

By Michael Grossberg
Dispatch Arts Reporter

Sean Foley doodles constantly. In fact, the 23-year-old artist has doodled since childhood on scrap paper, walls, ceilings, his paintings — “everything.” He uses crayons, pens and pencils — whatever he finds handy — to draw animals, people, historical scenes and weird “cartoony” characters. “Sometimes it’s just squiggles with obsessive dotting within each little circle or writing down words and decorating them — just ridiculous things,” Foley said. “Doodles just happen. You don’t notice it half the time.”

His doodles are getting noticed, though. Last year, Foley received an Ohio Arts Council fellowship of \$10,000 and created a series of large-scale paintings. The Columbus Cultural Arts Center this month will exhibit the results of his fellowship. Then, from January to March, the Ohio Arts Council will include his work in a Riffe Gallery exhibit, “A Change of Place: Ohio Arts Council Artist Residencies.”

“All my work is sort of funny but bittersweet,” said Foley, a visiting lecturer in the Ohio State University Art Department and a 1993 OSU graduate.

As a council fellow, he spent three months in the summer of 1996 at the Fine Arts Work Center in Provincetown, Mass.

“I had recognized that doodles were interesting and fun,” he said, “but I hadn’t thought about them formally or taken them seriously until Provincetown.”

Unfortunately, Foley hit a creative block soon after arriving. “I could not paint to save my life. It got to the point where I needed to get some work done. I squeezed out a few paintings, but I started realizing that I would have to use my drawings. I was still able to draw because the drawings didn’t seem important. I had all these doodles, so I thought I’d show them.”

Despite his nervousness, his Provincetown exhibit (called “Doodles”) went over well.

Yet he felt guilty.

“Here I was showing these coffee-stained doodles with white-out. I felt I should be doing ‘high art,’ easel paintings, the exhibition-quality art shown in fancy galleries.”

Most of the 30 drawings and 10 paintings in his Cultural Arts Center exhibit reflect the approach he developed in Provincetown.

“I was trying to transfer my doodle drawings into my paintings, but I couldn’t transfer their spontaneity — the forms I made when I wasn’t thinking — because I was thinking too hard when I painted.”

So he began painting larger sheets of paper with colors, then doodling. He found his self-consciousness disappearing and his spontaneity and creativity flourishing.

“It was an obvious solution, but it took me awhile.”

For many years, Foley had doodled with a ball point pen on paper. About two years ago, he had started cutting his doodle-filled papers to fit into resealable bags, “so I could take them around with me.”

In Provincetown, he began using correction fluid to add white space to the drawings.

The final aspect of his maturing style emerged after he spilled coffee on his work.

“I liked the look of the coffee stains, so I just kept spilling coffee on them. I didn’t want to use any typical fine-art materials, because the moment I did I felt too self-conscious to play and invent.”

These days, he often doodles, draws and paints at his home studio north of the OSU campus. He also draws during class breaks, but he feels most spontaneous when watching television in bed at night while his wife, Cindy, reads or watches television.

Foley, like many other artists, has endured periods of doubt.

“Coming from South Bend (Ind.), I didn’t think that real people could become painters,” he said. “All my peers were going on to business school, like a good high-school kid should. It got down to the point where I did horribly on a math test and I realized that I was trying to be someone I was not. I realized that wasn’t where my passion lies.”

Later, while studying at the Herron School of Art in Indianapolis, he encountered the joy of oil painting.

“In art school, you always feel like you have to do something serious. So I didn’t pay attention to my doodles for years and years.”

His rediscovery of a childhood love, after a creative block, taught him a lesson that he teaches others.

“I tell my students all the time to trust your intuition. You can question that first thought, but chances are it’s the right one.”

Doodling, seriously

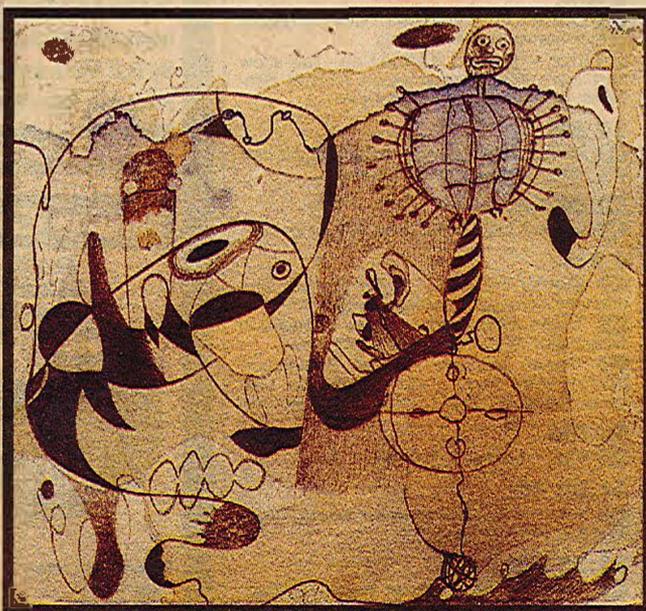
Fellowship recipient finds outlet in spontaneous drawings



Sean Foley concentrates on one of his larger works at his home and studio on Indiana Avenue.

James D. DeCamp | For The Dispatch

■ “Paintings and Drawings” by Sean Foley will be seen from Sunday through Dec. 28 at the Columbus Cultural Arts Center, 139 W. Main St. Hours: 1-5 p.m. weekends, 9 a.m.-4 p.m. weekdays and 7-9 p.m. Monday-Thursday; admission is free. Foley will be honored during a free reception from 5 to 7 p.m. Dec. 12. For more information, call 645-7047.



An untitled Sean Foley drawing

Breaking rules

Artist Sean Foley began doodling and drawing as a child.

“It seems like I’ve always done it, from at least the age of 2 or 3,” he said.

His mother taught him how to use colors, “how to draw things that I see in life — and she always made it fun,” he said.

His father, who teaches creative writing at a high school in South Bend, Ind., encouraged his creativity, too.

“There were always crayons and paper around, but I was never pressured.”

Foley remembers when his mother caught him drawing on a wall.

“She told me not to. But when she came back an hour later, I had stacked a number of books on a chair and was standing on them to draw on the ceiling — because she told me not to draw on the walls.

“Kids are supposed to break the rules. Basically, that’s what artists have to do, too.”

VISUAL ARTS

New places, new works

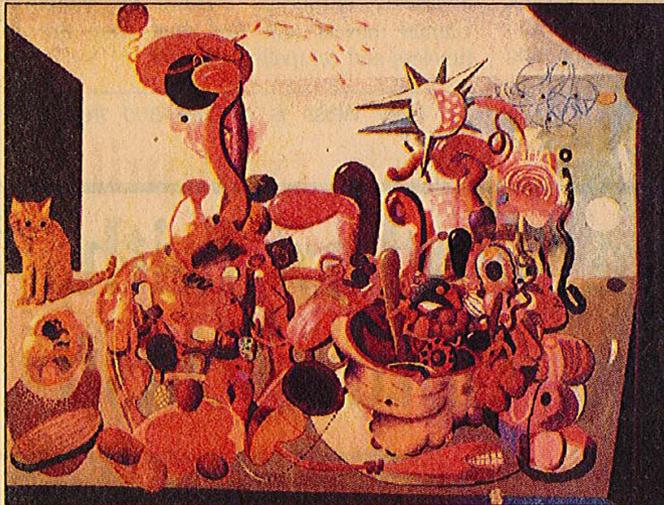
By Jacqueline Hall
For The Dispatch

The intriguing "A Change of Place: Ohio Arts Council Residencies" brings together works done by nine Ohio artists during three-month residencies in environments as different from the Midwest as Massachusetts and California can offer.

For more than a decade, the Ohio Arts Council, in collaboration with out-of-state institutions, has given Individual Artists Program fellows the opportunity to spend uninterrupted periods concentrating on their work in new and different surroundings.

The current show is the first exhibition of works created by Ohio artists during residencies in such places as the Headlands Center for the Arts in Sausalito, Calif., and at the Fine Arts Center in Provincetown, Mass.

"A Change of Place" was curated by Holly Blake, residency manager at the Headlands Center, who remarks in her essay for the catalog that "Complicity is poison to any artist" and that what matters for the success of a residency is the artist's will-



Autopsy by Sean Foley

RIFFE GALLERY

■ "A Change of Place: Ohio Arts Council Residencies" continues through April 1 at the Riffe Gallery, 77 S. High St. Hours: 11 a.m.-4 p.m. Monday-Wednesday; 11 a.m.-7:30 p.m. Thursday-Friday; and noon-4 p.m. Saturday-Sunday. Call 644-9624.

ingness to take chances. She selected Gretchen Stevens Cochran, Malcolm Cochran, James Duesing, Gilda Edwards, Sean Foley, Elise Mitchell Sanford, Daren Snouffer, Kay Willens and Walter Zurko on the strength of their ability to push and expand the parameters of their work. Several attended both centers; all were deeply marked by their experience.

The Headlands Center is in the Golden Gate National Recreation Area on the Pacific Ocean, north of San Francisco. The proximity of the beach and the ocean affected Stevens

Cochran and inspired her to work on miniature objects, exquisitely executed with wire and crochet hook, for *Significant Voids*; and on a large installation, *Bull Kelp*. While both deal with the concept of space, *Significant Voids* also addresses the feeling of isolation suggested by flotsam on a beach in front of the immensity of the ocean. *Bull Kelp*, with its large, organic forms, talks of aquatic life with a startling visceral power.

