

No glass ceiling

Clearly appealing, medium inspires Ohio artists to break ground

By Nancy Gilson
Dispatch Arts Reporter

Five years ago, Henry Halem figured that glass as an art form had peaked in popularity.

"Now I don't think it's even close," he said. "There are so many reasons we like glass — the historical part of it, its transparency, its ability to refract light.

"Glass has always had a tremendous universal appeal."

Halem, a glass artist and retired professor from Kent State University, has assembled more than 50 works by 27 Ohio artists for "Ohio Perspectives: Reflections in Glass," opening Thursday evening in the Riffe Gallery.

The exhibit coincides with the popular "Chihuly Over Venice" show, which, since late September, has attracted more than 26,000 visitors to the Columbus Museum of Art.

"If there's a collector who's going to own one piece of glass," Halem said, "it will be a Chihuly."

Nevertheless, the world of Ohio glass is far different from that of Chihuly and his massive Seattle studio.

Comparisons, Halem said, are not only difficult but inappropriate.

"Chihuly is very much the old style. He's the visionary and has a huge studio and a team of blowers."

In Ohio, the individual studio movement has flourished for many reasons.

"We have more programs that teach glass in all its forms than almost any other state," Halem said. "Early on in Ohio, we were potters. For those who were teaching pottery, it was a natural inclination to get into glass in the 1960s."

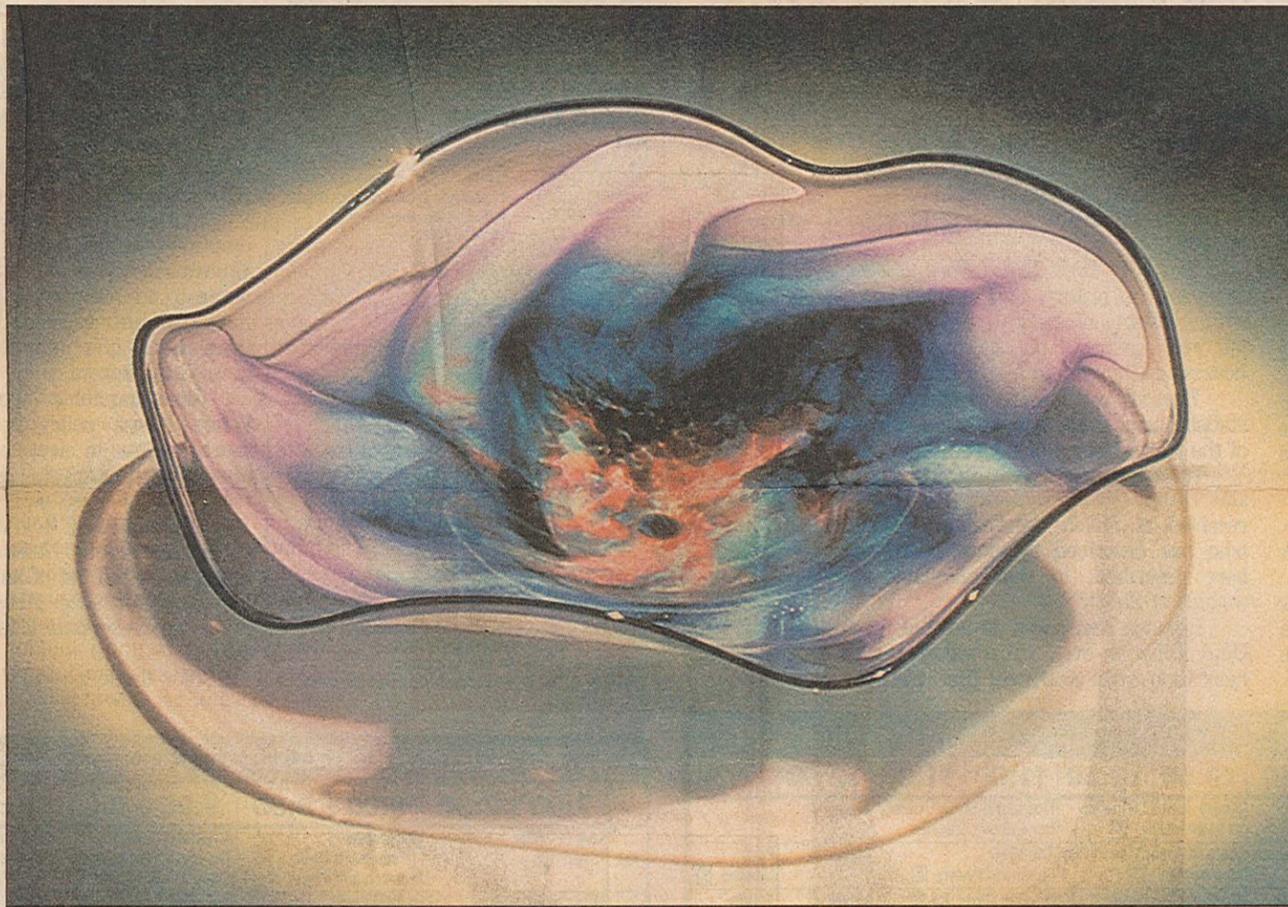
Until the 1960s, almost all blown glass was produced in factories. Then, in 1962, potter Harvey Littleton and Ohio chemist Dominic Labino figured out how to melt glass on a small scale.

Now, glass is produced by artists working alone in their studios.

That individual vision — the enterprise and ingenuity of the artist — has created an impressive and consistent body of work in Ohio, Halem said.

For "Reflections in Glass," he selected artists from their submissions of slides.

The contributors range in age and experience, and in their use of traditional and nontraditional techniques, which include glass casting, lamina-



Flora Bowl (1998) by Shawn Messenger of Toledo



Tom Dodge / Dispatch

Glass artist Henry Halem, curator of "Ohio Perspectives: Reflections in Glass," between goblets created by Geoffrey Beetem of Athens

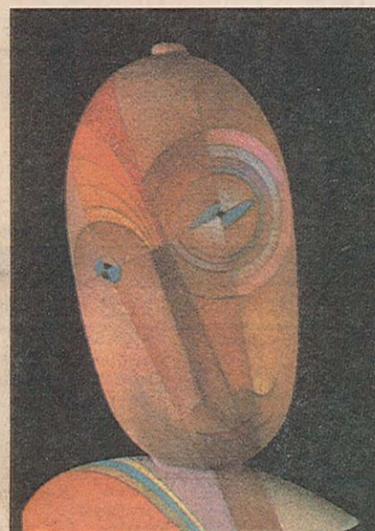
tion, stained glass, mosaic, glass marble and glass blowing. They include Geoffrey Beetem of Athens, Ellen Grevery of Columbus, Richard Hamed of Upper Arlington, Ruth King of Columbus, Tom McGlauchlin of Toledo, Xan Palay of Columbus, Jack Schmidt of Toledo and William Teschner of Columbus.

Many of them push the boundaries, making "goblets too large to drink from; bowls too porous to hold anything; bowls that are sculptures, marbles or spheres that duplicate animal hides; and other objects that defy description," Halem said.

"I find things here that have a richness you can't really find in Chihuly's work," he said. "All these artists are taking risks; and, to me, art that takes risks is art worth getting involved with."



