and friend of Mendieta. "It was very stimulating to be with her," she said.

Mendieta died in 1985 at the age of 37. She fell out of a thirty-four story window, and police have not solved the case. "Fuego de Tierra" gives a good perspective of the Cuban artist. She was forced to leave Cuba because of political pressures and she never forgot the pain it brought to her family.

In the United States, she freely stated her political views and was adamantly against the U.S. involvement in Vietnam.

Much of the blood usage in her work symbolized her strong belief in war and violence do not bring peace.

She also used blood to express her convictions toward the women's movement. The film said she felt crimes against women and their exploitation in the United States needed to be recognized before they could be stopped. She tried to achieve this through her work. One of Mendieta's pieces recreated the brutal rape and murder of a woman.

Through Mendieta's work, viewers also see her strong commitment to nature as her body merges with the earth in her Silhouette series. She worked with many landscape sculptures in Mexico, Cuba and California.

"Mi Oto Yo" (My Other Self) concentrates on Chicanos who were forced to leave California, a poem written and performed by Guillermo Gomez-Pena. He interprets "California" by saying: "There are two levels: the narrative, describing impossible situations which subvert historical and political level, operating as memory or inner monologue. The second level has been put in the lips of several characters and myths."

"Guemes-Pena narrates the film and scenes show murals, sculptures, paintings, performances and interviews with Chicanos artists," he said.

The main theme of the film is summed up by Chicana artist Carmen Luna Gaza. "We have to be proud of our culture. We want other Chicanos to see the work and be proud of their culture.

"L.E.A.R: The League of Revolutionary Writers and Artists" was also shown. This 31 minute video examined the history of the organization founded in Mexico in 1934 with some recent interviews with surviving early day members.

The surviving members recalled events and people of the early L.E.A.R. days. Mixed with the interviews were protest songs, murals, paintings and video footage from the 1930s and the 1940s.

The film demonstrates the strong feeling that the L.E.A.R. members had about preserving their traditional way of life without the help of the U.S. or communist countries.

On Wednesday at 7:30 p.m. in the Drake Theater, 2224 E. Main St., "The Break of Dawn," the next film in "The Other Side" series, will be shown. The film is based on the true story of Pedro J. Gonzalez, the first Spanish-language radio and recording star in the United States.
Foundation awards two art scholarships

Two $500 scholarships were awarded to first-year art students during the 1989 Foundation Program Exhibition at Hopkins Hall Gallery Monday night.

Kimberly Stout, a sophomore from Alliance, and Sharon Shultz, a senior from Russellspoint, each received the awards for outstanding works entered in the exhibition.

Both students are in the Department of Art Foundation program consisting of first-year classes which concentrate on the basics.

Stephen Pentak, an assistant professor in the Department of Art and director of the Foundation program, said, "We teach what is fundamental to all visual experience. There are classes in drawing, two-dimensional, three-dimensional and special projects areas."

ALTHOUGH THE classes feature basic principles, the students are not limited by the class structure. "Basically it's all beginning techniques, but they let you experiment and develop," Stout said. "There's a lot of room to do your own thing."

The judged show consists of exemplary works from the classes as selected by the class instructors.

Pentak said that the number of works are cut down to fit the gallery and then a panel of three faculty members judge the show.

Stout has several drawings, paintings and a sculpted piece on display.

SHULTZ, WHOSE work is also on display, was not present at the program.

Stout is majoring in general fine arts and plans to go to graduate school. She said it sounds like a cliche, but her artwork is a way to discover more about herself.

Bob Shea, chairman of the Department of Art, awarded the scholarships, and said, "It's okay not to tell your parents that you won the money and then use it for art supplies, but it's not okay to not tell them and then use it to buy beer."

Several smaller awards were also given including an outstanding faculty member award.

"We give it every year, it's basically tongue-in-cheek but the intention is heartfelt," Pentak said.

ROBERT SCHWARTZ, associate professor of art, was the recipient of the award which was a children's book of red barns.

Hopkins Gallery, 128 N. Oval Mall, will be showcasing the exhibition through April 28.

The show features works in almost every media, including sculpture, video, audio, lights, paintings and drawings.

"We're flexing our creative muscles," Pentak said.

One piece is an old car door that laughs and another is an audio/visual piece depicting a legend of monsters who used to do battle on campus.

FOUND MATERIALS, class exercises and an array of sounds are featured in the exhibit which includes several pieces made of tennis balls and tennis shoes.

For more information on the exhibition, call the University Gallery of Fine Art at 292-0330.
Hopkins Hall Gallery hosting thesis art display next week

Two OSU master’s of fine arts candidates will be exhibiting their work in a thesis show on display May 22 to May 26 in the Hopkins Hall Gallery.

Bob Tavani and Dierdre Herron-Chaffeur will exhibit selected works, representing the culmination of two years of concentrated work, said Prudence Gill, curatorial assistant for the gallery.

Gill said the show is part of a series of master’s of fine arts thesis shows running this quarter. A total of nine MFA candidates will exhibit work, she said.

“Tavani is a native of Erie, Pa. and a graduate teaching associate in the department of art.

Tavani has also exhibited his mixed media works in two recent shows sponsored by the Columbus Art League.

Herron-Chaffeur, a native of Tacoma, Wa., is a master’s candidate in the area of drawing/painting at OSU.

According to information released by the University Gallery of Fine Art, Herron-Chaffeur depends on the process of discovery in her painting.

In the statement, she said her paintings are about the discovery of images, ideas and awareness arising from life experiences, the unconscious, and from the language of the materials she uses.

Herron-Chaffeur is also a graduate teaching associate in the department of art.
Works by Jacqueline M. Cohen and Jean Salzmann will be exhibited Tuesday through June 2 at The Ohio State University's Hopkins Hall Gallery, 128 N. Oval Mall. An opening reception will be held in the gallery from 7 to 9 p.m. Tuesday.

Cohen's ceramics and drawings have been exhibited extensively throughout the United States and England, including the Royal Academy, London.

Cohen said her more recent work in printmaking and collage concentrates her experiences with different places, events and materials into intense and personal pieces.

Salzmann said her work involves women's concerns exploring their inherent strength, life-giving powers and ability to nourish the evolution of society.

For more information, call the University Gallery at 292-0830.
OSU Art faculty featured at show

By Julia Grubb
Lantern staff writer

Hopkins Hall Gallery, 128 N. Oval Mall, began its summer art show schedule June 21 with the opening of the Department of Art Summer Faculty Exhibition.

This free exhibit, which runs through July 7, features the works of five Ohio State faculty members of the Department of Art: Randy Bolton, Michael Chipperfield, Stephen Pentak, Robert Schwartz and Larry Shineman.

Each artist is presenting two to three pieces of work in the show, including paintings and ceramic works.

Robert Shay, acting chairman of the Department of Art, said the show was well-planned.

"There's a nice amount of work in the gallery," Shay said. "You can look at it and you're not overwhelmed by the quantity of work."

The three largest paintings in the show belong to Shineman, a painting and drawing instructor. The works are simple with no sharp edges or colors.

SHINEMAN SAID he begins a work abstractly, and the images he presents are largely from his memory rather than from objects around him.

"Painting is kind of like research for me," he said. "It's like chemistry or microbiology where you're going into a lab and just putting different kinds of proteins together under different temperatures and seeing what happens. That's what I do sometimes."

Shineman also said he is reluctant to show his work to his students because he does not want them to feel they must produce art which resembles his.

"I'm more interested in the students' personal evolutions and their own personal express-
‘Inside/Outside’ thesis to be shown at OSU

Mary Lou Greene and Jack Harrison will present their master of fine arts thesis showcase “Inside/Outside” in Hopkins Hall Gallery Monday through Aug. 4. The gallery is at 128 N. Oval Mall on The Ohio State University campus. An opening reception takes place from 7 to 9 p.m. Monday in the gallery. The exhibit is free.

Greene is a master's candidate in printmaking; Harrison is a master's candidate in expanded arts.

Summer gallery hours are 10 a.m. to 5 p.m. Monday through Friday. For more information, call 292-2787 or 292-8050.
Student artworks displayed

Works by Cole Rogers and Christina Quiroz will be exhibited Monday through Friday in The Ohio State University's Hopkins Hall Gallery, 128 N. Oval Mall.

An opening reception will be held from 7 to 9 p.m. Monday in the gallery.

Rogers, a master's candidate in printmaking, is a graduate teaching associate in the department of art.

Quiroz is a master's candidate in painting and drawing under associate professor Stephen Pentak.

The exhibit is free. For more information, call 292-5072. Summer gallery hours are from 10 a.m. to 5 p.m. Monday through Friday.
OSU computer animation on exhibit

By Arla Ala-U-Din
Lantern arts reporter

Ohio State has pioneered computer generated animation since its inception nearly 25 years ago, but not many students are familiar with the art. Now students can get a glimpse of the art form at the university's first exhibit of computer art, being held at Hopkins Hall Gallery through October 20.

The students from the Department of Art Education's Advanced Computing Center for the Arts and Design (ACCAD) and the department's Amiga Labs are exhibiting some of their computer graphics and animation work.

According to the show's coordinator, Marsha McDevitt-Stredney, the exhibit is a collection of some of the best examples of computer generated graphics and animation.

“Generations are a combination of images and animation from artists working with commercial software,” she said.

“We’re using computers as tools much like other artists use their medium as a tool,” she said.

Much of the software the students are using was created at Ohio State, McDevitt-Stredney said.

According to one of the artists, computer generated graphics presents a new set of challenges because it is a three-dimensional drawing.

“When you’re working with computer graphics, you don’t just draw an image, you have to create it,” Wilson Burrows, a graduate of the Art Education program said.

Burrows said it took him nearly one year to create a three-and-one-half minute computer generated animation piece he has on exhibit at the art show.

McDevitt-Stredney said the students are trying to take advantage of the quality that computer generated graphics provides while expressing their own ideas.

Henry Preston, a graduate student from Columbus said one reason he likes computer animation is that it gives the artist total creative freedom.

“The computer lets me do everything myself,” he said.

Preston said working on traditional hand-drawn animation projects require teams of artists, but computer animation allows one artist to do the entire drawing.

“With the computer, you can even create the sounds yourself. It’s a very powerful tool and you’re going to see much more of it with people gaining more access to more powerful computers,” Preston said.

Computer generated animation relies on the imperfections of the eye. Because eyes are unable to distinguish between images on a screen as they flash past it 30 times per second, all the pictures blend together and create a blur which is seen as a moving picture.

Charles Csuri, director of the Advanced Computing Center for the Arts and Design said he believes it is about time for Ohio State to put on a computer graphics art exhibit, since the field has such a wide variety of uses.

“It seems to me that says something about what’s here at Ohio State,” Csuri said.
OSU photo exhibit tackles difficult issues head-on

By Jeff Briggs
For The Dispatch

A two-day photography exhibition that attracted nearly 600 people last week to The Ohio State University's Hopkins Hall Gallery dealt frankly with such controversial topics as flag-burning, pornography, nudity, violence, abortion, death.

Presented by the College of the Arts, "Too Close for Comfort: Troublesome Photographs" was the last and most popular of five exhibitions collectively titled "48-Hour Turnover," which ran consecutively from Oct. 23 to Nov. 3.

Gallery Director Prudence Gill said the series "gives a lot of people a chance to show" and "you can put something on that's timely rather than plan way in advance."

Co-curators Lynette Molnar and Tony Mendoza, professors in the department of photography and cinema, staged the exhibition in part to respond to the recent furor over the Supreme Court's decision not to allow an amendment to the Constitution to outlaw burning the flag and an effort led by Sen. Jesse Helms, R-N.C., to financially penalize institutions that used National Endowment for the Arts funds to display the controversial works by Andres Serrano and the late Robert Mapplethorpe.

Molnar included a slide show of these artists' work in the exhibition "because a lot of people have opinions about it, but they haven't seen the images."

"It seems to me that personally we're under threat," said Mendoza, who, like Mendoza, is a photographic artist. "I think what Helms is trying to do is dictate what good art is and what is moral and what is immoral."