Duesing was inspired by the proximity of the Headlands to San Francisco. A computer animator, he created *Cultural Tourism*, a journal with fragments of animated narratives dealing with the unique environment of the Bay Area, which he put together as a World Wide Web site.



Nkisi/Bochio
by Gilda Edwards

The Headlands Center gave Edwards the confidence to proceed with what she calls "objects of power" inspired by her ancestral culture. She created huge impressive sculptures out of baskets. At the Provincetown Center she turned to two-dimensional works beautifully executed with paint and mastered etching. While her basket sculptures and her two-dimensional images have a subtle inner beauty that remains with the viewer as he moves away, *Memory Bottles* leaves the spectator with uneasiness.

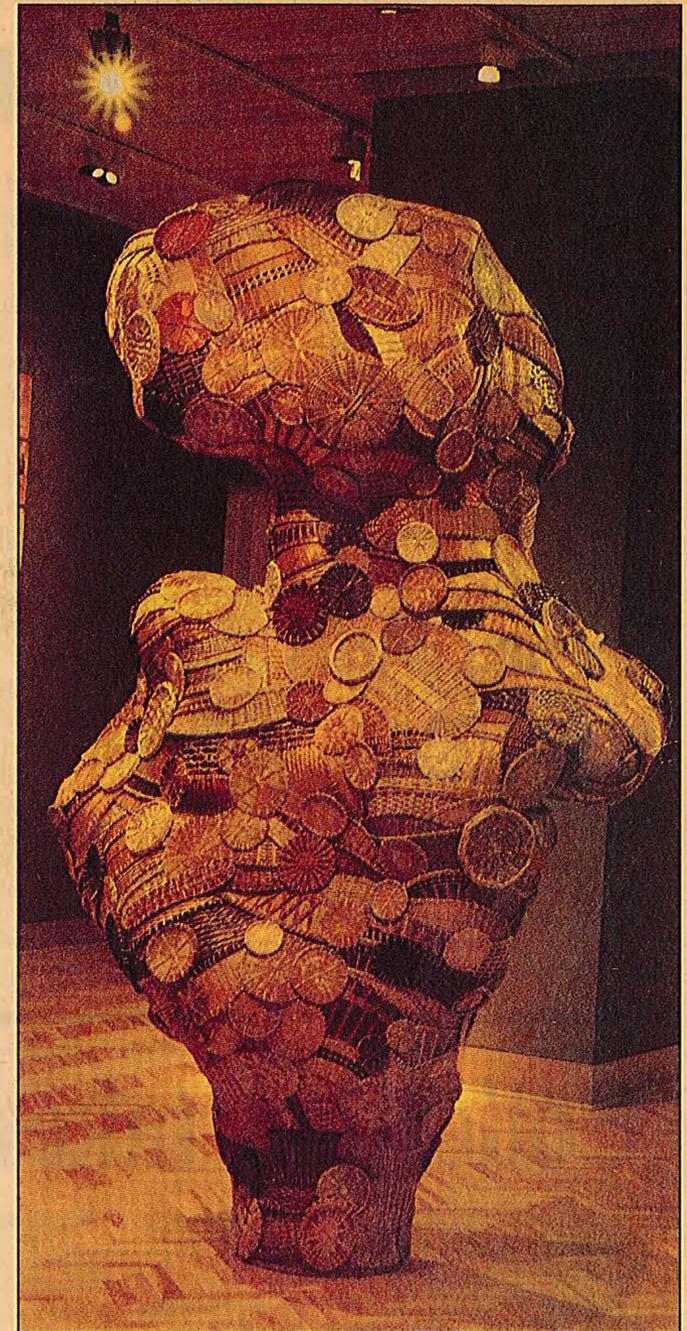
Foley's residencies at Headlands and Provincetown led him to re-evaluate his work's emotive qualities. That self-analysis resulted in weird but vigorously visceral images such as *Autopsy* and *Self-Portrait for Henri Michaux* as well as in delicate and animated doodles with a Joan Miro-like fantasy.

Snouffer's residencies shifted the emphasis of her work from the sacred and ceremonial to the ordinary and domestic, resulting in a rather aggressive-looking installation *Ordinary Secrets*.

At Headlands, photographer Sanford, who had been interested mainly in people, rediscovered the fascination of architecture. She translated it into a remarkably evocative and surprisingly textural series of Polaroid emulsion transfer images.

At Provincetown, sculptor Zurko had to make do with improvisation, using unorthodox materials such as a desk top or an ironing board to create elegant minimalist sculptures of which *Apron Form* is a superb example.

At the Headlands, Malcolm Cochran and installation artist Willens discovered new avenues or at least new incentives to enlarge the scope of their main interest. Cochran, a sculptor, explored video installation with *Washing Feet*, and Willens added video to her installation, achieving an intriguing and slightly disorienting setup with *Mirage*.



The Waiting Reliquary II by Gilda Edwards

HALF FULL, HALF EMPTY: The Perception of Place

"A Change of Place: Ohio Arts Council Artist Residencies"

By Christopher A. Yates

How does one define place? On the surface and as a word, it exists as a specific geographic, mental, or physical moment. Place is described by region, locality, particular spot, relative position, action, and reaction. The effect of place on artists is as diverse as the artists themselves.

Throughout art history, example after example exists in which place becomes the driving force behind an artist's work. Could the Hudson River School painters have produced their work without the power of the landscape surrounding them? Or could the Barbizon painters have produced their work without the rural geography near Paris? When Paul Klee traveled to Tunisia, it was a revelation for him. The light and the colors profoundly changed his work. As noted in *The Travels of Paul Klee*, he wrote, "Color and I are one. I am a painter." In 1929, Georgia O'Keefe visited Taos, New Mexico. The significance of that four-month stay impacted the rest of her life. In *Georgia O'Keefe: Art and Letters*, she wrote, "You know I never feel at home in the East like I do out here—and finally feeling in the right place again—I feel like myself—and I

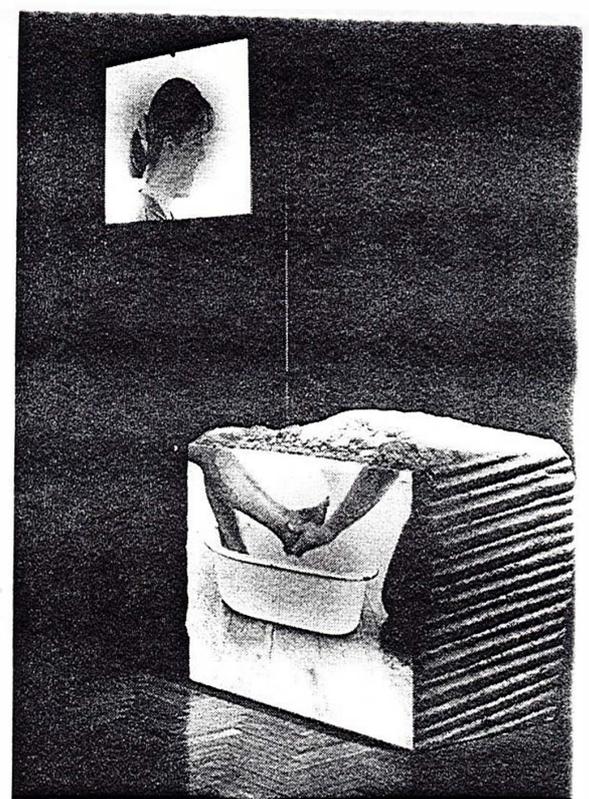
like it." Such is the power of place for an artist.

With the knowledge that place can profoundly impact an artist's work, the Ohio Arts Council provides artists the chance to renew their vision at residencies away from the familiar Midwest. By collaborating since 1989 with the Headlands Center for the Arts in San Francisco, and since 1994 with the Fine Arts Work Center in Cape Cod, the OAC residency program has contributed to the development of several Ohio artists. In order to showcase both the artists and the program, nine past residency recipients were selected for the exhibition, "A Change of Place: Ohio Arts Council Artist Residencies" held 29 January-1 April at the Riffe Gallery in Columbus, Ohio.

Holly Blake, curator of the exhibit and residency manager of the Headlands Art Center, selected the artists from a field of 30 participants. The tie that binds these artists together is not conceptual or visual, but rather that these artists were willing to allow place to influence their work.

Malcolm Cochran
Washing Feet.

1996-97
Video projection,
marble.



On the most direct and perhaps most powerful level, place is geography. In terms of art, it can be thought of as the translation of a specific environment into an artistic form. The form exists because the place exists.

While at the Headlands Center for the Arts, Gretchen Stevens Cochran spent time beachcombing. Influenced by the coastal geography around her, she produced two installations directly connected to place. In *Significant Voids*, several steel wire lace structures are pinned to a wall. Like you would with small scientific specimens, you have to draw close to examine the forms. The delicately tangled wire reveals and becomes the exoskeletons of man-made and natural structures. The implied original object, having had a meaning or a purpose, is now absent. A void is all that remains. In contrast, *Bull Kelp* is an installation that forces a more physical interaction with the viewer. Several large castings of bull kelp are suspended from the ceiling. The sperm-like, flesh-colored forms contort in front of a wall of blue light. The installation becomes a con-

frontational merging of plant, animal, and ocean.