■ "Ohio Perspectives: Reflections in Glass" will open with a reception from 5 to 7 p.m. Thursday in the Riffe Gallery, 77 S. High St. The free exhibit will continue through Jan. 9 (before reopening for a March 20-June 6 run at the Akron Art Museum). Hours: 10 a.m.-8 p.m. Wednesday-Friday, noon-8 p.m. Saturdays, noon-4 p.m. Sundays and 10 a.m.-4 p.m. Mondays and Tuesdays. For more information, call 614-644-9624.



ABOVE: *The Skeptic*, created in 1994 by Tom McGlauchlin, a pioneer in the studio glass movement

LEFT: *Illumination Series* (1998) by Geoffrey Beetem

CINCINNATI ENQUIRER
CINCINNATI, OH.
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219

NFC-20-98

Vase, dish at Taft have Burghley link

Two objects, an Italian rock crystal dish and a Chinese porcelain vase in the Taft Museum, have connections with Burghley House, whose decorative arts are the focus of *British Elegance* at Cincinnati Art Museum.

A rock crystal standing bowl, made in Milan, Italy, between 1600 and 1650, matches a bowl in the exhibition. It was listed on an inventory of jewels and other objects given to Anne, Countess of Exeter, by her mother, the Duchess of Devonshire in 1690. The Taft bowl has a different stem and base, thought to be added in the 19th century after the original stem broke.

A Chinese Quing Dynasty (1662-1722) vase in the Taft collection left the Burghley collection in 1886 when the earl sold a number of works at Christie's Auction House in London to pay debts. It was purchased by Charles and Anna Taft from the Duveen Gallery in New York in 1908.

The vase, described as Meiping famille verte, may have been one of a group of Chinese ceramic objects given to Thomas Cecil, the second Lord Burghley, by Sir Francis Drake, who took the Chinese vases from a captured Spanish ship.

Sculpture exhibit: Cincinnati sculptor Raymond Lane Jr. is opening an exhibition of his sculpture series "Harriet Tubman's Experience in the Underground Railroad" today at the Harriet Beecher Stowe House, 2950 Gilbert Ave. Mr. Lane



OWEN FINDSEN

ART NOTES

will attend the opening reception, 3 to 8 p.m. at the house.

A look at Ohio: Three Cincinnati glass artists are among 27 Ohio artists whose work is shown in the exhibition *Ohio Perspectives: Reflections in Glass*, at the Ohio Arts Council's Riffe Gallery, 77 S. High St. in Columbus.

Steve Finke, an assistant professor at Northern Kentucky University; Margot Gottoff, who has taught at the Art Academy of Cincinnati; and Shirley Thrope, who operates Fun Glass Studios in Montgomery, were selected for the exhibition by guest curator Henry Halem, professor emeritus, Kent State University.

The exhibition will be at the Riffe Gallery until Jan. 9. Then it will move to the Akron Art Museum from March 20 to June 6. The Riffe Gallery is open 10 a.m. to 5 p.m. daily.

Owen Findsen is Enquirer art critic. Write him c/o Tempo, the Enquirer, 312 Elm St., Cincinnati 45202; fax, 768-8330; E-mail, findsen@tso.cin.ix.net.

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FREE

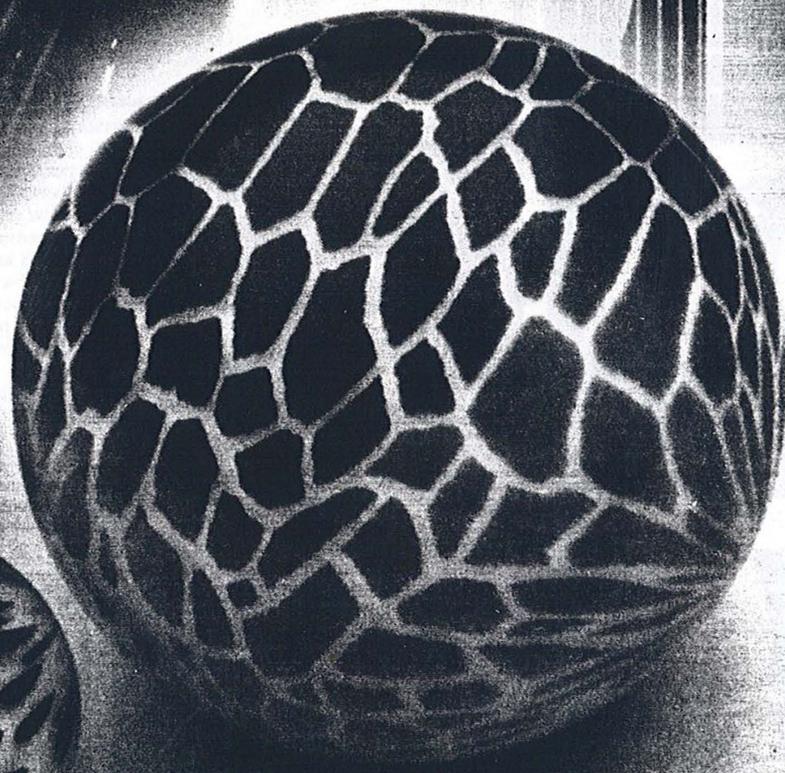
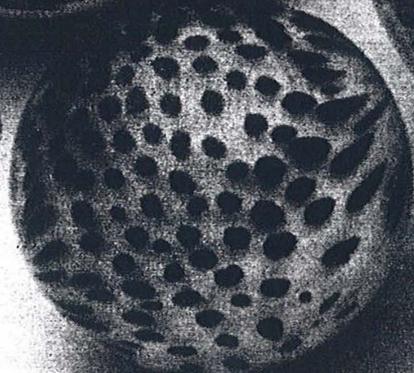
Alive

- ▶ NewsNet: The Smith Bros. facelift
- ▶ ReelWorld: Benigni's beautiful "Life"
- ▶ OutSpoken: The end of "Outlook"