Mendoza said, "My theory of photography is that the stuff that's interesting in life is love, death, sex, relationships. I'm very excited when students deal with the high-octane issues of life ... The thing I'm excited about is that they're very personal — people who photograph themselves very directly, very explicitly. I think there's a lot of risk-taking in that. They're choosing topics that are taboo in the history of art, and I'm all for it. I'm excited about people willing to deal with such difficult issues with such grace and wit."

All the artists are current or former OSU students. The show included work by Kok Yong, a native of Malaysia whose nude self-portrait was censored by the Toledo Friends of Photography after initially being accepted for one of its shows; photographs of cadavers, by Bonnie Coen; collages about the sexual exploitation of women in advertising, interspersed with pornographic quotations, by Kathy Bernat; Elaine Wyder's self-portraits with eggs; gory re-enactments of violent crimes, and personal anecdotes, by Paul Pepper; Lynn Walker's autobiographical pictures and text concerning divorce, abortion and giving birth; altered photographs emphasizing self-satire, by Sandra Aska; and a burned photographic image of the American flag, as well as a nude self-portrait by Kevin Rainey.

"I was told that in America there is no such thing as censorship," said Yong. In his work, which emphasizes his genitalia, he said, "I'm making fun of myself and not anyone else. The whole idea of doing this is a way of purging all the insecurities about my own body, and also dealing with the issues that I think need to be dealt with by men and women."

When asked about his flag image, Rainey replied: "What made me do it is that I don't like how George Bush has wrapped himself in the flag. What really bugs me about the issue is how it's been used for political purposes — where it's been reduced to a black-and-white issue — where protest becomes something against the United States of America."

Visitors at the gallery voiced their support of the university for staging the show, although some objected to specific pictures.

Carla Schrodi suggested restrictions should be put on the content of art shows. "I think a panel should review it — not only artists, but someone in authority who can decide what's good art and won't be offensive to the public."

"I certainly would not be for censoring any of this kind of stuff whether it does anything for me or not," said Bart McClure. He liked the flag photo because "everything is coming down on freedom of expression, and this says, "Well, look, I think that's wrong.""

Deb Halm said the exhibition "makes you think."

"I was really surprised, and a little bit shocked, but once I looked around it revealed that everything had a meaning behind it," said Shannon Boross.

Colin Naurie said, "Art has always been something where people can express what they want. If someone doesn't want to come see it, that's fine. But we shouldn't censor it. Not from a campus, of all places."
A touch of glass

BOTTLES GLISTEN FROM nearby neon light during a recent exhibition in Hopkins Hall Gallery. Above, students mill through the exhibit, titled "Things of Glass," by art department graduate student Ed Schmid and undergraduate Joel O'Dorisio. Some 2,000 bottles were suspended from the ceiling. The show was part of a 10-day, five exhibit program "48-Hour Turnover."
Haskett Hall displays students' works

An exhibit showing the work of twelve advanced Ohio State photography students opened Friday at the Silver Image Gallery in Haskett Hall.

The exhibit was supposed to be open Friday only, but the show has been extended through Wednesday to allow more people to view the works.

The exhibit is the result of work completed fall quarter for Photography 692, Imagemakers' Workshop.

Tony Mendez, who teaches the workshop, said he allowed the students to take any direction with their work they wanted. "It's the only way I know how to teach," he said. "The bottom line is, do things that interest the audience."

This attitude is evident in the variety and quality of the works on display.

Daniel Eichmeier displays one of the more powerful pieces in the exhibit. The work is a close-up of a face composed of individual black and white prints.

The same sequence of photos appears beside these prints, but the black and white photo has been digitally enhanced using a computer to add vivid colors. The eyes on this face have been hung upside down.

"This makes it more alien as compared to the black and white," Eichmeier said. "The space created by the area between the eyebrows makes a nose that doesn't appear in the black and white."

Gretchen Wilhelm presents a series of photos and written words documenting her personal life. One interesting photo shows the interior of an empty refrigerator. Wilhelm writes that she hates grocery shopping.

Amy Guda's work documents the tenants she manages at an apartment complex. The tenants vary from students to people living on government assistance.

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PHOTOGRAPHY

KURT LEIB

The first photo in the series, "1L Amy," sums up the mood of the work. Below the picture is written, "Amy's mother helped her move in. She asked if the neighborhood was safe. I didn't tell her someone had been shot to death in the hall."

Paul Pepper displays photos about the subtle relationships of men and women. "Every relationship is different. I try to center on something that is common to everyone," Pepper said.

"The Technicians' Guide to Lighting Breasts," by Kok Fooi Yong, takes a sarcastic look at "how to" books on photography.

When you learn photography, people use the mind-set of following steps. This is not making art, it's just reproducing," Yong said.

Some of the photographers brought very innovative styles to their work.

Tom Owens uses diazo, a type of architecture paper, to make very large black and white prints.

"The paper has a more varied tonal range than one might think," Pepper said.

Kevin Ralney displays a framed black and white photo of the American flag that has been burned around the edge. Below the picture appear the words, "Burning Issue 1."

Bonnie Coen uses an inexpensive plastic camera for her work. She shot pictures of cows in which the photo is sharply focused at the center and gradually softens toward the edge. Coen uses another type of plastic camera called a Diana to bring a soft, flowing look to the photo.

All of the works in the exhibit, with the exception of Xiaomin Gu, are in print form. Gu prefers to work with color slides.

"I can manipulate slides more than black and white or color. You can't get strange color from print film," Gu said.

Lighting can be used different ways other than just exposure, Gu said. "Even after the picture is taken, light can still be used," he said.
Ohio Union gallery displays student art

With the unveiling of the Exposures art gallery at a reception held on Friday, Jan. 12, undergraduates now have a place where they have first priority to display their works.

The gallery replaces the old CAP office on the second floor of the Ohio Union and will allow OSU students to display their art in an area which has average daily traffic of 12,000 people.

The inception of the idea came about when the Ohio Union was undergoing some space changes. Traffic counts showed this glass-encased office to be in a highly visible location.

David Mucci, director of the union, said that because many students will simply not seek out the exhibits which will be displayed at places such as the Wexner Center, this is a great way to expose students to art.

Troy Walters, the student curator of the exhibit, said he was approached with the idea by ODUA before its recent change to the Student Events Committee (SEC). Walters, a history of art major, went through an interviewing process to become the chairman of a ten member fine arts council.

The council consists of both undergraduate and graduate students. A selection committee of six people was also formed to select artists for the gallery. This committee consists of two faculty members, two graduate students and two undergraduates. The selection committee chooses works on the basis of slides which are submitted.

The cost of getting the gallery ready was between $3,600 and $4,600, which included the installation of a $1,600 security system, Walters said.

Although Walters has not had any feedback from the art department yet, he thinks that the gallery will become better known through word of mouth. Walters has already had 10 to 12 slides submitted even though the gallery has not yet been widely publicized.

The gallery is open to graduate students, but the importance of such a gallery is that it is wide open to OSU undergrads. It is difficult for these students to compete for space in the galleries of the Short North, and Hopkins Hall gives preference to graduate students, Walters said.

Exhibition coordinators Ida Stanish and Michael Gallagher reiterated the claim of the difficulty that undergraduate students have in finding a place to show their works. They added that this will be a valuable experience to young artists by getting them accustomed to public feedback on their works.

Maria Zanetta, a graduate student in Spanish and Portuguese comparative literature, is the first artist to display her works. Zanetta obtained her bachelor of arts degree from the National School of Fine Arts in Buenos Aires where she specialized in painting.

The exhibit, "Momentos," attempts to capture and freeze simple moments of daily life. Zanetta's display is very eye-catching because of her use of contrast and vibrant, almost fluorescent colors.

One of her most captivating pieces is an oil on canvas entitled Separacion (Separation). Zanetta's use of dreamy, sallow colors in this painting convincingly depict the sadness and desperation which inspired it.

Zanetta's style reflects a distinct latino influence. She has also been very influenced by the expressionist school, and especially by Viennese artists, she said.

Zanetta's works will be displayed into the first week of February. February's display will feature winners of the recent Mosaic contest. All exhibits will be displayed in the gallery for one month and are free to the public.

Maria Zanetta standing next to her work entitled "Separation," now on display at the newly opened Exposures gallery. The gallery is located on the second floor of the Ohio Union. The exhibit runs through the first week of February.
Two locations hold faculty art work

The "New Works: The Annual College of the Arts Faculty Exhibition" gives an interesting insight into the broad range of art work produced by some of the talented, artistic faculty at Ohio State.

This annual exhibit, presented by the College of the Arts, showcases 62 recent pieces of art in various mediums and represents 33 faculty members of the college. Among those represented are the Departments of Art, Art History, Art Education and Photography and Cinema.

The works in this exhibit vary from traditional art forms such as paintings to more mechanical pieces, like a glass-encased piano covered with several oscillating fans.

The purpose of the exhibit is to show the wide diversity of artistic talent within the faculty, said Prudence Gill, exhibit curator.

One of the more interesting non-traditional works is a piece entitled "Ball with TV." In this work, Richard Harned brings a high-tech dimension to the artistic realm. Harned, an assistant professor of art, used welded steel, a motor and electronic equipment to express his artistic capabilities.

Because of the large number of works and the cumbersome size of some of the art work, both the Hopkins Hall Gallery in Hopkins Hall and the Hoyt L. Sherman Gallery in Sullivan Hall are being used to house the exhibit.

Lynette Molnar, of the Photography and Cinema Department uses an interesting method of expression in her work entitled "Talking Back." Molnar uses color photocopies to make strong statements about some controversial issues.

"This summer, I sat stunned and horrified as I watched the Supreme Court hand down decision after decision gutting abortion rights, civil rights and affirmative action. This work is one of many steps I feel I must take in response to these repressive, regressive, government actions," Molnar said.

The primary value of her art, she said, is that it can be used to inform the public as well as being displayed in art galleries.

Donald Harris, dean of the College of the Arts, said students will benefit from visiting the exhibit because they will be able to see the outstanding art work of some of the OSU faculty.

"While they are known to be teachers, we think it is important that they be seen as artists as well," Harris said.

The Hopkins Hall Gallery is a direct-teaching gallery that is used by faculty to instruct students in how to critique art. Students will benefit both from the exposure to new art forms and through instructors' use of the exhibit to give experience in critiquing art.

The pieces in this exhibit are interesting and eye-catching. They are indicative of the broad range of artistic resources OSU students have available to them right on campus.

Mary Jo Bole's ceramic sculpture entitled "Stuff fo Indulgence" is currently on display in the Hopkins Hall art gallery.
Exhibit to feature various art forms

A melange of art forms will come together for a multi-media exhibit in the Hoyt L. Sherman Gallery this week.

Stephanie Gottlob and Angela Diji, students from the Department of Dance, wanted a way to collaborate and resources from various departments within the School of Art. The exhibit, entitled "Et. al," came together after the two students delved into the possibility of combining the art fields.

The exhibit will last from Monday through Thursday this week. Photography, ceramics, glass and metal, multi-media, music, poetry and paint are among the forms of art to be represented. On Tuesday and Thursday, students from the Department of Dance will perform in the gallery.

Because such an exhibit is rarely done, Gottlob and Diji had to take the initiative to contact an adviser to bring together the collaboration of works. Gottlob, a sophomore from Cleveland, and Diji, a sophomore from Buffalo, said they have never organized an event such as this before and have been planning the exhibit for one month.

Gottlob and Diji worked with Victoria Uris, an assistant professor in the Department of Dance, to realize their goal. When Uris was approached with the idea for the multi-media exhibit, she considered it a big undertaking. "I thought it was a terrifically ambitious idea, and I saw that they were really excited about it," Uris said.

Both students think there are not enough opportunities for undergraduates to be recognized within the various departments in the School of Art and they want to offer just one more opportunity for students to get exposure. The faculty has been very supportive, Gottlob said.

"Our purpose is to show student work because we think it is important that work gets seen, even if it is not for a specific purpose, like for a class," Diji said.