Another artist who relies on geographic place is James Duesing. His web site, *Cultural Tourism*, blends computer animated figures with a journal documenting his residency at the Headlands. As you wander through the site's pages, images and text merge in unexpected scenarios. Each page marks the contrast between the idyllic landscape of the Headlands to that of the urban reality of San Francisco.

Sometimes place is a moment of reflection that triggers a memory or a link to the past. In this sense, place is a bridge for the artist to travel to his or her creative source. Often such sources are elusive and can only be reached after much struggle.

While at the Headlands in 1994, Elise Mitchell Sanford began to photograph the center's old buildings which were once part of a WWI army base. In her artist's statement, Sanford refers to the buildings as "ghostly unpeopled spaces." Though she did not immediately continue photographing architectural images after her residency, the imagers



Walter Zurko



Gilda Edwards



Sean Foley

returned two years later. In Sanford's series, "In These Spaces," she uses Polaroid emulsion transfers to produce detailed images of the old Athens Mental Health Center in Athens, Ohio. As had occurred at the Headlands, the impact of "empty spaces and past lives" touched her. The images appear crumpled and distorted like leaves in water. They are the ghosts of the past.

Reflective contemplation of place can trigger a creative search. Before her residency, Gilda Edwards had been "working in solitude." Because of her Headlands residency in 1994, Edwards explained, "I could see my place in the scope of other artists around the world." In 1997, Edwards went to Provincetown. There she felt the presence of legendary American artists who had once worked in that place. Each of her residencies triggered a search. For Edwards, the search manifested itself as a visceral longing for connection. She walks a tightrope between Western tradition and an elusive ancestral past. By tapping into this past, Edwards blends two distinct ways of seeing into objects of power.

Her most tradition-blended pieces are the large six- to 10-foot-tall reliquary baskets. The work began during Edwards's stay at the Headlands. "I think that being with nature helped put my perspective into a spiritual one," she said.

While at the Headlands, Edwards began to have dreams in which dead family members came to visit her. She said that even her residency seemed to have been arranged, "for me to go listen to what these dreams were trying to tell me." Produced by stitching together pieces of funerary flower baskets, the mummy-like sculptures are more than memorials. The vessels are containers in which the living can find strength. For this exhibition, Edwards bound *Debby's Reliquary* and *Granny's Reliquary* together with rope. The joining suggests both a containment and a union of spiritual force. Death ritual objects such as these are cross-cultural. Their power speaks to the mystery of death as well as to the desire for healing.

Karen Snouffer used her 1995 residency at the Fine Arts Works Center to investigate everyday household objects. In 1996, another OAC residency at the Headlands helped her to expand her vision on a larger scale. Snouffer's use of manufactured industrial objects has continued and her current work is an heir to the creative path she embarked upon while at the Headlands residency.

Place can be a moment of discov-

ery and expansion of artistic vision. An artist's residency is a time to think as well as a time to work. Removed from everyday routines, an artist is forced to develop new habits and to see new possibilities.

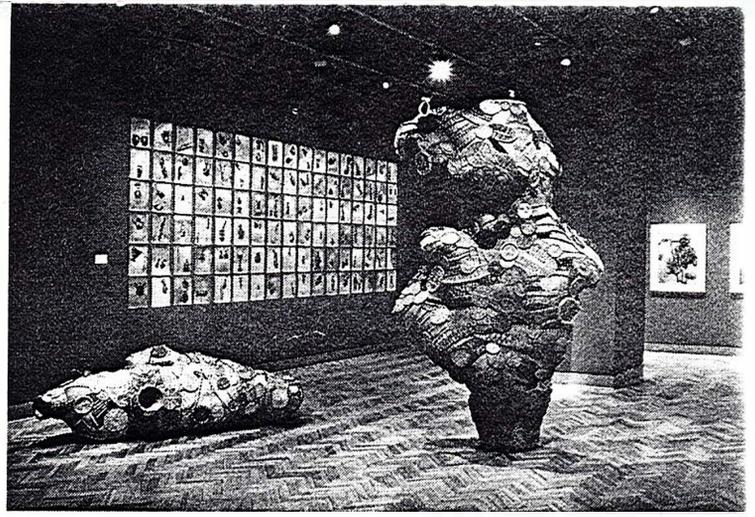
As a method to discover new imagery, Sean Foley was in the habit of producing doodles on pieces of paper. Before his residency, he made doodles wherever he went. The habit followed him to Provincetown. Struggling with his paintings, the drawings emerged as a source of artistic departure. As a result, the vitality and freedom found in his doodles has invigorated his painting.

At Provincetown, Walter Zurko began to use discarded wood for his carved sculptures. The discovery of the rich source of material fits perfectly with his aesthetic commentary on material culture. By incorporating found wood, the concept of consumer and producer become materially and visually connected.

Ultimately, place becomes a catalyst for new visions and for creative freedom. Removed from the constraints of the familiar and well-traveled road, the artist can venture off and be free to risk both success and failure.

For Malcolm Cochran, the Headlands Center afforded him the space and time to work. Cochran said he was "excited to be away from familiar surroundings" and that at the Headlands he could "dare to do anything." With this freedom, Cochran decided to pursue an image that found its way into his vocabulary while traveling. In a busy airport, Cochran witnessed the ancient custom of a person washing the feet of another. The custom exists in many cultures but in the West its Christian connotation overshadows the full implication of the act. Because of this fact, the creation of a piece based on feet washing is risky. Cochran's residency allowed him to take a creative chance in the safety of strangers.

His video/ sculpture installation, *Washing Feet*, consists of two video projections. One projection, cast upon the smooth side of a large, quarried marble block, is a close-up view of a tub, pitcher, and towel. In the projection, the feet of various people fade in and out to be washed by the hands of Cochran. The second projection is displayed on a screen clamped to a tripod and situated to the left of the marble block. It reveals the faces and expressions of the people whose feet Cochran washes. They smile, look surprised, and slowly become calm. Even their breathing seems to slow. The only sound is



Gilda Edwards

Far left: *Granny's Reliquary*, 1997, Cut and sewn baskets; *Debby's Reliquary*, 1995, Cut and sewn baskets. [Note: Both pieces are bound together on the floor.] Center: *The Waiting Reliquary II*, 1997, Cut and sewn baskets.

water being poured and the shuffling of feet. By projecting the activity on a solid marble block, Cochran introduces a sense of permanent reverence. Such an intimate act recognizes the divine in others which is a recognition missing in the modern world.

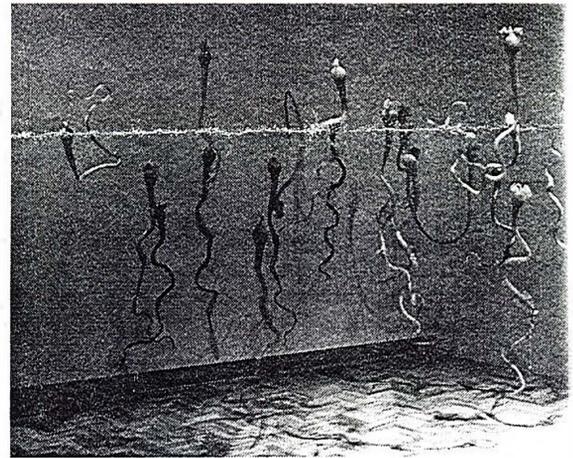
By acquiring new skills, Kay Willens used her time at the Headlands to broaden her creative possibilities. Because of her willing-

ness and inverted against the wall behind the installation.

As the projected images unfold, the sound of water is all one hears. Distorted by rippling water, the image of an older man drinking from his hands reappears as the scenes jump from streets to industrial sites, from buildings to demolition equipment. We witness a complete cycle of events, yet can see nothing with clarity. Just

**Gretchen Stevens
Cochran**
Bull Kelp

1996-97, RTV
polyurethane/
silicone.



ness to study photography at the center's studios, she made discoveries that have continued to impact her work. Though she does not consider herself a photographer, she said, "the photographic process has allowed the real world to enter my work and I don't know if it could have happened without the Headlands." Her current video installation delves into the nature of sight and interpretation.

In *Mirage*, 30 or more glass cups, filled with varying amounts of water, are suspended at different heights above a pool of water. In the center of the suspension, a pitcher is positioned to pour water into another glass on a tray. The water continuously overflows and spills into the pool. From above, a video image is projected through the glasses and into the water. The image is then reflected

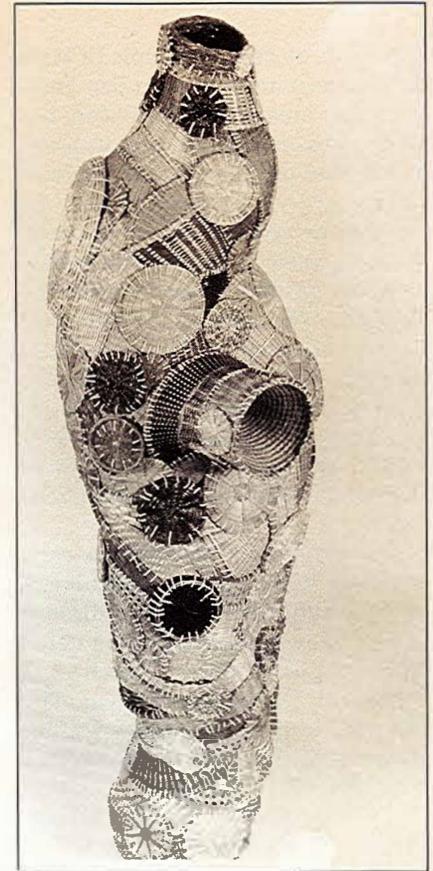
as water cleanses and nourishes, it also washes away.