Fragile Reflections

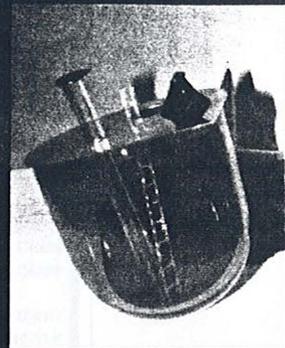
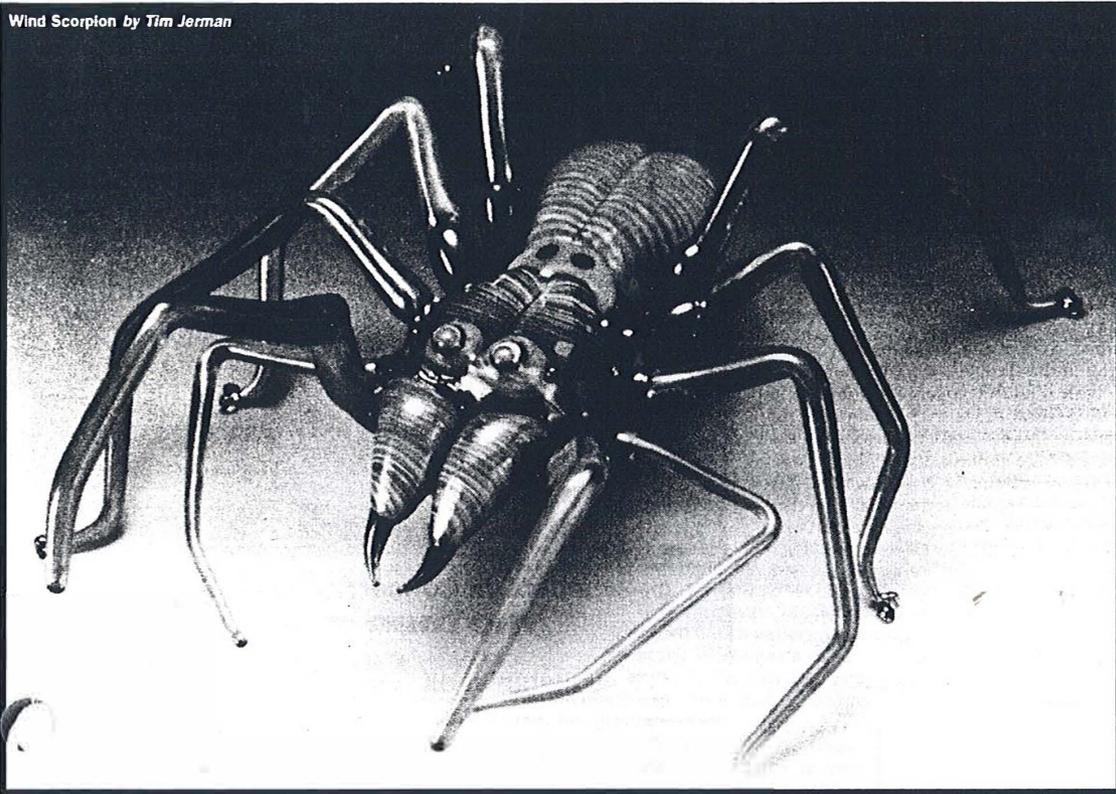
Ohio glass art

@ the
Riffe
Gallery



In focus • In focus

Wind Scorpion by Tim Jerman



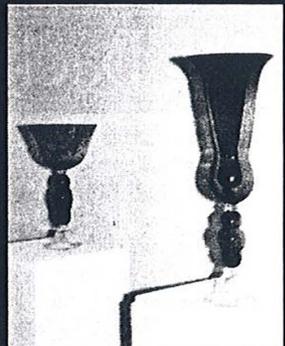
Pursuit of Happiness
by Mark Sudduth



Population Portrait IX
by Mark Matthews



Line Series Vessel
by Mark Sudduth



Glant Goblet 1 & 2
by Geoffrey D. Beetem

Fragile reflections

OHIO GLASS ART AT THE RIFFE GALLERY

by Brian Lindamood

Glass is a primeval art. It emerges, as life did, from the fire of molten earth and oxygen-rich gasps of air. Glass isn't prehistoric—there are no crystal goblets to accompany early man's cave paintings. But the 3,000-year-old craft uses nature's most elemental materials in a way that, even today, is based on primitive fundamentals. There is no digital, virtual version of glass blowing.

Yet, from these fiery origins, glass has evolved to become a very contemporary artform. Since the introduction of methods that brought glass blowing into private artists' studios—at a demonstration 35 years ago at the Toledo, Ohio, Museum of Art—faceless factory craftsmen have yielded control of the medium's cutting edge to individual glass artists.

The groundbreaking work that has resulted from this movement is on display at the Riffe Gallery through February 9 in *Ohio Perspectives: Reflections in Glass*. While the exhibit, with 57 works by 27 contemporary Ohio

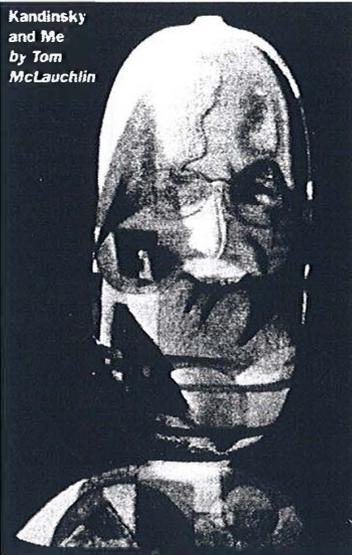
glass artists, features a single material, the art is found in the seemingly limitless application of this material. The traditional origin of glass craftwork is but a springboard from which these Ohio artists have taken the contemporary art beyond previous boundaries.

Glass is a very accessible art because, on its surface (or rather, through its translucent surface), the material is immediately, strikingly beautiful. Many of the artists featured in *Ohio Perspectives* add a meaningful, contemplative subtext to this beauty. Michael Dale Zelenka's *TV* is a nod to television sex. A brushed aluminum frame holds a column of seven cast-glass plates in the shape of televisions, each in a different translucent color, with letters spelling out S-E-X. The TVs are in a state of disrepair; the glass is rough and cracked, dusted with dirt. It's as if sex on TV isn't filthy, but it's sort of banal and unsavory.

The names of Mark Sudduth's sculptures *Form Follows Function* and *Pursuit of Happiness* belie a sharp wit. In the slumped glass *Form Follows Function*, a fish emerges from an ice-blue plate of glass, slicing across a perfectly smooth glass cylinder, all of which rests on a scallop-edged, thick slab of glass.

The blown glass and mixed media *Pursuit of Happiness* tells of a common

Kandinsky and Me
by Tom
McLaughlin



personal struggle to find meaning in the 40-hour work week. A long test tube, one-third filled with pennies, is topped with a slotted cap as if it's an impossibly deep piggy bank; a fragile glass ladder reaches out of the deep, green bowl; a blood-red glass fortune cookie sits nearby; while a message—words of wisdom from the fortune cookie?—is etched across the copper lid.

Hands on glass

Glass art may not seem like the easiest hobby to pick up. After all, anyone can go down to the art supply store and buy some paints, but where are you going to find molten glass and a kiln? The answer makes glass blowing much more accessible than you might think.

Glass Axis, 280 Cozzins St. in the old Penitentiary District, holds glass blowing workshops that are open to anyone who is interested. With beginner, intermediate and advanced classes, there's no need for anyone to be intimidated because the program begins with the basics. In fact, part of the Glass Axis' mission is to educate those who don't know very much about art or glass blowing.

Gallery artists and Columbus College of Art and Design glass department faculty members teach the workshops. And, though the gallery has 150 active members using the studio annually, small workshop sizes and having both a teacher and teaching assistant at each session ensures that students receive personal attention. Students are encouraged to realize their own artistic ideas through glass blowing. By the end of the session, students have about a dozen pieces of practical and decorative glass art to show off their new skill.

The cost of a six week session is \$300, which includes all needed materials. For more information, call Glass Axis at 228-4011.

—Marijana Oroz

"Luck Destiny Some Seem to Have Luck Follow Them Around..."

Other artists' works incorporate extremely unusual materials, or use traditional materials in unusual ways. Columbus artist William Teschner uses authentic McDonald's hash browns (fortunately shellacked into submission) in *Fishbone Breakfast*. Xan Palay, of Upper Arlington, used glass bead paint to scrawl a message in Gregg shorthand across an entire gallery wall. *Graffiti of the Spirit World* has a ghostly shimmer, blurring the line between life and death as if it's a misty message from beyond the grave.

Libby Duncan's stained glass mosaic, *Chickens. Go Lie Some Eggs.* is from a series based on the artist's childhood drawing and writing. She says the medium has a corresponding "unsophisticated quality."