Uris said while there are specific outlets for students to get performance time in the Department of Dance, Gottlob and Diji had a different vision in mind for the exhibit and this was the way they had to go about it.

"Because different art forms express different things, it's interesting to have them at the same place at the same time. It's a lot for the senses to take in," Uris said.

Paul Pope, a sophomore from Bowling Green, will be presenting one work in the exhibit. Pope, a fine arts major, heard about the exhibit through word of mouth. "I thought it was a good idea, because I don't think there is a lot of contact between the visual and performing arts," Pope said.

Gottlob and Diji, who will be among those performing dance, said the dancers will be doing a series of structured and non-structured routines. The group will be performing modern and improvisational dance.

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Stephanie Gottlob and Angela Diji practice a dance in a multi-media art show that starts today and runs through Thursday.

Gottlob and Diji have been advertising for the event with fliers but said the greatest response has been through word of mouth. They did not really screen the works which were submitted, because this is a chance for everyone who wants to participate.

"We want art forms to see other art forms... It's nice to know other people and to network," Diji said.

The gallery hours will be Tuesday from 1 to 5 p.m., with a dance performance at 8 and reception to follow; Wednesday from 1 to 7 p.m.; and Thursday from 1 to 5 p.m. with another performance at 8 p.m. Doors will open at 7 p.m. for both performances.
Tonight last chance to see improve dance

By Elizabeth M. Brandenstein
Lantern staff writer

Tonight is your last chance to catch a farewell performance by students of the College of Arts for the Hoytt Sherman Gallery in Sullivant Hall. The gallery and Sullivant Hall will soon undergo a major renovation, and a library is moving into the gallery area March, said Stephanie Gottlob, OSU Dance major.

"It's sort of a hidden gallery but this is such a good space," Gottlob said.

"This isn't a protest or anything, we just wanted to use the space one last time," she said.

Angela Diji and Gottlob organized the performances scheduled tonight at 8 p.m., and also organized the collection of art which has appeared in the gallery all week.

The exhibit is filled with art produced by Ohio State students. The show represents a wide spectrum of mediums, including photography, metal, glass and ceramics.

The informal setting of the whole production is very relaxed and loose, the artists seem to have as much fun as the viewer.

Alan Schneider leans on a podium supporting a notebook and two glasses of water and reads several compositions of his poetry.

His poetry is very personal and passionate. Schneider's work entitled "It was only your name," personifies the nervous feeling one gets when asking for an autograph of a famous person.

Schneider wrote, "White Building on a New England Thoroughway," when he spotted a building while driving his girlfriend to the airport. The site of a white skyscraper moved him so much that he drove around it four times and almost hit another car, he said.

When the lights are dimmed in the gallery, three candles are lit and surrealist music begins. Wendy Dayton then appears in white robes and performs improvised dance movements in front of a slideshow of herself.

Following Dayton, four dance students perform a rehearsed modern dance, using the natural sounds of their body as music.

In one instance, dancers smack their bare feet against the floor, crack their hands against their leotards and make whistling noises.

Angela Diji performed a solo improvised dance composition. While she dances, she talks about children, discussing the difference between immaturity and being childlike.

"Sometimes it's phenomenal what Ernie and Burt can teach you," Diji said of Sesame Street.

Gottlob does her humorous version of improvised dance with piano music. She dances around the piano, on the pianoforte, and then on the piano player.

The closing improvisational dance routines are done by Diji, Gottlob and Yugi Oka. These three dancers include tape recorded music and different colored exercise mats in their dance.

Oka captures Diji and Gottlob in a mat and rolls them around the floor of the gallery.

The dancers utilize the mats in interesting ways, bringing the audience to the point of laughter at times.

The night finishes up with John Voiklis reading his poetry to the crowd.

The show's atmosphere is casual, but the performances are new and exciting.

For those interested in a last look at the gallery and performance, the show starts tonight at 8.
Art exhibit shows format for future

OSU graduate art students are “making a scene” at the Hopkins Hall Gallery this week. The show is an excellent opportunity to sneak a peek at what the artists of tomorrow are doing today.

The graduate art students are exhibiting samples of their current work in the first part of “Flying Rasputin: an exhibition in two parts,” being shown Feb. 19-23 at the Hopkins Hall Gallery. The second part will be on display Feb. 26-March 2.

The exhibition presents works of art by OSU art graduate students from their respective programs.

“It was a really high-quality, diverse show,” said Robert Shay, chairperson of the OSU art department.

One of the most interesting pieces is the ceramic figure by Joe Frendo. “I’ve been experimenting with the distribution of the figure,” Frendo said.

One of Frendo’s works is a statue composed of terracotta coated with a black underglaze. It depicts a crouching figure whose huge hands overshadow a minuscule head. “Heads and hands are real important to me,” he said.

Dwight Alsbach, who usually works with paintings ranging from 4 feet by 6 feet and 6 feet by 9 feet, produced a three-dimensional piece less than 5 square inches.

The work, entitled “the Hole,” is a far cry from the artist’s traditional big art mode.

“The piece seems to be intimate, which is different because I’m used to doing bigger pieces. It helped motivate me to do larger pieces of similar nature,” Alsbach said.

In the middle of the floor a formica-topped table rocked back and forth. A small 30-pound concrete wrecking ball hangs down from the center of the table. Under the table, a chalkboard has words written on it. Michael Hofman said he added the board to his art when he realized the piece seemed to get lost in the floor.

Mark Merline made the most functional piece for everyday living. He took a telephone, made a lamp out of the receiver and a clock out of the telephone’s dial. He placed wheels underneath it to create a lamp on wheels.

Joe Frendo’s untitled statue appears with works of other OSU graduate art students at the Hopkins Hall Gallery show entitled “Flying Rasputin: an exhibition in two parts.”
Sherman Gallery closes doors, leaves student works unshown

In a few months, the Hoyt L. Sherman gallery will cease to exist as a gallery and be renovated into another extension of the university library system.

The closing of the gallery comes in conjunction with the recent opening of the Wexner Center, but will the Wexner Center really be able to take the place of the gallery?

Jack Probasco, facilities planner for the Office of Campus Planning and Space Utilization, explained that the reallocation of the space is a result of Campus Planning’s West Campus relocation program. The program’s goal is to cease instruction on West Campus, and to use the site instead for research and speech and hearing offices.

The purpose of converting the gallery into a library space is to replace the library which was shut down in Presley Hall located on West Campus. The space in Sullivan just happened to be the best space for such a library, Probasco said.

There will be a substantial amount of consolidation in order to bring instruction onto the main part of the campus, Probasco said.

Renovation discussion has taken place over a five year period, and the Sherman Gallery will probably undergo its transition next Fall, he said.

The complete renovation will include work on various parts of Sullivan Hall, including the Sherman Gallery, the auditorium and changes in the music library. The cost of this renovation will be $2,750,000, he said.

Probasco added that the College of the Arts has been part of the whole scheme of changing the space and with the addition of the Wexner Center to the OSU campus, the college has obtained more and better space.

However, the Sherman gallery’s purpose, displaying student work, is not included in the Wexner Center’s mission, Sarah Rogers-Lafferty, Wexner Center curator of exhibitions, said.

Rogers-Lafferty said it is fairly standard procedure for an art museum to make a decision on the sort of work it wishes to display.

The Wexner Center has chosen to deal primarily with artists who have already completed their schooling, she said. “It’s not that student work isn’t important, but we have a priority in our mission,” said Rogers-Lafferty.

The Hoyt L. Sherman gallery originally opened as the Sullivan Hall Gallery on Oct. 27, 1975. The gallery has operated uninterrupted until the present. Both the Sullivan Hall Gallery and Hopkins Hall Gallery were run under the administrative unit of University Galleries and there were places where faculty and student works were exhibited.

In 1982, the Sullivan Hall Gallery was renamed the Hoyt L. Sherman gallery in honor of the OSU faculty member and alumnus, who died in 1981. Among Sherman’s students was Roy Lichtenstein, famous Columbus pop artist, whose works include the controversial “Brushstrokes in Flight.”

It was decided by Campus Planning that when the Wexner Center for Visual Arts opened in 1989, the Sherman Gallery would close, and the Hopkins Hall Gallery would revert back to the College of the Arts. The University Galleries were dissolved as an administrative unit at this time, said Jeff McKibben, registrar for the Wexner Center for Visual Arts.

“I think that everyone has been extremely optimistic that the Wexner Center would be able to provide a larger program. I think that the move was really intended to be seen as one of expansion and not one of shrinkage,” McKibben said.

Many students in the College of Arts however do not see the gallery’s closing as a positive step toward expansion. Stephanie Gottlob, a sophomore from Cleveland, thinks that closing the Sherman Gallery because of the Wexner Center defeats the purpose of expanding the campus’s art resources.

Gottlob, a student in the Department of Dance, recently helped organize a multimedia exhibit, called “Et. al,” which incorporated undergraduate works from various departments in the College of the Arts. The exhibit was held in the Sherman Gallery.

“I don’t think there are enough places to show undergraduate works on campus, and the Sherman Gallery is an excellent space. It’s bigger than Hopkins and it’s in a good location... You get a wide range of students there,” Gottlob said.

Gottlob is not convinced the Wexner Center will serve as an adequate replacement for the Sherman Gallery. “It’s not the Wexner Center” she said. “You have a perfect place close, but it shouldn’t be mistaken for a place to show student works, because it’s not,” Gottlob said.

Bob Shay, chairman for the Department of Art, said he thinks the university drew a perfectly logical conclusion in assuming the Wexner Center would be an adequate substitute for the Sherman Gallery. He added that the project has not been adversarial one between Campus Planning and the College of the Arts. However, he said it is now becoming apparent people think it is important to keep the gallery open.

“I think people are just now realizing the implications of the closing and that we shouldn’t have given that space up so soon,” Shay said.

Shay cited the College of the Arts annual faculty exhibition as one purpose the Sherman Gallery has served in the past. This annual exhibition is a very important part of the College’s academic mission, he said.

“We no longer have a place for it. The Wexner Center will not have it, and Hopkins Hall is too small,” Shay said.

Some students have already taken steps to counteract the closing of the gallery. Debi Ray-Chaudhuri, president of the Student Art League, has started a petition stating that students want the gallery to continue to exist as a gallery for faculty and student use.

Ray-Chaudhuri, who began circulating this petition during the “Et. al” exhibit this month, said she has obtained 65 signatures. She said she intends to put up the petition in the Fine Arts and English departments, and expects to obtain another 100 signatures through these efforts.
Eggs, apples and women abound in art exhibition

The Exposures Gallery will introduce its first single-student bachelor of fine arts exhibit Friday. The exhibit, entitled “Relationships,” features the work of Beth Courtright, a graduating senior in the Department of Art.

The exhibit, which encompasses elements of symbolism, conceptualism and the abstract, offers the viewer a lot to contemplate. Courtright said her artistic intent is to define a spiritual reality through the use of specific symbols. Her art revolves around three central characters: the egg, the apple and the woman.

The egg, which appears in a majority of Courtright’s works, is nearly always shown as slightly cracked. Courtright said that is to signify the future and hope. The egg is representative of birth to the extent that it is opening up into a future of possibilities.

With the apple, Courtright said she wants to represent the past, as well as alienation and seduction. In many of Courtright’s works, the apple and the egg appear together, presenting a dichotomy of despair and hope.

The dichotomy can be extended to mean the two sides of self: flesh and the spiritual nature. The woman featured in many of Courtright’s works is a reflection of different facets of her own psyche, she said.

“My work is about my relationship with God, how I see myself and how God sees me,” she said.

Although much of what Courtright displays in this exhibit is introspective, there is also a significant Egyptian and near-middle eastern influence in many of her works. Courtright said that she is fascinated by the ancient art of these cultures. She considers her work to be highly formal in its composition, but the emotional and intellectual aspects of her art are equally captivating.

“There is a geometric quality to my work... I like to work with squares and triangles,” Courtright said.

Courtright uses various media in this exhibit including oil paint, chalk, pencil, ink and clay. The ensemble of these works flow together to make an exceptional display. Of the 42 pieces featured in the exhibit, Courtright did the majority within the last five months, she said.