Whether place is defined as a geographic location, as a time of reflection, as a moment of discovery, or as a time of creative freedom, every artist uses place to enrich his work. "A Change of Place: Ohio Arts Council Artist Residencies" is a testament to this fact. By giving artists the time to develop ideas and to explore possibilities, the OAC residency program is providing an invaluable service to the state of art in Ohio. Returning artists bring with them a renewed sense of purpose as well as a renewed sense of the importance of place in our everyday lives.

Christopher A. Yates is an artist and writer living in Delaware, Ohio.

Reviews

Shows & Events



- In "Quilted Portraits," the work of five artists will be on display through April 3 at the New England Quilt Museum, Lowell, Massachusetts. Shown above is Susan Carlson's *Surprise Me*.



- "Strata Various: Art Quilts by the Manhattan Quilters Guild" will show through March 22 at Wave Hill, Bronx, New York. Manhattan Quilters Guild was founded in 1980 as a resource and professional support group. It is currently working on a second touring exhibit.



- The Minneapolis Institute of Arts showed the latest work of Kaffe Fassett November 1 to February 15. The exhibit included over 130 objects, as well as a recreated Kaffe Fassett studio room.



- Georgia Museum of Art at University of Georgia in Athens is showing "From Desert and Oasis: Arts of the People of Central Asia" through April 26. The exhibition includes more than 100 textile artifacts from the mid-19th and mid-20th cen-

turies. A fully furnished yurt is included in the exhibit.



- "The Quilts of Ann Fahl" will be exhibited through March 27 at the Lakeland Art Association in Warsaw, Indiana.



- Washington state tapestry artists exhibited in the "Upon Reflection" show September 24 through December 30, 1997 at State Convention and Trade Center in Seattle. Shown below is Robert Folendorf's wool-on-cotton tapestry, *Map*.

- Work created by Ohio artists during residencies at Headlands Center for the Arts in Sausalito, California and Fine Arts Work Center in Provincetown, Massachusetts will be on exhibit through April 1 at the Ohio Arts Council in Columbus. Shown above is *Granny's Reliquary* by Gilda Edwards.



statuaries, telephones, bowls, and ephemera all appear ripped from the pages of sales catalogues, with many of the faux-luxury items coming off as rather pedestrian, à la Pottery Barn. This is quite fascinating, drawing on interests rekindled by such mail-order design companies, which seek to improve our lives with soft pastel color schemes, antiques furniture, and sexy presentations of curtains, candles, and coordinated linens.

But to call Laffont's work consumeristically prosaic is to miss the point. Though fueled by the aforementioned urge to acquire through shopping, the nature of her capitalistic activities is merely diversionary. The real message in Laffont's work is the wonder and grandiosity of opulent design, the manner by which it ages, and the enduring legacy of humankind's achievements by way of its creations.

Jason Forrest is an artist and critic living in Atlanta.

OHIO

A Change of Place

Riffe Gallery
Ohio Arts Council
727 E. Main St.
Columbus, 43205
614/466-2613.

This group exhibition showcased works by nine artists who completed residencies at either Headlands Center for the Arts in Sausalito, California or the Fine Arts Work Center in Provincetown, Massachusetts, as part of an Ohio Arts Council fellowship program. Included were video installations by Malcolm Cochran and Kay Willen; sculptures by Gretchen Stevens Cochran, Gilda Evans, Karen Snouffer, and Walter Zurko; a CD-ROM by James Duessing; paintings and drawings by Sean Foley; and Polaroid transfers by Elise Mitchell Sanford.

The most successful works in the show trade on the intimate, the occasional, and the accidental. Sean Foley's pocket-size doodles made with pen, Liquid Paper, and coffee testify to hours of mental wandering. Foley says he carries paper with him at all times to capture inspiration and to kill time.

One gets the feeling his time in Provincetown was useful, boring, and introspective. His brightly colored paintings expand on imagery developed in the doodles, but at times flatten and stylize what in the drawings appears more purely spontaneous.

Elise Mitchell Sanford presents several grids of small framed Polaroid transfers that depict interiors on the verge of crumbling. The images were taken at the Athens, Ohio Mental Health Center, which closed in 1993. The Polaroid-transfer process allows the images to take on a three-dimensional quality. In the transferred photographs, empty walls and skies framed by weathered interiors crumple, and edges waver. The work speaks to fragility, to a precarious sense of memory, place, and time.

James Duessing's *Cultural Tourism* CD-ROM invites viewers to trace the artist's circular wanderings in and around San Francisco by picking their own path through the virtual city. Paired with animations of warped, naturalistic creatures, three main narrative threads describe particular sensations and encounters: a walk on the cliffs above the ocean, a late-

night sighting of deer on a roadway, and winding through bars in the city. Duessing's piece is surprisingly intimate in both form and content. While natural forms are present in great preponderance, Duessing is not entirely at home with nature, and neither are we as we sit at the computer interface.

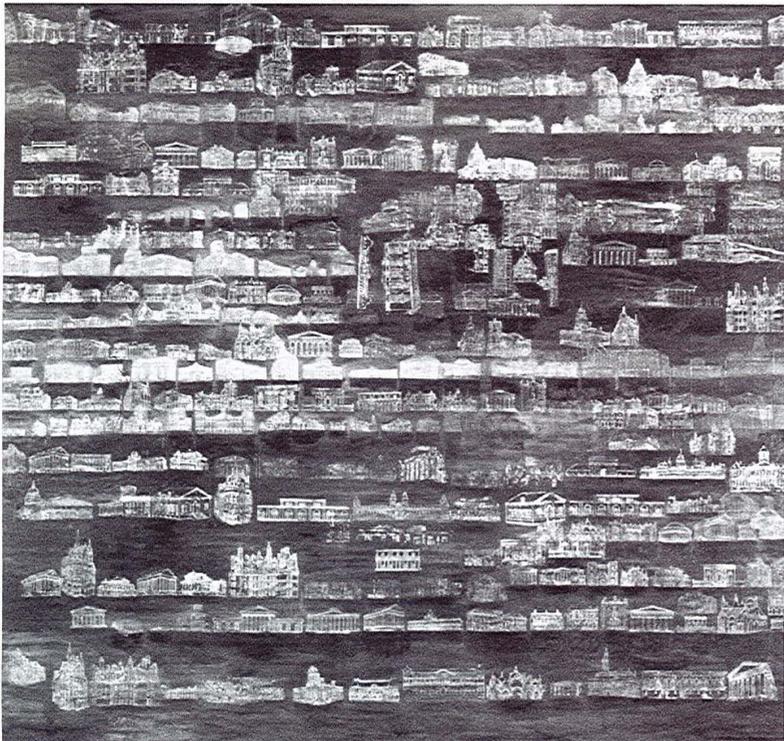
Gretchen Stevens Cochran's sculptures also focus on natural forms, with an installation of small wire sculptures affixed to a corner wall. Cochran has crocheted wire forms in mimicry of natural objects that one might find washed up on a beach (shells, sticks, etc.), as well as tiny figures of a dress and a teacup, like skins of fairy artifacts cast ashore from some watery underworld. Her installation of cast kelp in another corner is less graceful.

The works in "A Change of Place" show the influence of new environments upon the persistence of singular artistic sensibilities and personalities, proving a lie to the dictum: "Wherever you go, there you are."

Maria Troy is Associate Curator at the Wexner Center in Columbus.

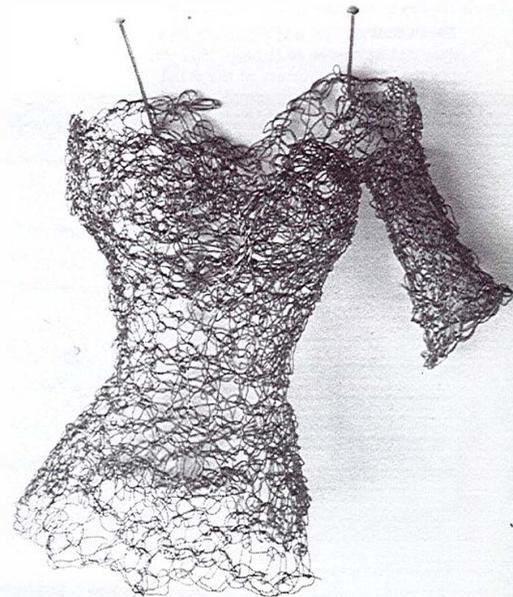
Stephanie Laffont

Blue Castles, 1997. Oil on canvas, 60" x 65".



Gretchen Stevens Cochran

Significant Voids, 1997, from "A Change of Place." Mixed media, 3" x 2 3/4" x 1 1/2". Courtesy of Ohio Arts Council.