Columbus artist Ruth King, coordinator of the glass program at Ohio State University, incorporates human figures into her works. The sleek bodies could be classic marble sculptures, but for the distorted proportions—huge muscular thighs; oversized, twisted chests. One wears shimmering, candy-colored stripes.

Tom McGlauchlin is the only still-working glass artist who took part in the original Toledo workshops that started the studio glass movement in 1962. His three blown-glass, fired busts—*Homage to Kandinsky IV*, *Kandinsky and Me* and *The Skeptic*—are illustrated with surrealist shapes in soft pastels. The textured result looks more like ceramic than glass.

One of the more dramatic pieces in the exhibit is Mark Matthews' *Population Portrait IX*. It is obvious why the piece was completed over the course of six years: the 37-inch glass cylinder is filled with dozens of glass marbles of various sizes in a variety of designs—colorful stripes, monochrome geometric patterns, embedded translucent numbers. Each marble in the seemingly random pile is placed in an exacting, specific position, supporting a giant marble at the top of the piece that took the artist nearly an hour to carefully place.

Matthews' other pieces are just as visually impressive, though on a smaller scale. A series of three-inch animal skin marbles—named in Latin for the cheetah, jaguar, ocelot, reticulated giraffe and others—faithfully reproduce the beasts' hides, down to the faded detail of the underbelly.

Ohio Perspectives: Reflections in Glass opens with a reception from 5 p.m. to 7 p.m. tonight, November 5, at the Ohio Arts Council's Riffe Gallery, 77 S. High St. Call the gallery at 644-9624 for more information.



NOV-22-98

Riffe Gallery exhibit is a 'glass' act

²¹⁹
GLASSWORK created by 27 Ohio artists will be on display at the Ohio Arts Council's Riffe Gallery through Jan. 9. Curated by Henry Halem, internationally known glass artist and professor emeritus at Kent State University, Ohio Perspectives: Reflections in Glass presents more than 57 works expressing traditional points of view and exploring contemporary insights into the art of glass. The exhibition, organized by the Ohio Arts Council and the Akron Art Museum, is the eighth in the museum's Ohio perspective series, a triennial exploration of art from Ohio.

Reflections in Glass is meant to inspire viewers to see glass as a material that can be decorative or sculptural, austere or humorous, elegant or provocative. While some of the objects are inspired by and incorporate traditional glass-making techniques, they are non-traditional in their final expression. Work in the exhibition was created by independent glass artists in private studios throughout Ohio. Many of the artists push the boundaries of the material to new and previously unexplored limits, making goblets too large to drink from, bowls too porous to hold anything, sculptures and spheres that duplicate animal hides.

Artists in the exhibition have used a variety of traditional and non-traditional techniques, including glass blowing, glass casting (sand casting and pate de verre), glass laminations, glass marble technique, stained glass, glass mosaic and lampworking. Viewers will find Reflections in Glass engaging and challenging.

Artists in the exhibition are Geoffrey P. Beetem, Athens; Rene Culler, Cleveland; Robert Daul Jr., Toledo; Libby Duncan, Crestline; Steve Finke, Cincinnati; Margot J. Gotoff, Cincinnati; Ellen Grevey, Columbus; Richard Harned, Upper

Arlington; Marianne Hite, Uniontown; Tim Jerman, Logan; Ruth King, Columbus; Brent Marshal, Cleveland Heights; Leonard Marty, Toledo; Mark Matthews, Archbold; Tom McGlauchlin, Toledo; Shawn E. Messenger, Toledo; Xan Palay, Columbus; Cathy Richardson, Rudolph; Jack A. Schmidt, Toledo; Mary Kay Simoni, Chesterland; Mark Sudduth, Cleveland Heights; William Teschner, Columbus; Marvin Thorp (in collaboration with jeweler Mike Kozumplik), Fayette; Shirley Thrope, Cincinnati; Kimberly S. White, Canton; Brent Kee Young, Cleveland Heights; and Michael Dale Zelenka, Cleveland.

Until the early 1960s glass in all forms was produced in factories. In 1962 Harvey Littleton of the University of Wisconsin, with the technical assistance of Dominic Labino, a chemist and inventor from Grand Rapids, Ohio, solved the problem of melting studio glass on a small scale.

At a workshop at The Toledo Museum of Art they presented their revolutionary idea that an individual artist working alone in a small

studio could make art glass. They could not have anticipated the enormous impact that workshop would have on the director of art glass throughout the world. The workshop elevated the glass blower from craftsman to artist/craftsman and the contemporary glass movement was begun.

Reflections in Glass give viewers an opportunity to assess the effects of that historic shift on Ohio's glass artists and will be part of the continuum of more than 3,000 years of glass history.

Harry Halem has been involved in the glass movement as an artist, educator and activist since 1968. Halem received his bachelor of fine arts degree in ceramics in 1960 from Rhode Island School of Design and his master of fine arts degree from George Washington University.

Ohio Perspectives: Reflections in Glass is organized by the Ohio Arts Council and the Akron Art Museum. The exhibition is made possible with generous support from the Ohio Building Authority, The Mirapaul Foundation and Sara

Jane Kasperzak. Additional support is provided by Columbus Alive, Joseph M. Erdelac, Small Business News and Time Warner Communications.

Reflections in Glass will be on view at the Akron Art Museum from March 20 through June 6, 1999. Call John Marzich, public information officer, at (330)376-9185 for details.

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

Hours are Monday and Tuesday, 10 a.m. to 4 p.m., Wednesday, Thursday and Friday, 10 a.m. to 8 p.m., Saturday, noon to 8 p.m. and Sunday, noon to 4 p.m. Admission is free.

For information or to schedule a tour call the Riffe Gallery at (740)644-9624, or call the Ohio Relay Service at (800)750-0750 for TTY/TDD.

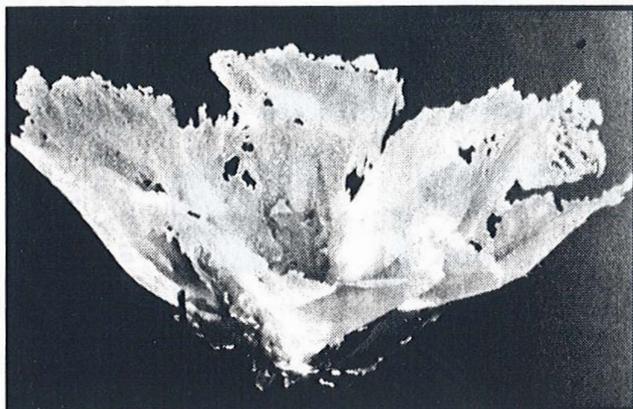
The Riffe Gallery glass survey has highs and lows

By John Ruch

Very fitting: The Riffe Gallery's **Ohio Perspectives: Reflections in Glass** is a big glass show in a big glass building. It features works by 28 Ohio artists in a loose tribute to the 1962 innovation of the home-studio-sized glass furnace at the Toledo Museum of Art.

That innovation opened the medium to private artists and has led to glass being the New Big Thing. Spearheading the trend has been abstract expressionist Dale Chihuly, whose swooping works defy glass's traditional fragility, weight and functionality. Both physically and emotionally, it's become an art of bravery.