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Exposures student curator Troy Walters said that one of the nice qualities of Courtright’s work is its distinctiveness. Her style can be distinguished in the same way that one can distinguish a Picasso, he said. Walters assists in the selection of undergraduate works for the gallery.

In one untitled sculpture, Courtright presents a woman, personifying the egg, who is reaching out to the female personification of the apple. Courtright said this piece represents the spiritual and physical aspects of her own self.

Though the egg character in this piece appears to be pregnant, the theme is not about motherhood, but about man and the entire human race. The work is an attempt to equate pregnancy with the present, and a hope for the future, she added.

Courtright said she became interested in art in the second grade. As a class exercise in creativity, her teacher drew two lines on a piece of paper and told the class to create a picture using these lines. She drew an American Indian woman with a poodle on her back, she said.

Following graduation, she plans to take some time away from academia. She is contemplating volunteering for one year at the Covenant House in New York City. The Covenant House is a shelter that helps get runaways off the streets and away from drugs and prostitution.

“Giant Egg” is a part of the Relationships exhibit showing through March 18 at the Exposures Gallery in the Ohio Union.
Sculpture offers escape, artist says

Public art should present an opportunity for people to take a mental break from their daily schedules and explore the possibilities of shapes, forms and voids, sculptor William Vargo said.

Vargo graduated from Ohio State last quarter and received a bachelor of fine arts degree with sculpturing as his specialty.

Vargo's work is designed with the accidental viewer in mind. "I want to see people interested, involved and caring about their surroundings. People are so hectic and frantic these days. I want them to stop for a minute or five and take a mental break because they deserve it," Vargo said at a reception at the Ohio Union Saturday.

"A Tough Row to Hoe" has been on display since March 26 on the Ohio Union front lawn. People who can take the time out to go inside to the Exposures Gallery will be rewarded by viewing three additional pieces: "Intoxicating Rhythms", "Divining Rod" and "Revive or Revoke". They will be featured through April 8 in the newly-opened space on the second floor.

These pieces reflect Vargo's current interests, which include animals, construction implements and architectural styles. But he also wants viewers to explore the many possibilities presented by the various shapes, forms and voids found in his work.

"What I want people to see are things that aren't really there," Vargo said.

By making the pieces rustic-looking, Vargo hopes to express a sense of history and longevity that will also help to stir up viewer's imaginations.

The scratched, rusted, and worn surfaces add another element of interest to the work.

The size of the sculptures also helps people relate to the work. "I want people to feel comfortable with it. Nothing about it feels imposing up with a deep feeling for family, caring and a sense of history," Vargo said.

" Implements of Change" is the second show in a series of six scheduled spring quarter at the Exposures Gallery.

The artists chosen to fill the four remaining two-week time slots are Brinda Woods, Evan T. Brown, Rebecca Gould, and Michael Dickas, said Troy Walters, fine arts chairman for student events committee, and the gallery's curator.

The gallery will be devoted to showing the work of undergraduate students, Walters said. This will be the only space they have available now that the Sherman-Hoyt Gallery has closed.

The selection committee has already received numerous applications for the limited space.

"We have to turn a lot of people away," Walters said, citing the urgent need for more space to display undergraduate's art work which otherwise may not be shown locally.

FINE ARTS

ANN SUMWALT

"A Tough Row to Hoe," a new sculpture by William Vargo, is on display on the front lawn of the Ohio Union.

Vargo said he hopes to stir viewers' imaginations through his art work.
Art gallery created in Ohio Union

By Monica Ch'ng
Lantern staff writer

The Ohio-Drake Union Fine Arts Committee is planning to turn the Main and Stecker lounges at the Ohio Union into an art works exhibition area, said the director for Ohio/Drake Union Activities (ODUA).

David Mucci said the gallery, which will accept both amateur and professional two-dimensional art, should be completed by fall quarter.

"We decided to limit the art work to two-dimensional works, such as paintings and photographs, because of security reasons," Jae Young Lee, coordinator for the project, said. "It is much easier to lock these up in showcases."

Lee said the art gallery will be open to anyone, but that a review committee will review all art proposals to make sure they meet the committee's requirements and standards.

The Ohio Union will receive a 15 percent commission on the artists' sales.

"We decided to limit the art work to two-dimensional works, such as paintings and photographs, because of security reasons," Jae Young Lee, coordinator for the project, said. "It is much easier to lock these up in showcases."

The artists must exhibit their work for a minimum of three weeks but are permitted, in most cases, to choose the date for their exhibition.

Other colleges in Columbus, such as Ohio Dominican College and the Columbus College of Art and Design, have been invited to participate in the project.

Hugh Murphy, administrative associate for the Wexner Center for the Visual Arts, said the community at Ohio State has always shown an interest in art.

He said there is only one art gallery currently open which belongs to the College of Arts. The gallery, located at Hopkins Hall, is for OSU art students and visiting faculty.

He said Ohio State had another gallery, the University Gallery at Sullivant Hall, but it has been closed since April and will not re-open until November as part of the Wexner Center for the Visual Arts. The gallery will then display works of prominent national artists.

Camille Miranda, a 26-year-old graduate student majoring in art education, said she likes the idea of the gallery at Ohio Union, but thinks it should be used only for amateur artists, because they do not have as many places to display their art.
Expose Yourself to
THE OHIO UNION GALLERY:
EXPOSURES

Exposures, the new Ohio Union Art
Gallery, opens its doors January 6, 1990
from 5:00 p.m. until 11:00 p.m. and is
free to the public.

"This new art gallery is designed
for student use and participation. Its
mission is to help make access to the
visual arts available to students," Troy
Walters, Chairman of Fine Arts for the
Student Events Committee (SEC), said.

Troy also said that Exposures can
give students interested in pursuing
careers in arts management, exhibit
selection process, installation, public
relations, and advertising the hands on
experience in the art world that most
employers ask for.

The gallery opening will present to
students a poly-sensory environmental
installation in conjunction with the
Columbus-based multi-media arts
organization known as Lyceum 23.

"The viewer will be bombarded with
visual stimuli regarding human
rights, especially pertaining to
euthanasia," Walters said.

On January 8, 1990, the gallery will
present the work of Maria Zanetta, a
native of Argentina, now working
towards her M.A. of Romance
Languages at the University. Her
work, called 'Momentos,' is a series of
eleven paintings that combines a stark
Latino-influenced color scheme, with
reminders of the late Seurat and
Cassatt.

"I think that every student, faculty
member, and alumnus should visit
Exposures, because even with the
addition of the Wexner Center, you still
cannot see undergraduate student
work shown there, but with Exposures
we realize the separation of world class
and novice," Walters said.
Undergrad artists hurting for display area

By Nicole D’Alonzo
Lantern staff writer

Options for exhibition space for art students and faculty have been minimal since the closing of Sullivant Hall last quarter.

Associate Provost Howard Gauthier said, “The loss of Sherman Gallery was not a surprise to the Fine Arts Department.” However, the use of the Wexner Center for student and faculty work was also never an option to give more accessibility for the students and faculty.

Robert Sterns, director of the Wexner Center said the center is for the students, faculty and staff but as a resource rather than an exhibition space for student and faculty artists.

The official closing of Sherman Gallery was marked by the annual faculty art show sponsored by the Department of Fine Arts held in January.

Gauthier said the closing of the Sherman Gallery was a part of a multi-phase project to expand library space and increase security.

However, Chairman of the Department of Arts, Robert Shay, is less than satisfied with the limited space given to student and faculty to show artwork.

“We are in worse shape before the Wexner Center we don’t have the Wexner Center or Sherman Gallery,” Shay said.

The art students and faculty only have Hopkins Gallery in Hopkins Hall which Shay considers to be nothing more than a classroom because it is so small.

The Wexner Center for the Visual Arts is for professional exhibition, Sterns said. Sterns was asked by OSU President Edward H. Jennings, and administrative bodies that the center would be used as an instructional facility to enhance art classes and cultural awareness on the campus.

The Wexner Center chooses its artists according to a particular theme. For instance, now they have a decade theme from art of the ‘60s through artists of the ‘80s. If a student or faculty member are professional artists and it is a piece that fits with the theme then it is put under consideration for acceptance.

The university wants the center to be a distinguished museum with top name artists, Sterns said.

Gauthier said before the Wexner Center was built the university called in a team of experts which consisted of leading directors from art museums across the country.

These experts recommended the separation of the Wexner Center from the College of Arts, so the Wexner Center could fit the purpose for which it was intended.

The university however is neglecting the students and facilities needs for exhibition and are trying to find accessible space for them, Gauthier said.

He said several students and faculty are showing their work in galleries in the Short North area of High Street.

A new approach is the Exposures Gallery in the Ohio Union across from the main lounge on the second floor.

Russell Spillman vice provost for student affairs said, “We are just trying it out in the Ohio Union, we need to see what the demand is before a second gallery is considered.” Spillman added, “we need to see how students use it. We do have limited space in the Unions, but we will meet as many of the purposes as we can.”

The Exposures Gallery has been open since January 1 for the showing of undergraduate work. The shows are booked by the Fine Arts Committee.

Kevin Kieley, a student committee member said, “The gallery is a chance for undergraduates to show their work, and its a chance to expose passers-by to art.”

The first show in the gallery was by a graduate art student. However, the most recent shows have been by undergraduate art students, Kieley said.

The Fine Arts Committee is focusing its shows on undergraduate work. Kieley explained that it seems to him that it is harder for an undergraduate to show their work, because graduate students and faculty get first priority at Hopkins Gallery.

The union may also be looking into utilizing the space in the Union Mall to show art work. Kieley said.

David Mucci, director of the Union said there has been a great response and the shows have been very strong so far. Requests from the artists have the gallery booked up on a regular basis, Mucci said.

THE OHIO STATE LANTERN, Tuesday, April 24, 1990
Visiting professors unite to display ‘Nomadic’ art

By Becki Jones
Lantern staff writer

When people think of nomads, they usually think of gypsies wandering across a desert. In the OSU art department, however, the word nomad has a different meaning.

Six visiting art professors recently opened an art exhibition entitled “Nomadic” in the Sherman Gallery in Sullivant Hall.

“It is called ‘Nomadic’ because we’re all visiting here and will be gone later,” Professor Kim Anno said. Anno taught at Cabrillo College in Santa Cruz, Calif., before coming to Ohio State to teach and paint fall quarter.

The exhibition was the idea of Anno and John Cattapan, a visiting professor from Australia.

“I wanted to show the academic community what I’ve been doing with my painting for the year I’ve been at OSU,” Anno said. “John and I decided that an exhibition was a good idea.”

There are about 40 major works in the exhibition, Cattapan said. His include a block of 36 drawings, three large paintings and five small paintings.

Anno has 11 sculptures and paintings on display at the exhibition.

Susan Slewick, an instructor at the Columbus College of Art and Design, has about 20 paintings and drawings on exhibit. She is the only one of the six professors who is not affiliated with Ohio State, but was included in the exhibition because she knows most of the other artists and is also a “nomad.”

“The idea is that we’re all leaving Columbus,” said Slewick.

Slewick is leaving CCAD after four years to teach at the Carnegie Mellon University in Pittsburgh this fall.

Barbara Smith, a performance artist from Los Angeles, has one work in motion at the exhibit. Mario Laplante, a printmaker from Montreal, has been teaching at Ohio State for a year. He has both sculpture and printmaking works on display.

Mary Jo Bole has one ceramic piece on display. She is the only professor who is not leaving Columbus after the exhibit. Bole was recently hired by Ohio State as a full-time professor in ceramics.

Not only are all of the professors nomads, with the exception of Bole, but the gallery will be gone soon as well.

“This is probably the last show that will be in the Sherman Gallery before they close it for renovation,” said Anno.

The Sherman Gallery is located across the hall from the Fine Arts Library in Sullivant Hall.

The exhibit, which began on May 22, will run every day this week from 10 a.m. until 1 p.m. and from 4 p.m. until 7 p.m., and closes on Friday.
Art prevails across campus

Wexner Center one of many exhibitions

By Gail Miller

So you can't find the art in the Wexner Center? Most likely the problem is that you haven't figured out how to get into the building.