Ohio Arts Council bows new exhibition in Riffe Gallery

Winter is just about over and when the weather breaks most know it's time for Art and Culture to fill the air. The Ohio Arts Council has a new eclectic exhibition that is guaranteed to stimulate

ENTERTAINMENT PROFILE



BY RON BRYANT

your sense of time and space to the fullest extent. Last week the media was treated to a special pre-exhibition luncheon in order to view this exciting presentation.

The Ohio Arts Council presents "A Change of Place" at the Riffe Gallery in the Vern Riffe Center, 77 S. High Street now through April 1, 1998. The Council went all out on this exhibition by providing residencies for their Ohio based artists.

The exhibition features the works of Gretchen Stevens Cochran, and Malcolm Cochran of Columbus; Elise Mitchell Stan-

ford, Athens; James Duesing, Pittsburgh; Karen Snouffer, Shaker Heights; Kay Willens, Columbus; Sean Foley, Columbus; Walter Zurko, Wooster; and Gilda Edwards, Columbus. Each artist brings a unique perspective through their works to this exhibition. The works created by these nine artists are an outgrowth of their residency program at Headlands Center for the Arts in Sausalito, California and the Fine Arts Work Center in Provincetown, Massachusetts. The exhibition, curated by Holly Blake, helps expand the vision and artistically challenges the parameters of the artist's work.

Gilda Edwards is a visual artist who received her education at the University of Maryland. The Philadelphia native has accumulated numerous awards including an Ohio Arts Council fellowship in '92. Edwards is not so concerned with the outcomes of this project, "I'm really concerned about it's the income, that's most important," A broad smile encompasses her face. She strokes her twist braids and says, "I did a residency at both Provincetown and Sausalito. My art is medicine. It's a relationship of old traditions and cultural traditions. My works are a connection to the dead. A lot of the pieces reflect the traditions that we had of putting away the dead and how we remember them."

Her exhibition is a powerful reminder of our own mortality.

Her last exhibition, entitled "Reliquaries and Minkisi" at the Second Street Gallery in Charlottesville, Virginia last year drilled home that thought form. That exhibition featured a link to our cultural past in memory bottles. Edwards adds, "The memory bottles are like the old memory jars you would find in the old south that were used as grave markers because most families could not afford them. The baskets were collected from my sisters funeral after her illness. They're a reliquary (small box, casket or shrine) for her."

Another powerful piece was the work of Malcolm Cochran, a Pittsburgh native now residing in Columbus. As a visual artist working with video as his medium Cochran creates a power piece that most African Americans can relate to - feet washing as it relates to communion service. In "Washing Feet" Cochran splits the screen with head shot and feet washing shots. One sees the reaction of the washee as the washer does their thing creating areal time juxtaposition between space.

Cochran was careful and sensitive when creating this project. While researching the foot washing ceremony he found out about the Black side of this ageless ceremony saying, "Actually that was one of the things I was apprehensive about in this case. I didn't want this to be something



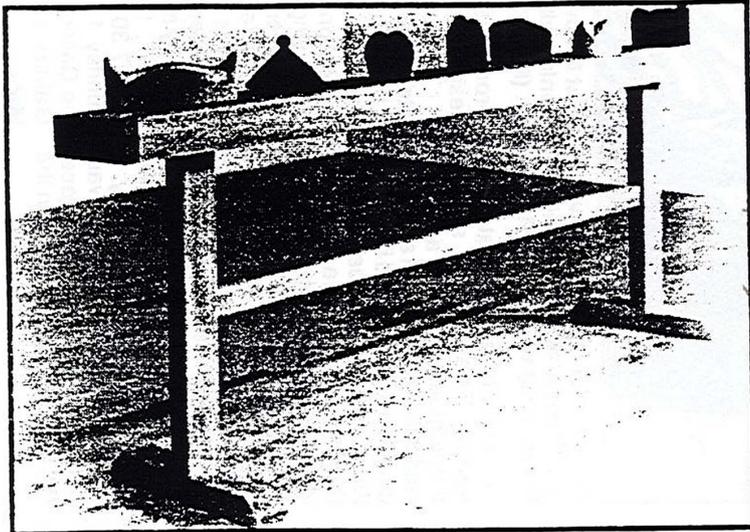
Visual Artist and OAC Individual Artist Fellow Gilda Edwards shared the "Change of Place" exhibition opening with her mother Mrs. Nora Braxton last week at the Riffe Gallery. (Photo: RB)

that would be seen in that biblical sense. There were several theologians present at Headlands and I asked them about that question and they said it is something that turns up in eastern, Native American, East Indian religion as well as Black Culture. The underlying theme of that is really a pasteurellae base of respect on the part of the (foot) washer which is certainly part of the Christian Tradition. The theme carries across religious boundaries. He is quick to say, "I guess my fear was, I don't want to be seen as Christ in this piece, that's not my objective at all in the

broader sense of humility and respect for humanity."

The Ohio Arts Council is a state agency established in 1965. The Council builds the state through arts economically, educationally and culturally by preserving the past, enhancing the present and enriching the future for all Ohioans. The Riffe Gallery is operated by the council. Gallery times are Monday, Tuesday and Wednesday 11 a.m. - 4 p.m., Thursday and Friday 11 a.m. - 7:30 p.m. and Saturday and Sunday 12-4 p.m. Admission to the Gallery is free. For additional Gallery information call 644-9624.

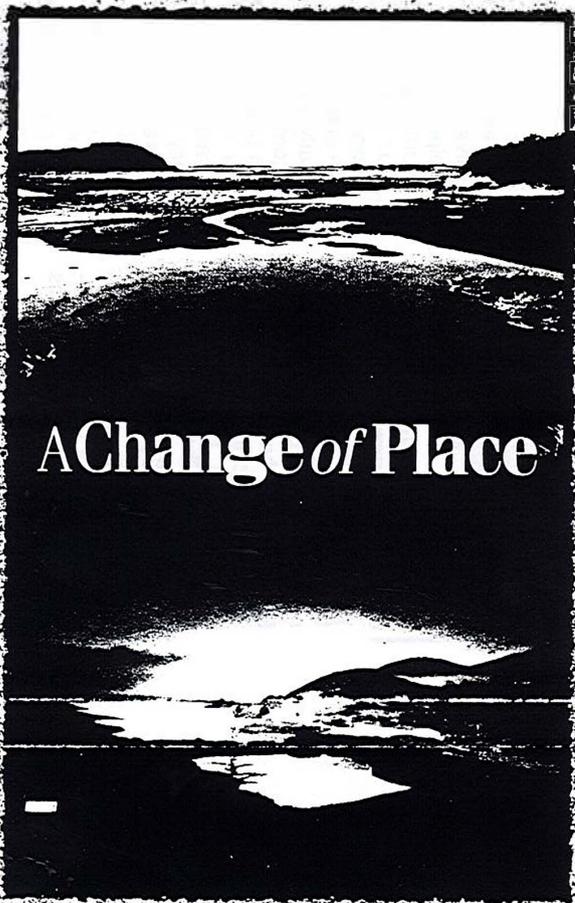
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Walter Zurko's "Bench" was completed at the Fine Arts Work Center in Provincetown, Mass. He is one of the featured artists in "A Change of Place: Ohio Arts Council Artist Residencies" at Riffe Gallery in Columbus. See Exhibits listing for more information.

RIFFE GALLERY

Ohio Arts Council Presents



Ohio Arts Council Artist Residencies
January 29 - April 1, 1998

Curator Holly Blake, Residency Manager, Headlands Center for the Arts

was done

2/4

Visual arts omitted

IN RESPONSE
Letters

Dear Editor,
We read with interest your article "Renaissance at the Riffe. Spotlight on the Downtown Arts

Center" (1/21-1/27, Vol 15.#3). While it is true that the performing arts in the Riffe Center are essential to a healthy and culturally vital downtown, we feel you barely touched the surface of an equally important component of Columbus' cultural life—the visual arts.

The Ohio Arts Council's Riffe Gallery has been a core component of the Riffe Center since it opened in 1989. While other organizations have come and gone, the Ohio Arts Council has strengthened its commitment to provide a broad range of exhibitions showcasing work by Ohio and international artists and work from Ohio collections, to educate the community and to enrich the cultural life of the citizens of Ohio. Since its opening the gallery has brought in over 110,000 visitors to the Riffe Center. We would simply ask that the Riffe Gallery and the visual arts be equally recognized as valuable to revitalizing downtown's cultural life.

Wayne Lawson
Executive Director
Ohio Arts Council

OHIO
NEWS BUREAU INC.
CLEVELAND, OHIO 44115
216/241-0675

NEWS JOURNAL
MANSFIELD, OH.
FM CIRC. 40,233

JAN-30-98

Artist's work in state show

COLUMBUS — Wooster artist Walter Zurko is among artists participating in a new exhibit at the Ohio Arts Council's Riffe Gallery in Columbus through April 1.

"A Change of Place: Ohio Arts Council Artist Residencies" features the work of nine Ohio artists. It is the first exhibition of work by artists in residency programs sponsored by the OAC at Headlands Center for the Arts in Sausalito, Calif., and the Fine Arts Work Center in Provincetown, Mass. The exhibit showcases work created during or as a result of the artists' residencies.

The gallery is in the Vern Riffe Center for Government and the Arts, State and High streets in Columbus. Hours are Monday through Wednesday from 11 a.m. to 4 p.m., Thursday and Friday from 11 a.m. to 7:30 p.m., and Saturday and Sunday from noon to 4 p.m. Admission is free.