That bravery is in short but spectacular supply at this show, most notably in its one indisputable masterpiece: Kimberly S. White's *Ice Storms & Oak Leaves*, an incredible realist rendering of a melting-edged frozen puddle embedded with orange autumn leaves. Both a wild stunt and a meditative visual haiku, it combines striking natural beauty with a deep, haunting emotional content. An obtrusive steel pedestal emphasizes its delicacy while holding it precariously—half the thrill of such a piece is simply daring to step close to it.



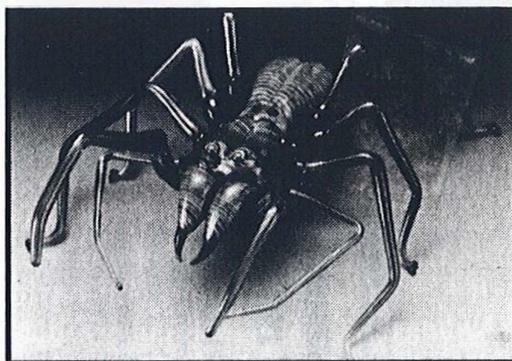
Haiku in glass: Kimberly S. White's *Ice Storms & Oak Leaves*, currently at the Riffe Gallery

Other high points include Geoffrey D. Beetem's grossly beautiful baroque goblets and Tim Jerman's whimsically menacing Venetian-style glass insects.

Some of the other sculptors simply use glass as a sort of ersatz stone or bronze, applying old ideas to the new medium. Their work seems more inevitable than necessary.

The rest of the show slides from the merely decorative down to truly tacky office-art abstracts. Definitely some bull in this china shop.

Still, the show is a handy survey course in the art du jour. Looking at Brent Marshall's *The Crossing*—a steel bridge roofed with blue glass—Columbus's refusal to put a blue glass snake atop the Broad Street Bridge seemed more than ever a missed opportunity.



Venetian-style whimsy: Tim Jerman's *Wind Scorpion*, at the Riffe Gallery

INFO:

Ohio Perspectives: Reflections in Glass runs through Jan. 9, 1999, at the Riffe Gallery, in the Riffe Center, 77 S. High St. (corner of State and High). Open Mon.-Tues. 10 a.m.-4 p.m.; Wed.-Fri. 10 a.m.-8 p.m.; Sat. noon-8 p.m.; Sun. noon-4 p.m. Admission is free. 644-9624

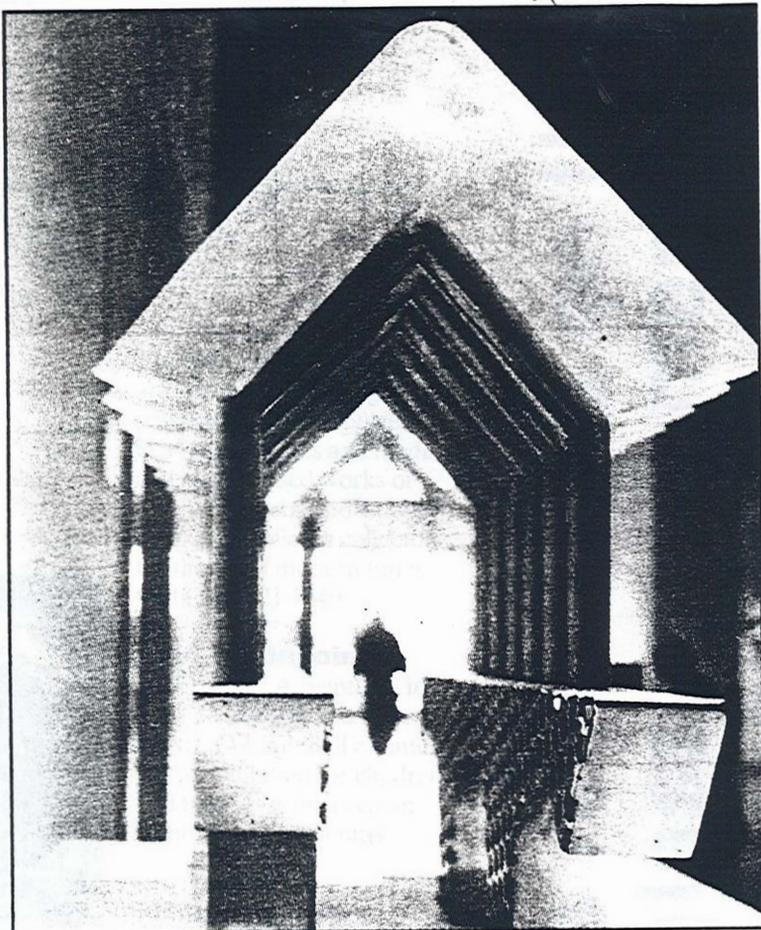
Group Exhibition runs through Nov. 27 at Roy G. Biv Gallery, 997 N. High St. Open Wed.-Fri. 3-6 p.m., Sat. noon-5 p.m. Admission is free. 297-7694.

Re-runs through Nov. 30 at Waldo's on High, 755 N. High St. Open Tues.-Fri. 10 a.m.-8 p.m., Sat. 10 a.m.-5 p.m. Admission is free. 294-2887.

JOURNAL NEWS
HAMILTON, OH.
AM CIRC. 26,867

NOV-17-98

Gateway to art 219



The Associated Press

A glass sculpture titled "The Crossing," a cast glass and nickel plated steel work by artist Brent Marshall frames a visitor Monday entering the Riffe Center for Government and the Arts in Columbus. The Ohio Arts Council's latest exhibit, titled "Ohio Perspectives: Reflections in Glass," features the glasswork of 27 Ohio artists and runs through Jan. 9, 1999.

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

NEWS JOURNAL
MANSFIELD, OH.
PM CIRC. 40,299

NOV-5-98

Glasswork to be on display

²¹⁹ COLUMBUS — Crestline artist Libby Duncan is among 27 Ohio artists whose glasswork is on display at the Ohio Arts Council's Riffe Gallery through Jan. 9, 1999. The show is titled "Ohio Perspectives: Reflections in Glass."

A free opening reception will be held this evening from 5 to 7. The gallery is in the Vern Riffe Center for Government and the Arts, across from the Statehouse on High Street.

Curated by Henry Halem, glass artist and professor emeritus at Kent State University, the show features more than 50 works expressing traditional points of view and exploring contemporary insights into the art of glass. It is organized by the OAC and the Akron Art Museum.

Ohio is home to a number of glass artists for a number of reasons, including natural resources, market location, and low-cost industrial space.

Gallery hours are Monday and Tuesday from 10 a.m. to 4 p.m., Wednesday, Thursday and Friday from 10 a.m. to 8 p.m., Saturday from noon to 8 p.m. and Sunday from noon to 4 p.m. Admission is free.

For more information, call the gallery at (614) 644-9624.

MOA 219 — November/December
Art Exhibits 1998

is a printmaker. Finished works and more than 125 proofs and editions provide a unique opportunity to study the similarities and differences between his printmaking and his paintings. Call (216) 421-7340.

Through Nov. 15

"From Heaven and Earth: Chinese Jade in Context," Columbus Museum of Art, Columbus. Featuring exquisite jades dating from the Third Millennium B.C. in China through the modern age, this exhibit looks at the revered position jade has held in Chinese culture and celebrates the art of private collecting. Call (614) 221-6801.