Well, don't despair. There are plenty of other places to see art around campus. And you don't have to go indoors to find it.

Art can be found on Neil Avenue near the corner of the Baker Systems Engineering Building. The large concrete statue erected there was donated to the university in 1975 by Eugene Friley, a professor emeritus of the art department. It has no name, but it's imposing presence is hard to ignore.

Friley said he proposed doing the artwork because there had not been a piece of sculpture placed on campus for 50 years.

ANOTHER WORK BY Friley stands in front of McCampbell Hall in the medical complex. A free-standing piece made of ceramics, it was donated to the university in 1974.

A sculpture by David Black, professor emeritus of the department of art, is located south of the Wexner Center. Entitled "Breakers," the large, white metal sculpture is the first piece of public art Black did at Ohio State.

An abstract memorial to Jesse Owens stands in front of Ohio Stadium. The large, pyramidal bronze has four major parts. Designed so that viewers can walk through it, the inside faces of the sculpture have quotes from Owens about his life and career.

African-American artist, Curtis Patterson, of Atlanta, was selected by a committee appointed by President Jenkins to do the work, said Bill Griffith from the Campus Planning Office.

Patterson thought the number four was especially significant in Owens' life, Griffith said. Owens won four gold medals at the 1936 Olympics and in less than an hour broke three world records and tied fourth at the 1935 Big Ten Track and Field Meet in Ann Arbor, Michigan.

"THE GENERAL IDEA of Patterson's sculpture is ascendency," Griffith said. "Everything slopes up to a peak because everything in Owens' life was a reach for peaks of achievement."

Larry Williams, assistant director of the Frank W. Hale, Jr. Black Cultural Center, said there was some controversy about the work when it was first installed. Most people expected the work to be a realistic rendering of Jesse Owens, Williams said.

Other points of art interest on campus include:

• The Frank W. Hale, Jr. Black Cultural Center, 153 W. 12th Ave. It's easy to get into and easy to find. The Black Cultural Center houses a permanent collection of local and nationally known African-American artists. Included in the collection are works by Columbus artists Smokey Brown, Ben Crumpler, Ed Colston, Kojo, Queen Brooks, and Ohio State associate professor of art, Phoebe West.

The Black Cultural Center has two galleries and an African and African-American Hall of Fame. Shows hold African, South American and Caribbean artists donated to the center from art historian Semella Lewis.

Williamson said the Black Cultural Center officially opened Oct. 11, 1989. One of the objectives of the center is to expose students to as much diversity in art as possible while documenting the contributions of African-Americans to the arts, Williamson added.

DURING THE SUMMER, the center is open from 7:30 a.m. to 7 p.m. weekdays, and 11 a.m. to 6 p.m. Saturdays.

• The Silver Image Gallery in Hackett Hall, 156 W 19th Ave., exhibits student photography. The Hopkins Hall Gallery, 128 N. Oval Mall, also exhibits student work and that of the art department's visiting artists. Both galleries post viewing hours on the gallery doors.

• Exposures, a new gallery on the second floor of the Ohio Union, opened Jan. 6. Work exhibited in Exposures is chosen by a selection committee consisting of two faculty members, two graduate students and two undergraduate students, all with a background in an arts-related area.

Artwork is chosen from slides for two-week-long shows. Students and professional artists have been selected for exhibitions. Exposures is open from 10 a.m. to 6 p.m. weekdays.

• There is a gallery on the second floor of Bricker Hall. Artwork exhibited there has included student, professional and faculty work. Shows change monthly and often open with a reception.

• Paintings by the art department faculty are on display in the graduate school office. Work by George Hamlad, Robert Schwartz, Alan Crockett, Gil Hall, and Stephen Pentak is on loan to the graduate school for the display.

• An exhibit of paintings is on view in the ball outside of the graduate school office. Usually student work, this exhibit changes quarterly.

• One of the most surprising places to find art is on the fourth floor of the new bookstore building. The University Architect's Office has turned its lobby into a display area for art. Initiated by university architect Julie Karovics, the display started with a wall set aside for art work that was to be exhibited for four weeks at a time.
Hopkins Gallery has unique show

By Dan Trittschuh
Lantern staff writer

If you're in the neighborhood of the Hopkins Art Gallery today, stop in and see some interesting short films being presented as part of an exhibition titled, "No Intermission."

The exhibition is part of the "48-Hour Turnover" art show sponsored by the department of art. The show, which started Oct. 29 and runs through Nov. 9, features five different exhibitions in a 10-day period. Each exhibition will run for two days.

"No Intermission" started Wednesday and continues until 5 p.m. today. Wednesday's show featured 17 films chosen from the library of The Center for Teaching Excellence. Each of the films lasted between 10 minutes and an hour.

The films "Holy Ghost People" and "Dream of the Wild Horses" were shown at 12:30 and 1:30 respectively. "Holy Ghost People" by P. Adair, 1967, is an enthralling, black and white documentary of church-goers in the mountains of West Virginia who speak in tongues, dance spasmodically, moan, scream and toss timber rattlesnakes at one another in celebration of their religion (some of the people were bitten, but that's all part of the ceremony).

"Dream of the Wild Horses" by D.C. de Daunant, 1960, is a short color film showing a throng of wild horses plunging into a river. Shot in slow-motion and backed with a melancholy soundtrack, the film is very captivating to experience.

The films were selected by visiting artist, Carmel Buckley, and associate professor of art, Mary Jo Bole. Buckley said the aim of the film exhibit is to "use the gallery in a slightly different way — to get people walking by to come in for a sampler."

Buckley pointed to a peep-hole in the gallery door that allows people to get an idea of what is going on inside the screen.

She also said the exhibit is being shown to let students and faculty know what is available to them through the library of the Center for Teaching Excellence. The films can be checked-out by students and faculty for academic purposes.

From 9 a.m. to 10:40 a.m. today, the show will feature 21 short films from students in Ohio State's Department of Photography and Cinema. From 10:40 to 11 a.m., films by art faculty members, Oona Nelson and Susan Halpern will be shown.

And from 11:00 a.m. to 5:00 p.m. next week's exhibits include: "Artists who Tech," "Putting It In Perspective," and "Spontaneous Construction."
Censored works exhibited

By Dan Trittschuh
Lantern staff writer

In 1982, the Merriam-Webster Collegiate Dictionary was removed from classrooms in Carlsbad, N.M. for defining "obscene" words.

Issues of censorship, such as the removal of the dictionary from classrooms, will be addressed at an exhibition in the Hopkins Art Gallery today. The exhibition, "Putting It In Perspective," is a contemporary and historical examination of censorship and its effects on the dissemination of art and information.

Prudence Gill, curator of the Hopkins Gallery said the exhibit is an investigation of how censorship influences, and is involved with artistic, social, cultural and political climates.

"What's happening today is not isolated from any other historical context - We've always had censorship. In the early 1900s, "Ulysses" was banned - Today it's a classic," she said. Part of the purpose of the exhibit is to show how censorship pre-influences information and art before it is ever printed or created.

"As artists, we start to censor ourselves before we touch the paper, or start sculpting. We wonder what will happen to us if we make something that might not be considered acceptable by some standards of thought," said Kathleen Arzaga, curatorial assistant at the Hopkins Gallery.

Included in the exhibit will be a wide range of literature and art that is, or has been censored or challenged.

The books, which were loaned to the gallery by the Franklin County Library, include material such as: "The Works of Geoffrey Chaucer;" "Carrie," by Stephen King; "Tom Sawyer," by Mark Twain; "The Odyssey," by Homer; and even "The Lorax," by Dr. Seuss, which was challenged in Laytonville, Calif. in 1989 because it was said to "criminalize" the forestry industry.

Gill said the exhibit is a collective effort. She said she is encouraging visitors to bring information to the exhibit. "Everyone involved with the exhibit, whether a visitor or a participant, will learn something. I've learned a lot myself just by working on it," she said.

Tables and a bulletin board will be set up so that visitors and participants can exchange information, and a copy machine will be provided to make duplicates of pamphlets, essays, and articles.

The exhibit will also feature informal talks by three guest speakers, as well as a dance performance by one of them.

Yesterday at 1:00 p.m., Clay Love, associate professor and graduate chairperson in the Department of Photography and Cinema provided a speech titled "Screening The Screen." Love said the discussion examined how censorship is used as a means of gaining, consolidating, and maintaining political and economic power.

"Renaissance Erotica: A 20th Century Perspective," by Associate Professor of English David Frantz, followed at 2:30 p.m. Frantz said he discussed Renaissance erotica, and the problems of finding the works today. He said he also discussed editing practices in Shakespeare's literature.

Examples of books that have been censored.

A dance choreography by OSU student Lee Kelly, an MFA candidate from Huntington, W.Va. followed at 3:30 p.m. Kelly said the dance is a satirical look at homo-erotic art, the Mapplethorpe issue, and what would happen if the National Endowment for the Arts were to be abolished.

Today two guest speakers will be featured.

Independent video producer Phil Hollweg will discuss the topics of censorship, libel, and taboo at 12:00 p.m. Hollweg said he will discuss censorship from a psychological and historical perspective, and will incorporate essays by Sigmund Freud in his discussion.

At 2:00 p.m. "Free Speech, Hate Speech and Freedom of Expression" will be presented by John Marshall, co-chair of the Columbus chapter of the American Civil Liberties Union. Marshall said he will discuss the difficulties of censoring hate speech, and speech which is violent toward certain members or groups of society.
Exhibit aimed at awareness of solid waste

By Dan Trittschu
Lantern staff writer

As a child, Chris Bates said he used play the game, “Paper Covers Rock, Scissors Cut Paper, Rock Smashes Scissors.” And he said he always wondered how the concept of paper defeating rock could be feasible.

In recent months, after seeing trash pile up on High Street, Bates now believes it is feasible for paper to cover and defeat rock.

Bates, a visiting artist specializing in ceramics, is now constructing an ongoing installation piece in the Hopkins Art Gallery. The exhibit, which started Nov. 13, is titled “Paper Wraps Rock,” and is concerned with the effects of solid waste on the world environment.

Bates said the purpose of the exhibit is to raise the campus community’s consciousness of solid waste pollution.

After moving to Columbus from California earlier this year, Bates said he was appalled by the amount of trash littering the streets of Columbus seemed like an awful lot for a city of its size,” he said.

“It concerns me, so I have decided to do this piece to try to have a positive influence on people in my immediate environment,” he said.

The design of the exhibit is simple in structure. Three large granite stones, weighing about 1,500 pounds each, lie piled together at one end of the exhibit. At the other end of the exhibit sits a trash can that will accumulate trash. In the middle, but closer to the rocks, is a large pile of Koalin clay. A potter’s tray and wheel to mold and shape the clay was added to the exhibit last Thursday.

Bates said the rocks represent the earth. By locating the trash at the other end of the gallery, Bates shows how synthetic products are far removed from the natural elements of the earth. Working with the clay in the center, Bates shows an alternative to distancing one’s self from the natural elements.

Bates said he chose Koalin clay because it is a “primary” clay derived from granite that always remains close to the source rock when it is formed by natural processes.

The clay will be used to make 424 coffee cups that Bates will give to students, faculty and staff of the art department on Nov. 21, the final day of the exhibit.

When finished, Bates said the cups will be almost as hard as the granite rocks, and will be capable of lasting nearly 3,000 years.

Each cup will be labeled with ceramic emblems reading, “Re-use” on one side, and “Refuse” on the other. Although Bates encourages people to use his cups instead of plastic foam cups, he said he is more concerned about raising the people’s consciousness than having his cups utilized.

At the end of each night during the exhibit, Bates accumulates trash from throughout Hopkins Hall to fill his trash can. Eventually the can will overflow, leaving a large pile of trash on the floor of the exhibit. If enough trash is accumulated, it may begin to pile up on the rocks at the other end of the exhibit.

“That would help shed light on how paper can cover rock,” he said.

Bates said he believes a lot of the solid waste pollution has developed from the fast-paced lifestyle of today’s society.