The Loop

Art, culture and happenings around town

Toooooo much to do!



Tagged as "an operatic star of the 21st century," mezzo-soprano Denyce Graves brings her formidable talent to the Ohio Theatre this Friday, March 27. The diva will perform a mix of opera tunes—Puccini, Bizet—and spirituals. For tickets to this CAPA show, call 469-0939.



After last year's run of *Blockbusters* at the Box, the Snagwood folks asked the audience to find out their favorite movies. Scenes put through the Snagwood treatment range from classic moments out of *Sixteen Candles* to those from *Double Indemnity*. This cinema romp takes place through April 11. Call 265-ROCK for tickets.

A Change of Place

This is the last week for you to scope out the brilliant Ohio Arts Council exhibition, *A Change of Place: Ohio Arts Council Artist Residencies*, hanging through April 1 at the Riffe Gallery downtown. The show is a look at work created by nine Ohio artists—Gretchen Stevens Cochran, Malcolm Cochran, James Duesing, Gilda Edwards, Sean Foley, Elise Mitchell Sanford, Karen Snouffer, Kay Willens and Walter Zurko—during OAC-sponsored residencies at Sausalito's Headlands Center for the Arts and Provincetown's Fine Arts Work Center. Pictured is Gretchen Cochran's steel-wire creation, *Significant Voids*. The exhibit is also notable for its inherent variety, viewers move from the three-dimensional work of Gilda Edwards, whose piece, *Deady's Reliquary*, is a fusion of funeral baskets, to Sean Foley's absorbing "doodles." The Riffe Gallery, located in the Riffe Center at 77 S. High St., for hours, tours & other info, call 644-9624.

COLUMBUS Alive The Loop

The Arts

10 ARTSCENE

Art for Life, the biennial benefit for the Columbus AIDS Task Force, returns and the Circus of Synapses cartwheels into The Distillery.

Music

11 SOUNDCHECK

As Spring, er, springs, the menu of live shows coming down the pike gets longer and longer—including, TJSA, Sugarsmack, the Break-Up! Records showcase, Sylvain Sylvain & more.

21 PLAYLIST

After numerous tries, Gastr Del Sol succeeds with *Camofleur*.

Film

12 REEL WORLD

Cindy Sherman, world-renowned photographer, gets behind the movie camera for her debut feature, *Office Killer*.

Listings

19 CALENDAR

The most thorough listing of who and what to see in the Capital City, where and why and how to indulge your yearnings for exhibits, workshops, auditions and more.

To get your event listed in The Loop, fax or mail the info into Columbus Alive the Friday prior to publication.

VISUAL ARTS

New places, new works

By Jacqueline Hall
For The Dispatch

The intriguing "A Change of Place: Ohio Arts Council Residencies" brings together works done by nine Ohio artists during three-month residencies in environments as different from the Midwest as Massachusetts and California can offer.

For more than a decade, the Ohio Arts Council, in collaboration with out-of-state institutions, has given Individual Artists Program fellows the opportunity to spend uninterrupted periods concentrating on their work in new and different surroundings.

The current show is the first exhibition of works created by Ohio artists during residencies in such places as the Headlands Center for the Arts in Sausalito, Calif., and at the Fine Arts Center in Provincetown, Mass.

"A Change of Place" was curated by Holly Blake, residency manager at the Headlands Center, who remarks in her essay for the catalog that "Complacency is poison to any artist" and that what matters for the success of a residency is the artist's will-

RIFFE GALLERY

■ "A Change of Place: Ohio Arts Council Residencies" continues through April 1 at the Riffe Gallery, 77 S. High St. Hours: 11 a.m.-4 p.m. Monday-Wednesday; 11 a.m.-7:30 p.m. Thursday-Friday; and noon-4 p.m. Saturday-Sunday. Call 644-9624.

ingness to take chances. She selected Gretchen Stevens Cochran, Malcolm Cochran, James Duesing, Gilda Edwards, Sean Foley, Elise Mitchell Sanford, Daren Snouffer, Kay Willens and Walter Zurko on the strength of their ability to push and expand the parameters of their work. Several attended both centers; all were deeply marked by their experience.

The Headlands Center is in the Golden Gate National Recreation Area on the Pacific Ocean, north of San Francisco. The proximity of the beach and the ocean affected Stevens Cochran and inspired her to work on miniature objects, exquisitely executed with wire and crochet hook, for *Significant Voids*; and on a large installation, *Bull Kelp*. While both deal with the concept of space, *Significant Voids* also addresses the feeling of isolation suggested by flotsam on a beach in front of the immensity of the ocean. *Bull Kelp*, with its large, organic forms, talks of aquatic life with a startling visceral power.

Duesing was inspired by the proximity of the Headlands to San Francisco. A computer animator, he created *Cultural Tourism*, a journal with fragments of animated narratives dealing with the unique environment of the Bay Area, which he put together as a World Wide Web site.

The Headlands Center gave Edwards the confidence to proceed with what she calls "objects of power" inspired by her ancestral culture. She created huge impressive sculptures out of baskets. At the Provincetown Center she turned to two-dimensional works beautifully executed with paint and mastered etching. While her basket sculptures and her two-dimensional images have a subtle inner beauty that remains with the viewer as he moves away, *Memory Bottles* leaves the spectator with uneasiness.

Foley's residencies at Headlands and Provincetown led him to re-evaluate his work's emotive qualities. That self-analysis resulted in weird but vigorously visceral images such as *Autopsy* and *Self-Portrait for Henri Michaux* as well as in delicate and animated doodles with a Joan Miro-like fantasy.

Snouffer's residencies shifted the emphasis of her work from the sacred and ceremonial to the ordinary and domestic, resulting in a rather aggressive-looking installation *Ordinary Secrets*.

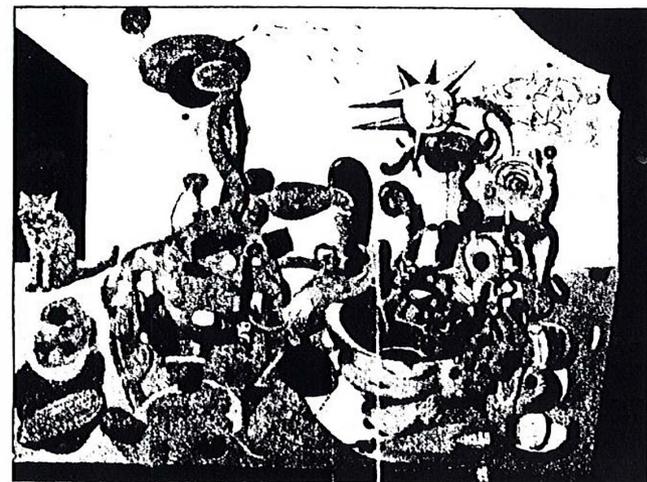
At Headlands, photographer Sanford, who had been interested mainly in people, rediscovered the fascination of architecture. She translated it into a remarkably evocative and surprisingly textural series of Polaroid emulsion transfer images.

At Provincetown, sculptor Zurko had to make do with improvisation, using unorthodox materials such as a desk top or an ironing board to create elegant minimalist sculptures of which *Apron Form* is a superb example.

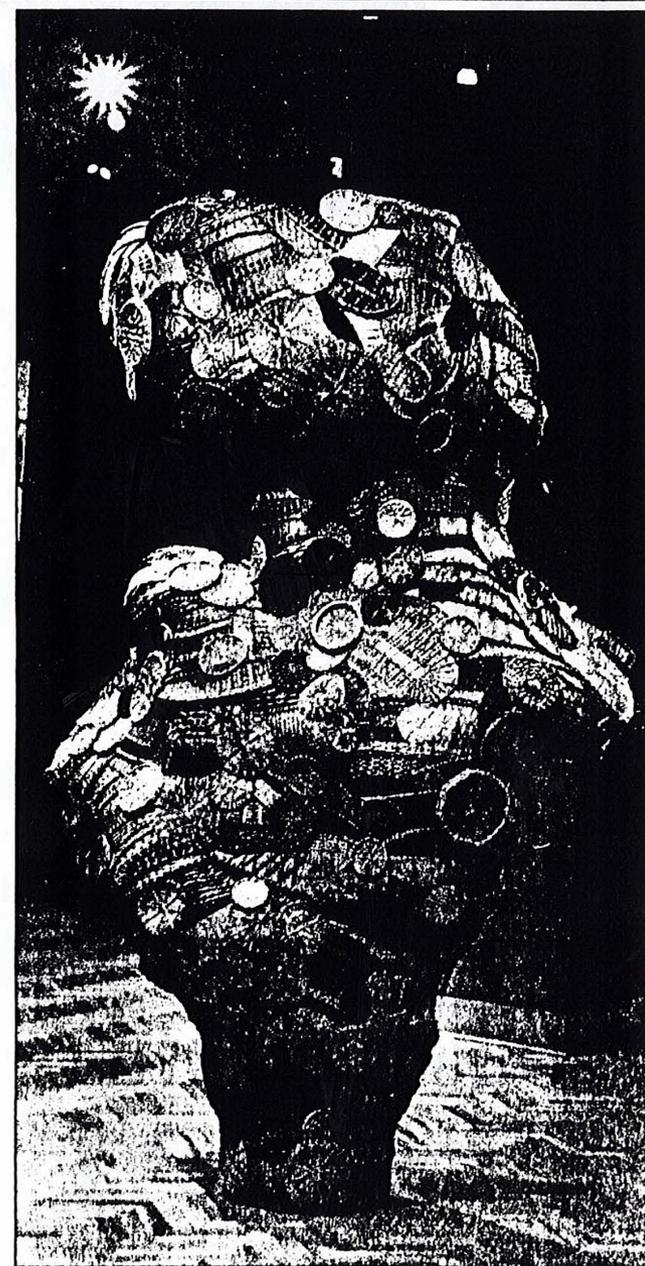
At the Headlands, Malcolm Cochran and installation artist Willens discovered new avenues or at least new incentives to enlarge the scope of their main interest. Cochran, a sculptor, explored video installation with *Washing Feet*, and Willens added video to her installation, achieving an intriguing and slightly disorienting setup with *Mirage*.