Nov. 5-Jan. 9

"Ohio Perspectives: Reflections in Glass," The Ohio Arts Council's Riffe Gallery, Columbus. This exhibit presents more than



50 works, expressing traditional points of view and exploring contemporary insights into the art of glass. The 27 Ohio artists featured have used a variety of traditional and nontraditional techniques, including glass blowing, glass casting, stained glass, glass laminations and glass mosaic. Call (614) 466-2613.

Nov. 8-Jan. 10

"Cleveland Collects Contemporary Art," The Cleveland Museum of Art, Cleveland. Drawn from Cleveland-area private and corporate collections, this exhibit chronicles the diverse approaches taken by 60 artists working locally, nationally and internationally. The 70 featured works are predominantly large-scale paintings, sculptures in a range of sizes and media, and photo-based works of art. This show demonstrates the passion of area collectors for the art of modern times. Call (216) 421-7340.

Nov. 14-Ongoing

"Eye Spy: Adventures in Art," Columbus Museum of Art, Columbus. This interactive exhibition for children and families is the premier exhibit in the museum's

Margot Gotoff's *Chloe* from the "Ohio Perspectives: Reflections in Glass" exhibition.

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

MT. VERNON NEWS
MT. VERNON, O.
PM - CIRC. 11,200

OCT-21-93

Exhibition offers reflections on the contemporary glass movement

COLUMBUS — Glasswork created by 27 Ohio artists will be on display at the Ohio Arts Council's Riffe Gallery Nov. 5 through Jan. 9. Curated by Henry Halem, internationally known glass artist and professor emeritus at Kent State University, "Ohio Perspectives: Reflections in Glass," presents more than 57 works expressing traditional points of view and exploring contemporary insights into the art of glass. Organized by the Ohio Arts Council and the Akron Art Museum, the exhibition is the eighth in the museum's "Ohio Perspective" series, a triennial exploration of art from Ohio.

"Reflections in Glass" is meant to invite viewers to see glass as

a material that can be decorative or sculptural, austere or humorous, elegant or provocative. While some of the objects are inspired by and incorporate traditional glass-making techniques, they are nontraditional in their final expression.

Work in the exhibition was created by independent glass artists in private studios throughout Ohio. Many of the artists push the boundaries of the material to new and previously unexplored limits, making goblets too big to drink from, bowls too porous to hold anything, and sculptures and spheres that duplicate animal hides.

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an opportunity to assess the effects of that historic shift on Ohio's glass artists and will be part of the continuum of more than 3,000 years of glass history.

Ohio is now home to many fine glass artists for a number of reasons, including proximity to natural resources, market location, low-cost industrial space, a nurturing system of support through the Ohio Arts Council and, most importantly, the availability of quality glass education.

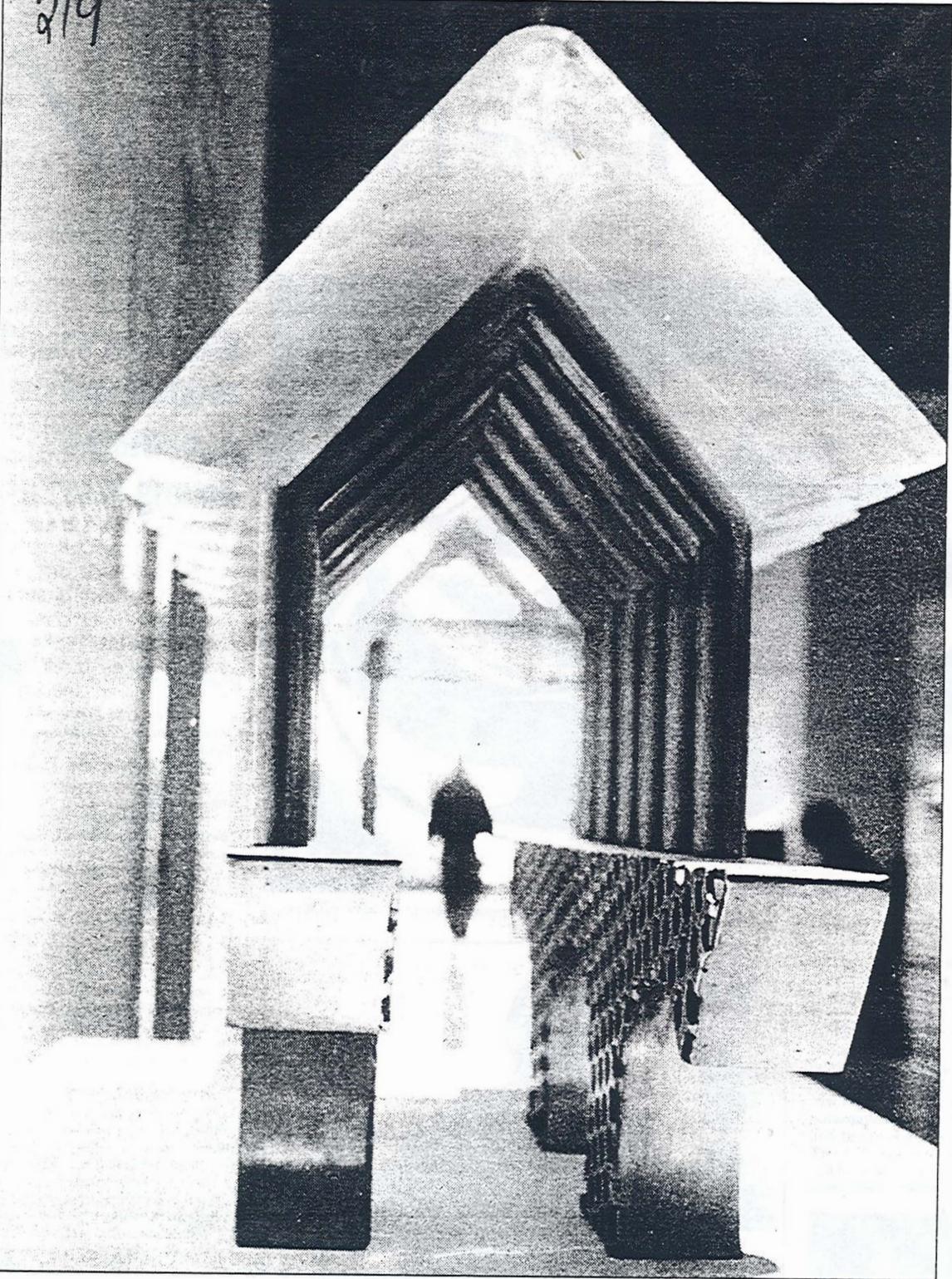
An opening reception will be held Nov. 5 from 5 to 7 p.m. The event is free and open to the public.

For more information, call (614) 644-9624.