“People don’t have time to sit down for a cup of coffee, so they buy a cup ‘to go,’” he said. “(plastic foam) is cheaper to produce in the short term, but in the long run our tax dollars are going to have pay to clean it up. And if we don’t clean it up, then we’ll have a much more damaging cost to the environment we live in.”

The Hopkins Art Gallery, located at 128 North Oval Mall, is open Monday through Friday from 9 a.m. to 5 p.m.
Exhibit scrutinizes man's money craze

By Marc Edward Heuck
Lantern arts writer

The strange, deep, almost human relationship mankind has to money is the theme of New York artist Moyra Davey's exhibit at Hopkins Hall Gallery. The photographic installation opens tonight with a reception from 7 to 9 p.m. and will run for two weeks.

Davey is a visiting artist in the Department of Photography and Cinema at OSU with a large background in art, according to a press release. She received a Master of Fine Arts from the University of California in San Diego and was a participant in the prestigious Whitney Independent Study Program in New York City.

Davey said she thought of the works two years ago, after noticing the different obsessions people have with money. In her program notes she writes about cases such as compulsive gamblers, Irish tax amnesty, and the Kwakuitl ritual of Potlatch, giving lavish gifts to rival tribes to embarrass or outrank them.

One series of photographs depict what look like ordinary street and architectural images that upon close scrutiny are in fact extreme close-ups of scenes from dollar bills.

"I liked how there was all this elaborate work (on these bills), yet it's so plain, it doesn't invite scrutiny," Davey said.

Another series also deceives initial perceptions. What look like leaves and vegetables turn out to be extreme close-ups of shredded money.

"It references people's unconscious ideas of money as organic, the pattern of money becoming like food and then becoming waste," said Davey.

There is also a 26-minute film titled "Hell Notes," which depicts a New York City woman's consuming attention to city life and having money. Davey said the film allowed her to use language to explore themes from her photographic work with dialogue and action, in case viewers hadn't gotten her point from the pictures.

"Money has overlapping appeals - historical, political, psychological," said Davey, explaining the popularity of her collection. "People are often surprised, sometimes a little dismayed after seeing the show. It's the archeology of money. It's revealing something that was always there, but never perceived."

The exhibit is open during Hopkins Hall business hours, Monday through Friday from 9 a.m. to 5 p.m. For more information, call 292-5072.
Pottery, sculpture showing at Ohio Union

By Bret Crow
Lantern arts writer

Guess what is showing at the Ohio Union Gallery — Exposures? Artwork by three artists with distinct styles and tastes will be displayed through Feb. 2.

One of the artists, Joseph Davis, brings his artistic talent to pottery. Davis said he is influenced by Japanese and Korean pottery.

The Japanese influence is apparent because his work has been pushed to the limit, both in the many shapings and the numerous glazings. The pottery is cracked and thin all the way around, revealing endless shaping. The thinness of the pottery made the work seem like it would just crumble apart.

The pottery looks like it might fall over and wilt because it has been overworked.

One particular piece presents colors, swirling as though in motion. This piece was shaped into a cylinder, painted, formed, and pushed outward almost to a breaking point.

The differing amounts of paint on the piece created a variety of shades of the same color after the piece was pushed out.

Leah Reis, an artist with busts and sculptures on display, said she is influenced by German expressionist painters.

One of the busts, "Self Portrait," expressed her views of herself through sculpture.

Reis said each of her sculptures has a story behind it, and the sculptures are relevant to the stage of life she was feeling at the time.

Before shaping her work, she said she does a lot of drawings, then lets the artwork evolve by itself. She begins with an idea and then works it into a series to fully express her thoughts.

A third artist, Julius Prater, received an undergraduate research scholarship from the Honors Committee of the College of the Arts to study the interaction of clay and neon light.

The ceramic art has a natural feel and a coarse, porous appearance like that of lava-rock formations.

Prater said the neon lights inside the ceramic art represent the inner vitality and beauty found in nature and people.

His work suggests that beauty can be found elsewhere other than strictly on the surface.

The darker colors were produced by flames repeatedly running over the ceramics during the glazing process.

He said his work is personal, and he tries to resolve conflicts in his life through his art.

Prater said art can say something the first time it is viewed, and then when the work is viewed again, it can say something different.

"Holding On," a sculpture by Leah Reis is a part of the current exhibit in the Ohio Union.
‘Next Edge’ display has high school art
By T.L. Drennen
Lantern arts writer

Art work by students from five central Ohio high schools is being showcased at Hopkins Hall Gallery from Jan. 28 through Feb. 1, 1991.

The exhibit, entitled “The Next Edge”, features art from Columbus Alternative, Dublin, Westland and Worthington High Schools and from Fort Hayes Metropolitan Education Center in Columbus. “The Next Edge” is being coordinated by Michael Chipperfield, professor in OSU’s Department of Art.

It is gratifying to see there is an uplifting spirit of humor in many of the students’ works, and the titles give significant clues the students may have had some fun while still devoting serious thought to their subjects.

Lack of space forces me to mention only a few works that intrigued me, disturbed me, or brightened my day. Other visitors, of course, may be entranced by entirely different themes or presentations.

From Columbus Alternative High School:
• Pat Crawford, “Sands of Time” (acrylic on canvas). Clock embedded in canvas, red background, blue scorpions crawling over the red center, screaming headlines in (Arabic? Hebrew?). No hands on the clock. Clock numbers run from one to ten. I was reminded of Dali’s limp watches on desert sands. However, I was later informed by Mark Ramsey, art instructor at CAHS that the Persian Gulf War was the dominant theme.

From Westland High School:
• Gary Gregory Swisher, “Three Snail Tails” (ceramic raku -- group of three). Vases and bowls of delicate and painstaking workmanship. The artist must have observed a lot of snails to get the gray and mother-of-pearl colors so exact.

Hopkins Hall Gallery is located at 128 North Oval Mall. It is open Monday through Friday, 9 a.m. to 5 p.m.
Art show expresses individuality

By Melissa K. Sterrett
Lantern arts writer

A multi-media art show organized and composed solely by students as a demonstration of power of the individual and as a large scale outlet for student work will run in the Hoyt L. Sherman Gallery in Sullivant Hall from Feb. 14-21. All parts of the show are free.

The show, entitled Quod Erat Demonstratum (QED), features undergraduate and graduate works from the departments of Art, Music Composition, Dance, Expanded Arts and Photography and Cinema, Gallery Director Angela Dijii said.

The three-part show focuses on performance, including dance, music and multi-media works; installation, a combination of many media; and film and video, including animation and experimental works, Dijii said.

The show is sponsored by the Student Events Committee.

Sherman Gallery has been closed because it will be renovated to provide additional Undergraduate and Music Library space, Jack Probasco of Campus Planning said.

Ted Hardin, a graduate student in Photography and Cinema who is organizing the film and video portion, said the show will demonstrate that students can professionally organize themselves.

"The show will charge the mind in thinking about the world in different ways," Hardin said. "It will give a lot of different viewpoints on a lot of different issues."

Neil Cassidy, a graduate student in music composition, said, "This is a chance for us to perform in a more informal setting."

The dance and performance portion will consist of four movement solos, a tape piece, and two small ensembles, Dijii said. It will be held Feb. 20 at 8 p.m.

There will be five installations in place from Feb. 14-19, Dijii said. Two of the installations are the work of Jeff Becker, the graduate student who gained notoriety for a silent performance on the Oval entitled "Protection," during which he dipped army men in fake blood and tied them up in condom body bags.

Becker will display parts and documentation from "Protection," plus a new piece titled "Food for Thought" that shows battery operated GI soldiers crawling and firing their machine guns inside plastic bags on dinner plates.

"Although I am always looking for controversy, I'm hoping it's not going to disturb the rest of the show," Becker said.

Becker said he hopes looking at his work will cause viewers to think about their convictions in different ways. "I'd like a dialogue to occur," he said.

The film and video portion will include more than a dozen pieces - 16mm and 35mm film as well as animation and video, Hardin said.

The main criteria used in selecting the films was a non-documentary composition. The film and video show will be Feb. 21 at 8 p.m.

Hardin characterized the videos as a very diverse group, but said they are all short.

"Hopefully, they will leave one thinking about a lot of different things in a lot of different ways," he said.

Hardin said he would like to show the local community that there are student who do good work and that art should not be passed over just because it is the work of students.

Dijii said the spirit of the project is "Get out of the apathy and get going. The only way to do is to do."

The show is unique because it is both organized by students and for students, Hardin said. Artists were invited to freely submit their work, he said.

"The show is a chance to become aware of different ways people deal with expressing themselves," Dijii said. It's a chance that should not be missed, she said. A chance to support the arts, gain perspective, and possibly be entertained.
Self portraits examine women’s societal roles

By Maria Andes
Lantern arts writer

Senior OSU photography student Elaine Wyder-Harshman gets into her work — literally that is.

Wyder-Harshman’s photography exhibit, now on display at the Silver Image Gallery in Haskett Hall, examines women’s roles in society.

The three-part exhibition, which doubles as her bachelor of fine arts final project, is completely composed of self portraits.

The first part of the exhibit contains different mixed-media photocopies. Wyder-Harshman said these photos contain her feelings about how women are presented in advertising.

She took advertisements which she found interesting and replaced the pictures of the models with pictures of herself.

“Even though the photos are set up exactly the same, somehow they just don’t give the same feeling,” she said.

The second part of Wyder-Harshman’s exhibit is made up of large photos that, from a distance, might be mistaken for nude portraits. Using nude photos might cause viewers to automatically become close-minded, Wyder-Harshman said.

“I think for most people it will be a relief that my photos are not nudes,” she said.

In these photos, Wyder-Harshman uses bread dough and an egg in different ways to help express her feelings about the social expectations of the female body.

“Some people find the slimy part of the egg to be an unpleasant feeling, while others think it is erotic,” she said.

Wyder-Harshman said this is not an entirely positive portrayal of femininity, but it is done in a way both a man and a woman can understand.

She said she used very subtle coloring to bring the viewer into the photos.

“Because there is something seductive in the photos, I believe they will cause a conflict of feelings and make people think,” she said.

The last part of Wyder-Harshman’s exhibit also contains color photocopies of advertisements and deals with the social expectations of the female body. In this section, however, she said she took pictures of her own different facial features and randomly combined them with those of magazine advertisements.

“It’s a way of looking at yourself as a collection of parts,” she said.
Student artists participate in multi-media event

By Ann T. Gallagher
Lantern arts writer

The OSU Student Events Committee is hosting a multi-media event for graduate and undergraduate artists from the OSU departments of photography and cinema, dance, expanded arts, fine arts and music composition. The title of the program is "QED," which is short for the Latin phrase "quod erat demonstrandum," or that which is to be demonstrated.

The performance artists participating in "QED" will be featured in an exhibition tonight at the Sherman L. Hoyt Gallery in Sullivant Hall at 8 p.m.

The program consists of six separate performances. The first performance, titled "to die today," is by Pedro Alejandro, a graduate student in the OSU Department of Dance.

The second selection, "Deltitnu" by Renee Brown, is a movement study incorporating restriction of use of the feet. The work is part of a projected group work involving six to eight dancers. Angela Diji, a junior in music and dance, will perform the third piece, "Q22." The number explores transforming movement in "real time" into individual photographs and flashes of movement isolated through the manipulation of light.

Diji also is the coordinator of "QED" and chairman of Fine Arts for the Student Events Committee. She introduced her multi-media event idea to the Student Events Committee earlier this year and received positive feedback from the committee and the arts disciplines.

The fourth piece is an untitled cross-media performance created by Michael Gallagher, a senior majoring in art history. Gallagher hopes his performance will "glean the personal ritualism involved and see how it applies to the rituals of their (the audience's) own existence."

The fifth selection is a ten-minute original jazz performance by seniors John Messersmith, Steve Perakis and John Plagata titled, "dishevel, parts I, II." According to the trio, the two pieces are based on improvisation around jazz, rock and non-traditional rhythms. The work attempts to explore a variety of influences and free-form styles.