Nkisi/Bochio
by Gilda Edwards



Autopsy by Sean Foley



The Waiting Reliquary II by Gilda Edwards

ATHENS MESSENGER
ATHENS, OH.
FM CIRC. (NO SAT) 14,709

IAN-29-98
Athens artist included in Ohio show

Work created by nine Ohio artists in residence, including Athens photographer Elise Sanford, will be on display at the Ohio Arts Council's Riffe Gallery, State and High Streets, Columbus, through April 1.

"A Change of Place: Ohio Arts Council Artist Residencies" is the first exhibition of work by artists in residency programs sponsored by the Ohio Arts Council at Headlands Center for the Arts in Sausalito, Calif., and Fine Arts Work Center in Provincetown, Mass.

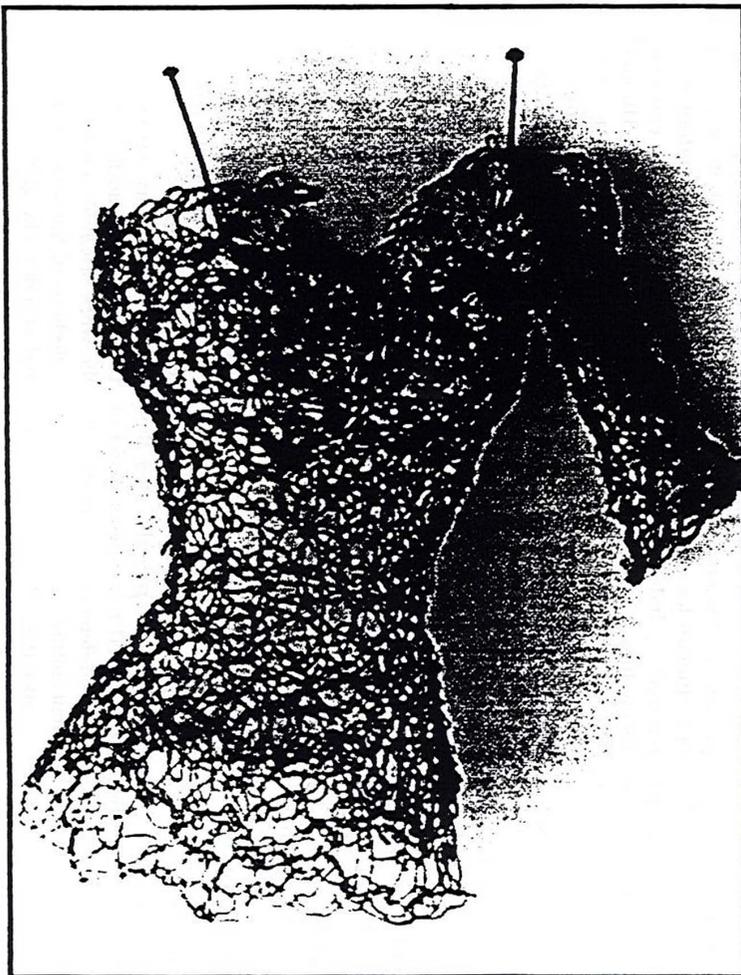
Artists in the show participated in three-month residencies and were provided living space, studio space, stipends and an uninterrupted period of time to concentrate on their work.

Gallery hours are Mondays through Wednesdays from 11 a.m. to 4 p.m., Thursdays and Fridays from 11 a.m. to 7:30 p.m., and Saturdays and Sundays from noon to 4 p.m. Admission is free. For information call (614) 644-9624.

BUCKEYE LAKE BEACON

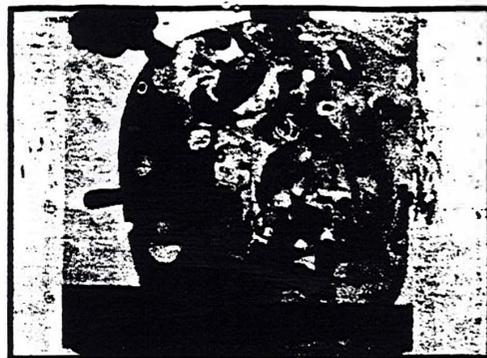
in

Saturday March 7, 1998



Gretchen Cochran's "Significant Voids," constructed with steel wire and dressmaker's pins, is featured in "A Change of Place: Ohio Arts Council Artist Residencies" at Riffe Gallery in Columbus. See Exhibits for more information.

Photo courtesy Ohio Arts Council.



POSTCARDS FROM THE EDGES

Artists Malcolm Cochran and Sean Foley, both of Columbus, are featured along with seven other artists in "A Change of Place: Ohio Arts Council Artist Residencies," opening today in the Riffe Gallery, 77 S. High St. Cochran's *Washing Feet* is a video projected onto marble; Foley's *Think Tank*, above, an oil on canvas. The artists participated in residencies at opposite ends of the United States: Cochran worked at the Headlands Center for the Arts in Sausalito, Calif.; Foley, at the Fine Arts Work Center in Provincetown, Mass. Their residencies were sponsored by the centers and the Ohio Arts Council. "A Change of Place," running through April 1, will open with a reception from 5 to 7 this evening. Gallery hours are 11 a.m.-7:30 p.m. Thursdays and Fridays, noon-4 p.m. Saturdays and Sundays, and 11 a.m.-4 p.m. Monday-Wednesday. For more information, call 644-9624.

CORSD. 4/28/98

COLUMBUS POST
COLUMBUS OH
CITY OF

FFB-26-98

A CHANGE OF PLACE INSPIRES OHIO ARTISTS TO CREATE NEW WORK

WORK CREATED BY nine Ohio artists in residencies will be on display at the Ohio Arts Council's Riffe Gallery through April 1. "A Change of Place: Ohio Arts Council Artist Residencies" is the first exhibition of work by artists in residency programs sponsored by the Ohio Arts Council at Headlands Center for the Arts in Sausalito, California, and the Fine Arts Work Center in Provincetown, Massachusetts.

Curated by Holly Blake, residency manager at the Headlands Center for the Arts, "A Change of Place" showcases work created by Ohio Arts Council Individual Artist Fellowship recipients during or as a result of their residencies. Each artist in "A Change of Place" takes a different approach to visual art but all share an openness toward change and a willingness to allow their work to be influenced by their environments.

Artists participating in "A Change of Place" are: Gretchen Stevens Cochran, Columbus; Malcolm Cochran, Columbus; James Duesing, Cincinnati (currently resides in Pittsburgh); Gilda Edwards, Columbus; Sean Foley,

Columbus; Elise Mitchell Sanford, Athens; Karen Snouffer, Shaker Heights; Kay Willens, Columbus; and Walter Zurko, Wooster.

The Ohio Arts Council's partnership with out-of-state institutions provides professional development opportunities for artists who have received Individual Artist Fellowships. Each of the artists in "A Change of Place" participated in a three-month residency and was provided living space, stipends and most important, an uninterrupted period of time to concentrate on their work.

These Ohio Arts Council residencies give artists time to develop quality work, and a place apart from the everyday world for exploration and reinvention. They are designed to break up routines and suggest new patterns. Residency programs help artists gain broader perspectives and a deeper engagement with their work. Many artists' work changes radically after they are exposed to a different kind of light, a different environment, a different culture.

Since 1983, 43 artists have participated in residency programs at the

Headlands Center for the Arts, Fine Arts Work Center and P.S. 1 in Long Island. The OAC offered P.S. 1 residencies between 1983-89. Through the years, much of the work generated or conceived during those residencies has found its way into gallery exhibitions, performances and public presentations - enriching Ohio's arts community. Through these opportunities, artists share their experiences, then return to Ohio with new insights gained from their stays.

The nine artists selected for "A Change of Place" continue to enrich their home communities by sharing their renewed energy and vision. Living and working outside Ohio gives artists opportunities to display the diversity and strength of artwork being produced in our state. These residencies also allow artists to serve as ambassadors of Ohio and contribute to the nation's wider artistic life.

The Riffe Gallery, operated by the Ohio Arts Council, showcases the work of Ohio's artists and the collections of the state's museums and galleries. The gallery is in the Vern Riffe Center for Government

and the Arts, at State and High Streets. Hours are: Monday, Tuesday and Wednesday, 11 a.m. to 4 p.m.; Thursday and Friday, 11 a.m. to 7:30 p.m.; and Saturday and Sunday, 12 to 4 p.m. Admission is free. For information or to schedule

a tour call the Riffe Gallery at 644-9624.