CHRONICLE TELEGRAM
ELYRIA, OH.
PM CIRC. 36,333

NOV-17-98

219



AP

Ohio glassworks on display

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NOV-22-98

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Artists in the exhibition are Geoffrey P. Beetem, Athens; Rene Culler, Cleveland; Robert Dael Jr., Toledo; Libby Duncan, Crestline; Steve Finke, Cincinnati; Margot J. Gotoff, Cincinnati; Ellen Grevey, Columbus; Richard Harned, Upper

Arlington; Marianne Hite, Uniontown; Tim Jerman, Logan; Ruth King, Columbus; Brent Marshal, Cleveland Heights; Leonard Marty, Toledo; Mark Matthews, Archbold; Tom McGlauchlin, Toledo; Shawn E. Messenger, Toledo; Xan Palay, Columbus; Cathy Richardson, Rudolph; Jack A. Schmidt, Toledo; Mary Kay Simoni, Chesterland; Mark Sudduth, Cleveland Heights; William Teschner, Columbus; Marvin Thorp (in collaboration with jeweler Mike Kozumplik), Fayette; Shirley Thrope, Cincinnati; Kimberley S. White, Canton; Brent Kee Young, Cleveland Heights; and Michael Dale Zelenka, Cleveland.

Until the early 1960s glass in all forms was produced in factories. In 1962 Harvey Littleton of the University of Wisconsin, with the technical assistance of Dominic Labino, a chemist and inventor from Grand Rapids, Ohio, solved the problem of melting studio glass on a small scale.

At a workshop at The Toledo Museum of Art they presented their revolutionary idea that an individual artist working alone in a small

studio could make art glass. They could not have anticipated the enormous impact that workshop would have on the director of art glass throughout the world. The workshop elevated the glass blower from craftsman to artist/craftsman and the contemporary glass movement was begun.

Reflections in Glass give viewers an opportunity to assess the effects of that historic shift on Ohio's glass artists and will be part of the continuum of more than 3,000 years of glass history.

Harry Halem has been involved in the glass movement as an artist, educator and activist since 1968. Halem received his bachelor of fine arts degree in ceramics in 1960 from Rhode Island School of Design and his master of fine arts degree from George Washington University.

Ohio Perspectives: Reflections in Glass is organized by the Ohio Arts Council and the Akron Art Museum. The exhibition is made possible with generous support from the Ohio Building Authority, The Mirapaul Foundation and Sara

Jane Kasperzak. Additional support is provided by Columbus Alive, Joseph M. Erdelac, Small Business News and Time Warner Communications.

Reflections in Glass will be on view at the Akron Art Museum from March 20 through June 6, 1999. Call John Marzich, public information officer, at (330)376-9185 for details.

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

Hours are Monday and Tuesday, 10 a.m. to 4 p.m.; Wednesday, Thursday and Friday, 10 a.m. to 8 p.m.; Saturday, noon to 8 p.m. and Sunday, noon to 4 p.m. Admission is free.

For information or to schedule a tour call the Riffe Gallery at (740)644-9624, or call the Ohio Relay Service at (800)750-0750 for TTY/TDD.

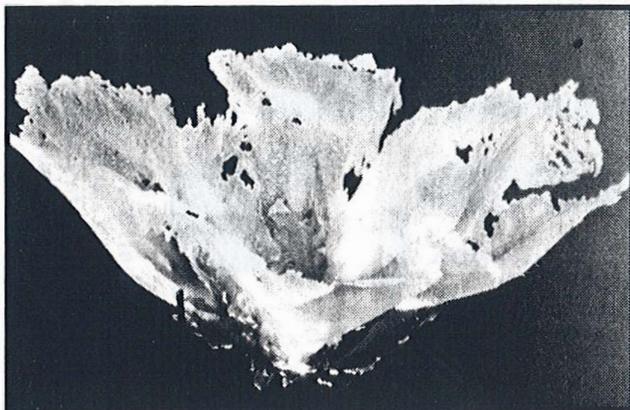
The Riffe Gallery glass survey has highs and lows

By John Ruch

Very fitting: The Riffe Gallery's **Ohio Perspectives: Reflections in Glass** is a big glass show in a big glass building. It features works by 28 Ohio artists in a loose tribute to the 1962 innovation of the home-studio-sized glass furnace at the Toledo Museum of Art.

That innovation opened the medium to private artists and has led to glass being the New Big Thing. Spearheading the trend has been abstract expressionist Dale Chihuly, whose swooping works defy glass's traditional fragility, weight and functionality. Both physically and emotionally, it's become an art of bravery.

That bravery is in short but spectacular supply at this show, most notably in its one indisputable masterpiece: Kimberly S. White's *Ice Storms & Oak Leaves*, an incredible realist rendering of a melting-edged frozen puddle embedded with orange autumn leaves. Both a wild stunt and a meditative visual haiku, it combines striking natural beauty with a deep, haunting emotional content. An obtrusive steel pedestal emphasizes its delicacy while holding it precariously—half the thrill of such a piece is simply daring to step close to it.



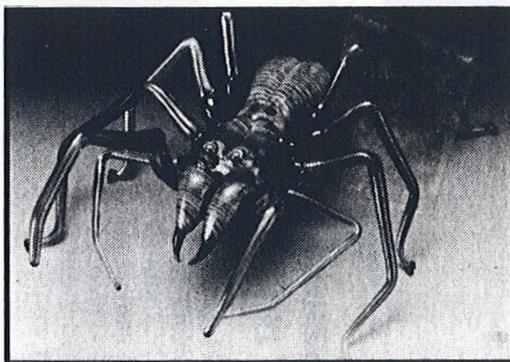
Haiku in glass: Kimberly S. White's *Ice Storms & Oak Leaves*, currently at the Riffe Gallery

Other high points include Geoffrey D. Beetem's grossly beautiful baroque goblets and Tim Jerman's whimsically menacing Venetian-style glass insects.

Some of the other sculptors simply use glass as a sort of ersatz stone or bronze, applying old ideas to the new medium. Their work seems more inevitable than necessary.

The rest of the show slides from the merely decorative down to truly tacky office-art abstracts. Definitely some bull in this china shop.

Still, the show is a handy survey course in the art du jour. Looking at Brent Marshall's *The Crossing*—a steel bridge roofed with blue glass—Columbus's refusal to put a blue glass snake atop the Broad Street Bridge seemed more than ever a missed opportunity.



Venetian-style whimsy: Tim Jerman's *Wind Scorpion*, at the Riffe Gallery

INFO:

Ohio Perspectives: Reflections in Glass runs through Jan. 9, 1999, at the Riffe Gallery, in the Riffe Center, 77 S. High St. (corner of State and High). Open Mon.-Tues. 10 a.m.-4 p.m.; Wed.-Fri. 10 a.m.-8 p.m.; Sat. noon-8 p.m.; Sun. noon-4 p.m. Admission is free. 644-9624

Group Exhibition runs through Nov. 27 at Roy G. Biv Gallery, 997 N. High St. Open Wed.-Fri. 3-6 p.m., Sat. noon-5 p.m. Admission is free. 297-7694.