The final performance, by the music group Vocaproxima, is titled, "Collaboration II." Group members Robert Ayala, Neil Cassidy, Rohan Delivera and Mark Hardt will perform a multiple section work.

"QED" is a rare show because it encompasses several arts disciplines. An installation exhibit for "QED" was displayed in Sherman Gallery February 14-19.

The "QED" performance artists will perform tonight and tomorrow at 8 p.m. All performances are free.
‘Beatnik Stew’ offers food for thought

By Heather Hixon
Lantern arts writer

Food for thought will be offered at “Beatnik Stew,” an art show currently at Hopkins Hall Gallery.

The show is presented by the Expanded Arts Program and features mostly faculty, undergraduate and graduate members of the Expanded Arts Program, with a few students from Art 260 classes participating, Oona Nelson, program coordinator said.

“Beatnik Stew” is a term Nelson said refers to a type of stew eaten by beatniks. The stew was made of different ingredients which changed daily, she said. Because the ingredients were continually added by different people, the flavor was always changing, she said.

Nelson said this stew reflected the mixture of the beatnik era and this show reflects the mixture of artistic mediums used, including music, poetry, painting and video. A press release said the flavor of the show will be different throughout the duration of the exhibition because of the many types of performances offered.

The show includes a mixture of art styles such as video, live performances and an information exchange area titled “Coffee With...”, said Prudence Gill, curator for the Hopkins Hall Gallery.

Some of the performance pieces will be movement oriented, some text oriented and some will use sculpture as a metaphor for something else, Nelson said.

Also performed will be one-minute pieces, a type of conceptual joke in an artistic sense, she said.

“Coffee With...” is an art piece by graduate student Jeff Becker that offers viewers a chance to exchange ideas and information with Becker and others, Gill said.

Viewers must barter for a cup of coffee first, however, offering anything from a button to a song, Nelson added.

The theme of the show is one of expanded arts and the “is this big mixture coming together- a type of renaissance with all these different mediums and things coming together as one in an unusual way,” Nelson said.

The Expanded Arts Program is an interdisciplinary art program in which artists use traditional art mediums such as painting and sculpture in new ways and explore new art mediums and cross-disciplines to express themselves, said Nelson.

Nelson said examples of how cross-disciplines are used are when artists use a knowledge of sociology with painting or do a dance performance about sculpture. She said some artists will use traditional art mediums with new mediums, such as using video in a sculptural way.

“Beatnik Stew” will run through March 15 and the Hopkins Hall Gallery is open 9 a.m. to 5 p.m. Admission is free. For more information, call 292-5072.
Artists ready for Hopkins display

By Terry Monnett
Lantern Arts Writer

The Department of Art scrambled at the last minute to replace one of its visiting artists for spring quarter. Illness forced ceramics artist Diet Wiegman of Holland to cancel last Monday. According to Prudence Y. Gill, curator of the Hopkins Hall Gallery, Wiegman suffered three broken ribs in a fall when he passed out from food poisoning.

Gill said the department will not suffer from the change. Internationally-renowned porcelain potter Tom Turner will substitute for Wiegman. He joins Katherine Bradford, visiting artist in painting and drawing, on the OSU faculty this quarter.

Turner, 46, earned a bachelor's degree in art from Illinois State University and a master's degree in ceramics from Clemson University. His works are published in over 20 books in the United States, Canada, England, Spain and Taiwan. Some of Turner's pieces are housed in the National Museum of American Art at the Smithsonian Institution and also in the Everson Museum Collection in Syracuse, N.Y. Turner's porcelain has toured the world three times and graces four United States embassies.

A resident of Delaware, Ohio, Turner received a fellowship from the National Endowment for the Arts and individual grants from South Carolina and the Ohio Arts Council. He has taught over 125 workshops in the United States and Canada and was a tenured assistant professor at Clemson University when he resigned to work full time as a studio artist.

Bradford, whose home is in New York City, also comes to Ohio State well-qualified. She has exhibited five one-person shows in Maine and New York and has participated in over 20 group exhibitions.

Bradford received a bachelor's degree from Bryn Mawr College and a master's degree from State University of New York. Bradford has teaching experience at Kingsborough Community College in Brooklyn, City University of New York and State University of New York.

An opening reception for Bradford and Turner will be held in the Hopkins Hall Gallery tonight, from 7-9 p.m. This will also mark the opening of an exhibit of their works, which will be on display through April 14. Gallery hours are 8 a.m. to 5 p.m.

Bradford will give an informal gallery talk at noon on April 5. Turner will give his presentation at noon on April 12. Both artists will appear in the Hopkins Hall Gallery.

In addition, visiting lecturers for the Department of Art, Margaret Evans and Pam Gerber, will have works showing in Hopkins Corridor.
Art exhibit features function with flair

Industrial designs are between art and engineering

The Hopkins Hall Gallery and adjacent hallways currently house a departure from the usual art shows. The annual exhibit by the Department of Industrial Design features works with an emphasis on function.

Ron Mason, a senior from Columbus, serves as president of Design Circle, the student chapter of the Industrial Design Society of America. Mason said, "I see design as somewhere between art and engineering." He feels that the definition of art should include items which are not purely decorative.

Faculty adviser Heike Goeller said the projects represent efforts by graduate and undergraduate students in the department. She said a committee of faculty and student representatives selected the items for display. Product design, interior space design and visual communication design all contribute to the show.

The exhibit coincides with the IDEA's Midwest Conference, which was held at the Wexner Center over the weekend. Bob Welsh, a senior from Westerville, was chosen through a competition to present his cumulative works at the conference. As Ohio State's student representative, Welsh said the presentation is given "so professionals get an idea what comes out of Ohio State."

The show is not without its share of humor. A series of projects titled "color as graphic signs" explore a wide range of rat traps with craftily designed enticements. A package of McDonald's french fries serves as the bait in junior Suzanne Graf's work.

The pieces from this category are scattered on the floor beneath the other projects and even include a visual pun using a credit card.

Senior Annette Gagné's works are particularly striking examples of the two-dimensional offerings. Her "recycling theme, using collage" is a poster with two spheres in diagonal corners. One is a sun astronaut's view of the earth and the other is an earth-like orb made of trash. The result is a visual statement of the possible ramifications of solid waste.

Gagné's "compact disc cover with handwritten typo" is a professional-quality product. The cover is white, spattered with black and hand-lettered in black and teal.

A recycling poster by senior Marge Crochet deviates from the traditional rectangle and is trapezoidal. Primarily black and white, the piece contains leaf prints and torn sections of paper. Red letters and a single blue drop of water provide the only touches of color, resulting in an unusually dramatic treatment of a common theme.

Senior Jodie Altman's "signage for university district" is stark and functional. Its use of rectangular metal beams is reminiscent of the Metro station kiosks in Washington D.C.

Logos, stationery, packaging, brochures, corporate trademarks, retail spaces, children's furniture and voting ballots are all included in the more functional categories.

Senior John Ledingham's futuristic eating utensils update the spark of cafeteria fame. While senior Ron Mason uses glass-inlaid pewter to form curved handles for his implements.

A decorative, yet functional, plant care center was designed by senior Mark Davis. "Musical Instrument Design" is part of the annual Industrial Art Design Show, currently on display at Hopkins Hall.

Mark Davis to include its own spray-mister. The wavy lines of the aquarium fronts complement the edges of the art.

Sufihamore Mohamam Khun's "visual phenomena" pushes the limits of design toward the boundary of fine art. The spheres, pyramids and cubes seem to float through an infinite space and the subtle shades of blue, green and pink are much less corporate than is common in industrial design.

Futuristic solar-powered boats, electronic musical instruments and truck cab interiors add to the functional categories of the exhibit. Whimsical wooden toys range from dinosaurs to spiders and are jointed for movement.

The display stands themselves are noteworthy. Senior Bob Welsh and Jeff Delhord designed and built the pedestals out of cardboard tubes usually used for pouring concrete columns in construction. Shelves slice through the tubes. The top edges of the columns are ragged and the interiors are stuffed with tissue. The ever-popular spattered paint adorns the supports and adds visual interest to the show without detracting from the projects.

The Hopkins Hall Gallery is open from 9 a.m. to 5 p.m. Monday through Friday. The show will run through April 26, then move to the Functional Furnishings furniture store in the Short North for the Gallery Hop on May 4.
Undergrad artists display vibrant works

Red neon glows through the slices carved in two ceramic pods, evoking the image of life and blood. A haunting profile shimmers from a painting and seems to come alive.

These works are among those on display at the annual "Undergraduate Juried Exhibition" in the Hopkins Hall Gallery. Created by students in undergraduate art classes, the pieces exemplify the talent and creativity inherent in OSU's art department.

Jurors for the exhibition were Chris Bates, visiting artist in the Department of Art; Rod Bouc, assistant registrar at the Columbus Museum of Art; and Mary Jo Bole, assistant professor in the Department of Art.

The exhibit is representative of the wide range of work produced by OSU's student artists. Media include ceramics, oil and acrylic painting, chalk, cattle markers and found objects.

"Safeguard Revisited" is Julius L. Prater's study in texture and light. He uses rough-edged triangular pods of ceramic. They are ridged at the ends and have open slices on the tops, exposing the red neon beneath the teal-tinged maroon exterior. Prater has gone beyond the traditional use of neon and used it to give life to his art.

Alan Mowery's portrait of a woman's profile is striking, to say the least. It is done in oil on canvas, with a high gloss applied. The woman's face is in orange tones on a black background. She is positioned on the left side of the canvas, looking down in an expression of pensive solitude.

Matthew James Crouch's "Karen" is a portrait of a nude female, drawn with chalk on paper. The drawing has a gestural quality, reminiscent of Degas. The artist shows true sensitivity in his rendering.

The large blue head in Daniel Beech's cattle marker and oil pastel is drawn on a screen rather than paper. The man is wearing magnifying eyepieces like a jeweler and seems to be about to dissect a tiny nude figure highlighted at the bottom of the drawing. The work is surrealistic and expresses a rather clinical (and perhaps cynical) view of life.

In the realm of the more abstract, Theresa Tyler's oil on wood has a wonderful textural feel of exposed wooden slats through smoother painted surfaces. The colors are subtle shades of yellow, pink and blue. The proportions of the three vertical segments lend a feel of movement to the work.

Alexandra Palay's "Rocks Can Hear Us" is among the more thought-provoking pieces, with its combination of rocks, tape, cardboard and prose. She seems to express an unusual philosophy in which all things are alive and have feelings.

Thomas L. Lindenberger has created one of the more interesting mixed media pieces. He places the earth (fashioned from a bowling ball) in an unzipped copper panel, leaving the impression that the world could be hidden away behind the metal wall, at the whim of whomever controls the zipper.

The exhibit continues through Friday, May 10 at the Hopkins Hall Gallery.
Motherhood, apple pie images express meaning

By Carla Bonner
Lantern arts writer

From apple pies to interpretations of motherhood, the exhibits now on display at the Hopkins Hall gallery use influences from the home and family to get their messages across.

Jeannette Nevala’s “Preserves” are a combination of poems brought to life using different senses. Her poems are semi-autobiographical, rooted in her memories of life in a rural upper Michigan town. She said she took certain truths from the people around her.

Her work “The Way It Is” is a depiction of the life of a small-town mother who makes her children strawberry milkshakes because they cannot ask for anything else from their abusive father. The poem tells of how the mother, Carla, grew up much the same as her children.

Nevala makes several references throughout her poems of women waiting their abusive husbands to return. The women do not try to escape because they realize this fate is their only existence.

In her work “Contemplating the Loneliness of a Farmer’s Son,” the hidden feelings of a farmer’s wife are revealed through the eyes of a watching child. The sexual honesty seems sad in the poem, as if the longing could never be fulfilled.

Nevala’s display of a large metal stove with apples boiling on the top and whole pies scattered about the room, evoking images of a grandma’s house both through smell and sight.

But her poems reveal life behind the warm secure feeling of Grandma’s kitchen and words written into the dough of the pies spell out sentences like, “I’ve made these just for you,” and “I’ll be okay.” When you look behind the image of Nevala’s “Preserves,” you find the real life.