The Ohio Arts Council, a state agency established in 1965, builds the state through the arts, economically, educationally and culturally - preserving the past, enhancing the

present and enriching the future for all Ohioans. The Council believes the arts should be shared by the people of Ohio. The arts arise from public, individual and organizational efforts. The OAC supports and encourages those efforts.

KEY Salutes....

Ohio Arts Council

The Ohio Arts Council, a state agency established in 1965, builds the state through the arts — economically, educationally and culturally — preserving the past, enhancing the present and enriching the future for all Ohioans. The Council believes the arts should be shared by the people of Ohio. The arts arise from public, individual and organizational efforts. The OAC supports and encourages those efforts.

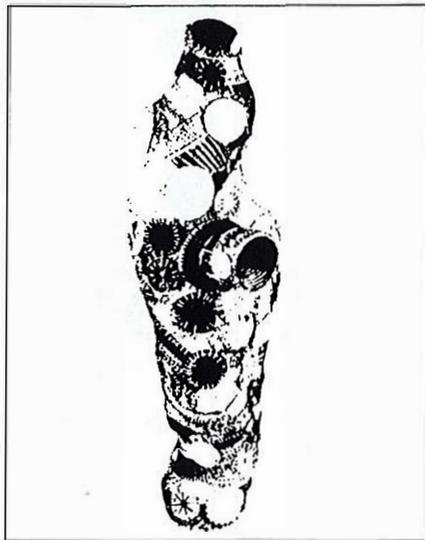
The Riffe Gallery is a place for one to share, to join, to be a part of the arts. It's a gallery unlike any other, devoted to showcasing the art produced in Ohio and the art housed here. The Riffe Gallery is also known to focus on the cultural contributions Ohio and its artists are making regionally and nationally.

Like art, The Riffe Gallery offers a great variety. The exhibitions change periodically so one can always experience something new. Whether the work of one artist is on exhibit or the focus is a particular concept or theme, the common denominator always is Ohio's most exciting art.

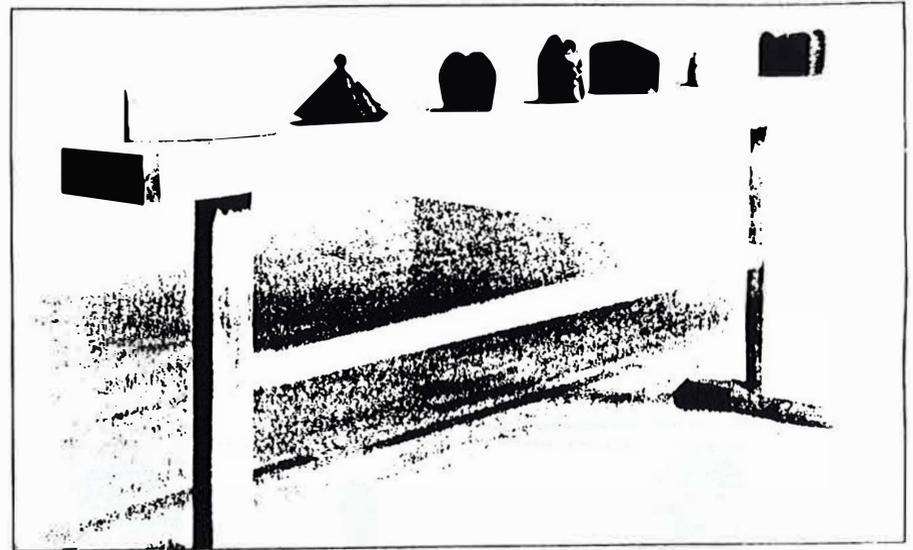
Work created by nine Ohio artists in residencies will be on display at the Ohio Arts Council's Riffe Gallery through April 1, 1998. "A Change of

Place: Ohio Arts Council Artists Residencies" is the first exhibition of work by artists who participated in residency programs sponsored by the Ohio Arts Council at Headlands Center for the Arts in Sausalito, California, and the Fine Arts Work Center in Provincetown, Massachusetts.

Curated by Holly Blake, residency manager at the Headlands Center for the Arts, "A Change of Place" showcases work created by Ohio Arts Council



Ohio Arts Council's Riffe Gallery "A Change of Place: Ohio Arts Council Artist Residencies" Gilda Edwards - "Granny's Reliquary"



Ohio Arts Council's Riffe Gallery "A Change of Place: Ohio Arts Council Artist Residencies" Walter Zurko - "Bench"

Individual Arts Fellowship recipients during or as a result of their residencies. Each artist in "A Change of Place" takes a different approach to visual art but all share an openness toward change and a willingness to allow their work to be influenced by their environments.

Artists participating in "A Change of Place" are Gretchen Stevens Cochran, Columbus; Malcolm Cochran, Columbus; James Deusing, Pittsburgh (formerly of Cincinnati); Gilda Edwards, Columbus; Sean Foley, Columbus; Elise Mitchell Sanford, Athens; Karen Snouffer, Shaker Heights; Kay Willen, Columbus; and Walter Zurko, Wooster.

One can find The Riffe Gallery at

an intersection where art and people mix. In downtown Columbus, at 77 South High Street on the first floor of the Vern Riffe Center for Government and the Arts in the heart of the Capitol Square Performance District.

Gallery hours are Monday through Wednesday from 11 a.m. to 4 p.m. On Thursdays and Fridays the gallery remains open until 7:30 p.m. Then on Saturdays the gallery is open from noon to 4 p.m. Admission is free.

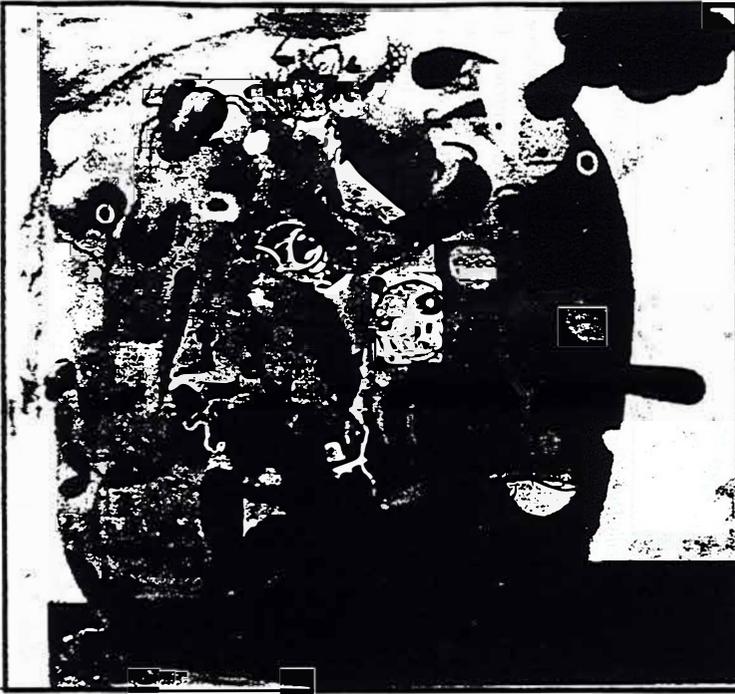
*A Change of Place
Ohio Arts Council Artist Residencies
will be on display at The Riffe Gallery
through April 1, 1998*

The Riffe Gallery

Columbus KEY March, 1998

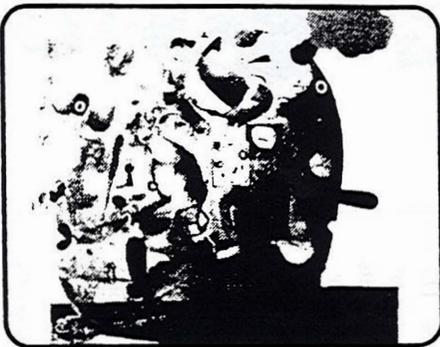
MARCH 14, 1998

ainment...



Sean Foley spent an arts residency at Fine Arts Work Center in Provincetown, Mass. "Think Tank" is an oil on canvas. Foley is one of the featured artists in "A Change of Place: Ohio Arts Council Artist Residencies" at Riffe Gallery in Columbus. See Exhibits listing for more information.

THE OTHER PAPER - MARCH 19-26, 1998



The Ohio Arts Council's Riffe Gallery has an intriguing and diverse show going on right now. **A Change of Place: Ohio Arts Council Artist Residencies** is an exhibition of works by nine artists who've participated in OAC-sponsored residencies at Headlands Center for the Arts in Sausalito, Calif., and the Fine Arts Work Center in Provincetown, Mass. Among the pieces are Sean Foley's *Think Tank* (shown above, left); Gilda Edwards's *The Waiting Reliquary II*, a huge sculpture made of cut and sewn baskets; and Malcolm Cochran's *Washing Feet* video projection (shown above)—Cochran's the guy who did *Field of Corn (with Osage Oranges)*. But there's lots more too, and it's on view through April 1. Hours are Monday, Tuesday and Wednesday 11 a.m.-4 p.m., Thursday and Friday 11 a.m.-7:30 p.m., Saturday and Sunday noon-4 p.m. The gallery is at 77 S. High; admission is free. 644-9624.