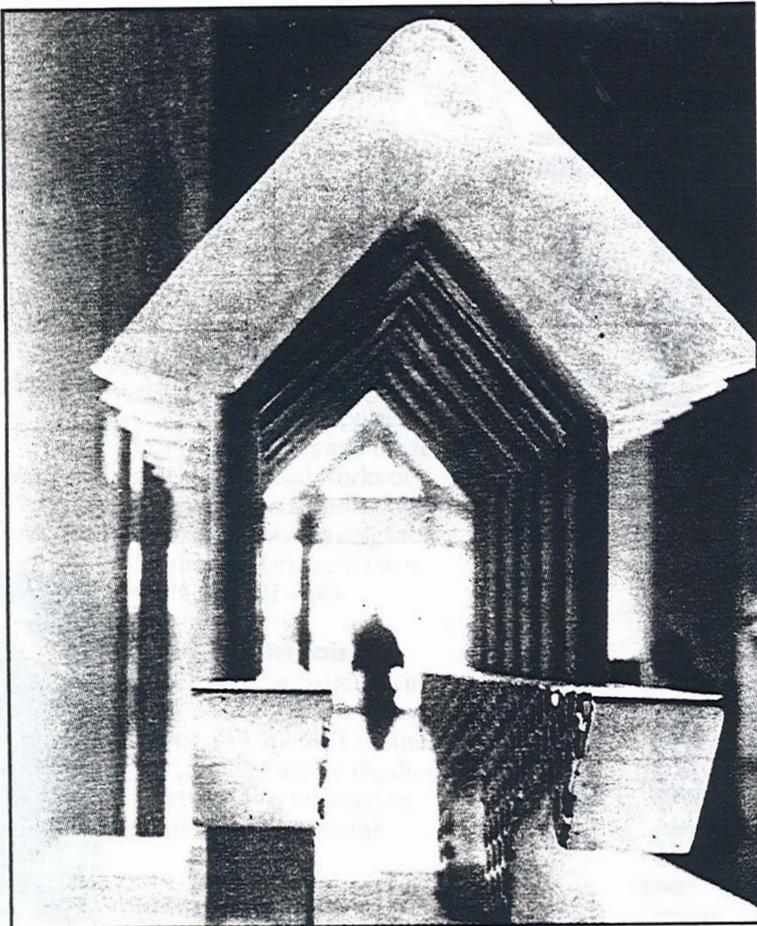
Re-runs through Nov. 30 at Waldo's on High, 755 N. High St. Open Tues.-Fri. 10 a.m.-8 p.m., Sat. 10 a.m.-5 p.m. Admission is free. 294-2887.

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JOURNAL NEWS
HAMILTON, OH.
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NOV-17-98

Gateway to art 219



The Associated Press

A glass sculpture titled "The Crossing," a cast glass and nickel plated steel work by artist Brent Marshall frames a visitor Monday entering the Riffe Center for Government and the Arts in Columbus. The Ohio Arts Council's latest exhibit, titled "Ohio Perspectives: Reflections in Glass," features the glasswork of 27 Ohio artists and runs through Jan. 9, 1999.

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NEWS JOURNAL
MANSFIELD, OH.
PM CIRC. 40,299

NOV-5-98

Glasswork to be on display

219 COLUMBUS — Crestline artist Libby Duncan is among 27 Ohio artists whose glasswork is on display at the Ohio Arts Council's Riffe Gallery through Jan. 9, 1999. The show is titled "Ohio Perspectives: Reflections in Glass."

A free opening reception will be held this evening from 5 to 7. The gallery is in the Vern Riffe Center for Government and the Arts, across from the Statehouse on High Street.

Curated by Henry Halem, glass artist and professor emeritus at Kent State University, the show features more than 50 works expressing traditional points of view and exploring contemporary insights into the art of glass. It is organized by the OAC and the Akron Art Museum.

Ohio is home to a number of glass artists for a number of reasons, including natural resources, market location, and low-cost industrial space.

Gallery hours are Monday and Tuesday from 10 a.m. to 4 p.m., Wednesday, Thursday and Friday from 10 a.m. to 8 p.m., Saturday from noon to 8 p.m. and Sunday from noon to 4 p.m. Admission is free.

For more information, call the gallery at (614) 644-9624.

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Through Nov. 15

"From Heaven and Earth:
Chinese Jade in Context,"
Columbus Museum of
Art, Columbus. Featuring
exquisite jades dating from
the Third Millennium B.C.
in China through the mod-
ern age, this exhibit looks
at the revered position jade
has held in Chinese culture
and celebrates the art of
private collecting. Call
(614) 221-6801.

Nov. 5-Jan. 9

"Ohio Perspectives:
Reflections in Glass," The
Ohio Arts Council's Riffe
Gallery, Columbus. This
exhibit presents more than



50 works, expressing tradi-
tional points of view and
exploring contemporary
insights into the art of glass.
The 27 Ohio artists featured
have used a variety of tradi-
tional and nontraditional
techniques, including glass
blowing, glass casting,
stained glass, glass lamina-
tions and glass mosaic.
Call (614) 466-2613.

Nov. 8-Jan. 10

"Cleveland Collects
Contemporary Art," The
Cleveland Museum of
Art, Cleveland. Drawn
from Cleveland-area private
and corporate collections,
this exhibit chronicles the
diverse approaches taken
by 60 artists working locally,
nationally and internation-
ally. The 70 featured works
are predominantly large-
scale paintings, sculptures
in a range of sizes and media,
and photo-based works of
art. This show demonstrates
the passion of area collectors
for the art of modern times.
Call (216) 421-7340.

Nov. 14-Ongoing

"Five Spys: Adventures in
Art," Columbus Museum
of Art, Columbus. This inter-
active exhibition for children
and families is the premier
exhibit in the museum's

Margot Gotoff's *Chloe*
from the "Ohio Perspectives:
Reflections in Glass"
exhibition.

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MT. VERNON NEWS
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OCT-21-98

Exhibition offers reflections on the contemporary glass movement

COLUMBUS — Glasswork created by 27 Ohio artists will be on display at the Ohio Arts Council's Riffe Gallery Nov. 5 through Jan. 9. Curated by Henry Halem, internationally known glass artist and professor emeritus at Kent State University, "Ohio Perspectives: Reflections in Glass," presents more than 57 works expressing traditional points of view and exploring contemporary insights into the art of glass. Organized by the Ohio Arts Council and the Akron Art Museum, the exhibition is the eighth in the museum's "Ohio Perspective" series, a triennial exploration of art from Ohio.

a material that can be decorative or sculptural, austere or humorous, elegant or provocative. While some of the objects are inspired by and incorporate traditional glass-making techniques, they are nontraditional in their final expression. Work in the exhibition was created by independent glass artists in private studios throughout Ohio. Many of the artists push the boundaries of the material to new and previously unexplored limits, making goblets too big to drink from, bowls too porous to hold anything, and sculptures and spheres that duplicate animal hides.

ries. In 1962 Harvey Littelton of the University of Wisconsin, with the technical assistance of Dominic Labino, a chemist and inventor from Grand Rapids, Ohio, solved the problems of melting studio glass on a small scale. At a workshop at the Toledo Museum of Art, they presented their revolutionary idea that an individual artist working alone in a small studio could make art glass. They could not have anticipated the enormous impact that workshop would have on the direction of art glass throughout the world. The workshop elevated the glass blower from craftsman to artist and the contemporary glass movement was begun. "Reflections in Glass" gives viewers

an opportunity to assess the effects of that historic shift on Ohio's glass artists and will be part of the continuum of more than 3,000 years of glass history. Ohio is now home to many fine glass artists for a number of reasons, including proximity to natural resources, market location, low-cost industrial space, a nurturing system of support through the Ohio Arts Council and, most importantly, the availability of quality glass education. An opening reception will be held Nov. 5 from 5 to 7 p.m. The event is free and open to the public.

For more information, call (614) 644-9624.

"Reflections in Glass" is meant to inspire viewers to see glass as