In the display “Maternal Instinct” by Claudia Berlinski, the real life is created in the images of her art.

Berlinski said her inspiration for her work was formed when she was pregnant with her son. She said the emotional changes she went through affected her and her husband.

In her sculpture, “Time Running,” a baby is tucked in a dark blanket created through white wax and a stocking stretched around the “body.” The baby’s head lies on a dark black strip giving its peaceful sleep a morbid undertone.

She uses forks and other sharp pointed objects in her sculptures as a representation of pain. Between the legs of the piece “What’s Between,” the objects protrude from under the lace wrapping around the two stumps. The lace reminded me of a chastity belt with sharp objects warning anyone who might come close.

Interpretations of both the good and bad of family and motherhood can be seen through Claudia Berlinski’s “Maternal Instincts” and through Jeannette Nevala’s “Preserves.” Both master thesis works will be on display today and tomorrow from 9:5 p.m. in the Hopkins Hall Gallery.
Artist's life depicted in 'Loaves' of earth

The life experiences of artist Juan Granados are displayed through his master's thesis project "Loaves," now on exhibit at Hopkins Hall Gallery.

The solitude and peace of "A Distant Mountain Range" surrounds the gallery, one peak for each white shelf. Granados said he chose the mountain range because of the romantic vision that inspires him. He said the actual mountain is "natural, alive in itself," and the faraway view of the range is much different as you get closer.

The image of Granados' other pieces also look different as you begin to examine them from close-up. Using the inspiration of the fields he worked in northern Texas, he formed "loaves" from earthenware. The piece "Large untitled Loaf #3" has a large, lumpy, green outer covering with a protruding gourd-like white object. The parasitic outside of the gourd gives life by causing the death of another being. The "loaves" are colored to express different phases from growth to death. The fields where Granados worked were sometimes dry, although they were a part of the wetlands.

"Chunky Green Loaf" is cracked like the dry Texas flatlands. The crevices that run through it begin at one end as a dark, mousy green and proceed to a gray-green, like the color of wet clay after a long-awaited rain.

The life that the rains bring is interpreted through pieces like "Double Loaf," which looks like a pine forest from overhead in an airplane. The rich green shows the bounty of growth from fertile soil, while other pieces like "Bump Cubed Loaf" are rust-colored and bumpy like soil, where nothing can be grown.

Granados also used his experiences outside of Texas to portray his works. His memories of the fish near Long Island, New York inspired the dark silvery-gray "Untitled Loaf #2," which resembles a fish tail.

Granados said, "The work represents a life of need, change and growth," and with that in mind he creates through his "Loaves" the textured and colored earthenware that inspires one to think of both life and death.

His master's thesis project will be on display from 9-5 p.m. today through Friday at the Hopkins Hall Gallery.

Above is one of Juan Granados' ceramic sculptures, "Large Untitled Loaf 3," thesis exhibition. on display at the Hopkins Gallery. The sculpture is part of Granados' MFA.
Master artist to exhibit eclectic works at OSU

The walls at the Hopkins Hall Art Gallery are covered with the eclectic paintings of Peter Metzler this week. Metzler is the first of nine Master of Fine Arts students who will be exhibiting their artwork in the gallery throughout the summer.

Metzler's exhibit is titled "The Space Between." He said this title describes his transition from an unsure craftsman to a more focused and confident artist.

"I feel that this work represents the space between my first awkward attempts at self-expression and meaning, and the more fully developed and mature work that I trust lies ahead," Metzler said.

The artist's work is a collection of mixed media pieces. Mixed media artists do not adhere to one art medium, such as paints, clay or wood, but combine several different materials to arrive at the finished work.

Metzler said he begins with a piece of plywood and starts the creative process by shaping and sanding. When he is satisfied with the shape of the wood, he uses the materials he has gathered to create different images on the wood.

These materials range from acrylic and oil paints to sheet metal, wire, nails, plexiglass and "found objects." Metzler either attaches the objects directly to the piece or uses them to carve texture in the wood itself.

The result of this process is several works displaying images of man surrounded by an array of colors and textures. This leaves the pieces open to a wide range of interpretations. Metzler said this is his intent. He is not trying to depict a specific event. "Specific figurative elements may give way to spontaneous passages of color and line, and while content is often contained in discrete visual imagery and form, surfaces and materials have their own voices and language and often speak for themselves," Metzler said.

Metzler said his works are self-portraits and represent different memories and feelings from his life. He starts with a specific event, usually something he has recorded in a journal he keeps, and lets the piece evolve from there.

This process can be seen in Metzler's work titled "Still My Present Shared." This work displays two different scenes. The first scene shows a boy staring up into the heavens. The second depicts a man holding a paint brush with a perplexed look on his face.

He said this work represents the feeling of awe he felt both as a child staring up into the heavens while listening to his mother talk about the stars and as a painter attempting new works.

This exhibit will be on display in the Hopkins Hall Art Gallery June 24 through 28.
Visiting Dutch faculty travel light

By Lesley Constable
For The Dispatch

Every year, The Ohio State University department of art welcomes students back by showing them the work of those who will be teaching them — the Visiting Artists/New Faculty exhibition.

The art department has become known for its commitment to infusing new blood into its teaching faculty with its ongoing visiting artist program. Students learn with their departmental favorites or mentors, but they also try out the methods and ideologies of those from other backgrounds and disciplines.

Three of this quarter's visiting artists — Joyce Bloem in ceramics, Els Otten in sculpture and Martin Tissing in painting and drawing — are from the Netherlands. Bonnie Biggs, a visiting lecturer who will coordinate the glass department this year, is an American from Virginia.

During this time, two OSU faculty members are teaching in the Netherlands: Richard Harned, coordinator of OSU's glass program, is at an art academy in Groningen, and Michael Chipperfield, painting and drawing, is at the Art Academy in Tilberg.

Department Chairman Bob Shay said the program began informally about two years ago with a brief exchange of Tissing and OSU's Alan Crockett and Larry Shineman. The department of art education, headed by Michael Parsons, also has an exchange program centered in Tilberg.

It's dangerous to lump any personalities together, especially those of artists. But, as a whole, Bloem, Otten, Tissing and Biggs lean toward art as spiritual expression. All the works have a quiet and meditative beauty.

Because of travel difficulties, all the Dutch artists traveled light. The result is a pleasantly ephemeral exhibition.

Tissing's small mixed-media drawings, watercolors and alkyls (also a water-based paint) on paper date from 1983. They line the walls at the gallery entrance. These are fragile and tender — understated yet deeply engaging. Rivers at night are favored images, as are the cosmos, castles, columns and individual stars.

Tissing often visits Italy and watches the movement of its many rivers, which he captures in Nacht Langs de Arno and Lieve Nacht (Lovely Night).

"Everything is art. You don't need to go to the museums," he said.

Ittela Etrusca particularly captures the timeless quality of a yellow ochre favored in ancient Etruscan art. Tissing has exhibited throughout Europe. My favorite work is Kissing in the Air.

Otten exhibits her site-specific sculpture via a series of color photographs behind plexiglass, at angles and increments to simulate the original installation. Light and environment are important.

Her sculptural objects, in the forms of a forest of rocketlike trees, wings/tongues, pyramids/dolmens and canal barges, are made of cast paper. Often they are painted with silver paint or sulfur so they seem to glow from within.

The titles are in French. One, named after a French railway station — La Salle des Pas Perdus, which she said translates as "the hall of the lost steps" — is appropriate to the solid yet fragile quality of her work.

Bloem's work heralds her arrival in the United States. It deals in departure and travel — in carrying the past into the present.

Picnic at the Oelantangy is a complex tribute to the myriad ideas involved in leaving one place and going to another. A portion of the work is housed in the trunk that carried her things to Columbus. It belonged to her grandmother.

Inside are old picture postcards and small ritual objects made from the black-blue clay of her garden in Holland, brown clay from the banks of the Oelantang and silk from ears of Ohio corn.

"When you are on a journey, you bring something that has no words; you bring your culture," said Bloem, whose parents were Indonesian and Dutch-Indonesian.

Biggs borrows laminating techniques from industry to heighten dimensional and spiritual aspects of her glassworks. By laminating up to eight layers of safety glass between layers of polyvinyl butyl in a cold process, she can work with depth, she said.

These are immediate and fresh works that include glitter, quick and expressive drawings, and, in the case of In, a faceted glass "gem" that draws the eye to the figure's center.

Biggs has developed a perfect medium to express her complex ideas. Many of her works are about passages and the connections to life. The figure in Between depicts a new soul hovering between heaven and earth. The drawing hovers between layers of glass.

Fire, with its glow-in-the-dark paint, shows a human form who, though surrounded by flames, is calm and "centered."
Abstract alumni art arrives

By John Blanton
Lantern arts writer

The First Biennial Alumni Art Exhibit, currently showing in the Hopkins Hall Gallery, is primarily a collection of abstract works that might need to be explained to someone who isn't an art major. Janell Wicht, an alumna who flew in from Las Cruces, New Mexico, is a participant in the exhibit. She considers herself a formalist, and she likes to assemble works that have several ideas going on at once.

One of her works, created with found objects, is a sequence of triangles on the wall. "The triangles have a primitive Southwestern influence as well as a Zen or Eastern one," she said.

Another of her works, made from wood and wires, has contrasting images. The square outer boundary is masculine, while the wire work is feminine, she explained.

Wicht has received a lot of recognition for her artwork in the Southwest, said Bob Shay, chairman of the Art Department. Artists selected were required to be OSU graduates for at least five years, and to have continued their painting or print making, Shay said. "We selected artists from both coasts because we wanted a geographic diversity, but it was hard to choose because there are so many talented alumni," he said.

"This is a very important exhibit because we have many alumni who are successful artists throughout the world, and this gives our students a chance to see what they have done," said Donald Harris, dean of the College of Arts.

The style of another artist in the exhibit, Gary Bower, has been described in many ways, including "new imagery," "post painterly abstraction," "new figuration" and "American abstract expressionism." It's hard for a layman to understand what this means. However, his paintings, including "Anxiety of Light," contain lots of bright yellows, blues and reds splattered on the canvas.

Most of the artists in the exhibit graduated in the '70s. Some are well known, while others have remained obscure, Shay said. Artists included are Bower, Wicht, Karen Kunc, Ron Milhoan, Dona Nelson, Jan O'Dea and Brian Reverman.

"We are very thankful that Theodore and Bevlyn Simson have funded this project," Harris said. Bevlyn Simson is an alumna, he said.

"This is a lot of fun, and it's as important as anything I've done," Wicht said.

The exhibit runs through Nov. 8. in the Hopkins Hall Gallery, 128 North Oval Mall.
Photographic works by Ohio State University faculty members Clyde Dilley, John Fergus-Jean, Tony Mendoza and Ardine Nelson will be on display in the exhibition "Transitions" at Hopkins Hall Gallery, from Tuesday through Nov. 15.

The four, former members of the Department of Photography and Cinema, have joined the university's art department.

Nelson, an associate professor, will present a study of the human ear. After years of pacing around classrooms, Nelson became fascinated with the visual relationship of people's ears to their hair and clothing.

Assistant professor Fergus-Jean said, "My photograms deal with illusion and the inherent tension between fact and the unknown.

Assistant professor Mendoza's interest in his home life has led him to a study of unusual occurrences around the house.

"Many photographers feel that they must go to exotic places to take pictures, thereby ignoring their most accessible and mysterious subject matter - their own lives," he said.

Dilley, an associate professor, will present a group of blurred photographs. He said his camera work produced "a series of intentionally blurred images, which obscures information."

An opening reception will be from 7 to 9 p.m. Tuesday. Gallery hours are 9 a.m.-5 p.m. Monday through Friday.
A kittenish embrace

ENJOYING ART between classes, Greg Leedy, a freshman from Columbus, admires a print, "The Big Kiss," part of an exhibit by Sophie Knee that hung in the Exposures Gallery last week. Knee is an art major from Columbus. For more information about the gallery on the second floor of the Ohio Union, or its next exhibit, call 292-2324.