

THE SECOND TEN-YEAR RETROSPECTIVE AT THE ROSEWOOD GALLERY

By Jud Yalkut

Founded in 1986 by the City of Kettering Parks, Recreation and Cultural Arts Department, the Rosewood Arts Centre is the home of the year-round exhibition program of the Rosewood Gallery. Generally oriented to showing regional work, the gallery has also shown artists from around the country, selected through an open jury process.

1996 was the first retrospective exhibition, called "10/10: Rosewood's Ten Year Retrospective," and the beginning of 2007 looks back with a 20th Anniversary Invitational Retrospective with the current work of artists shown during the years of 1996-2006. Including the two gallery coordinators of that period, Christine Klinger and the present coordinator, Amy Kollar Anderson, the artists chosen to represent this anniversary were the curators of their own works for this exhibition, which runs through January 26.

In the realm of painting, there is the work of Beth Edwards, formerly of Dayton and now

a resident of Memphis, which has progressed from her earlier, careful studies of domestic environments to her ongoing series of dolls and toys. Revealing what Edwards sees as "concepts of innocence and appropriate play," she paints her Imp and Squirrel dolls with limpid colors, and the hallucinatory realism of her "Log Cabin I" is a brightly colored version of an assembled Lincoln Log cabin with a brilliantly green roof.

Constance Hanselman (Dayton) paints evocative still lifes replete with personal connections and symbolism, as in the profusion of toys, vased flowers, a blue spray bottle, and varied kitchen items in her "Things Get in the Way," or the long vertical "Extreme Love" with its red/pink tones, Valentine boxes, and red and white roses.

Vincent Hron's "Fantasy House" (Millville, PA) is a detailed concretion of an intentionally neo-expressionistic and distorted Victorian spatial manifestation.

New Carlisle's Jean Koeller sees the presence

of flowers in a room as "akin to that of a work of art," and she multiplies her vision of growth with the essence of full-blown and wilted flowers, as in the glass vase with pink blossoms surrounded by a tangle of wilted stems on a yellow table in "Menopause II." Orange rubber gloves and a coiled, blue extension cord inhabit the confluence of three paintings in the studio of "Past, Present, Future;" the blue cord unfurling in a maze around wilted flowers in "Colliding Worlds."

Amy Anderson's paintings combine figurative studies of women, as in "The Influence," where the subject wears a mantilla within an ornate, floral-patterned ground, fancifully accompanied by a grotesque little winged imp. Roland Kulla (Chicago, IL) captures photo-realistic urban compositions such as the square angles of roofs against a blue sky and the intersecting levels of rising fire escapes against terra cotta in his "Tallview West" and "Northview II."

Printmaker Lari Gibbons, once on the faculty of the University of Dayton and now residing in Denton, Texas, has three delicately toned mezzotints, including two round vignettes juxtaposing a small saw blade and a sawed tree trunk in "Cutting," and a deeply shaded birdhouse in misty darkness in "Dwelling IV." Leslie Miller (Oberlin, OH) shows small, delicately toned pencil and colored pencil drawings of sketchy little birds on envelopes and fragments of paper such as "Green Heron" and "Boreal Chickadee," and Robert Robbins (Westerville, OH) has a sprawling, barren forest in his three-panel charcoal on primed paper, "Autumn Reprise."

The digital photographs of Barbara Simcoe (Omaha, NE) are surrealistic montages, with a blue-shaded woman by a wall of cubes in "Betrayal of Isaac" and a red, explosive plant hovering above the horizon of a sandy island landscape in "Isaac Settles Near Well of Living Sight." Rusty Leffel's monochrome photographs (Mission Hills, KS) from his "Out of Kilter" series comment sociologically with the double row of GI figures in jeeps superimposed in a store window over a reflected tanker truck, and a hooded small boy holding a "Peace Now" sign by a public listing of war casualties. Sculptor Miriam Martinec (Champaign, IL) produces spiritually evolved limestone pieces, such as the two standing steles with bulging moons surrounded by Kyoto-like grooved patterns in "Zen Garden," and the minimalist group of three beeswax and graphite cylinders rising out of a limestone mound in "Lonely Group." Book artist Susan Hensel (Minneapolis, MN) combines inkjet printing with handspun yarn in "Tenderhead" and shows a folding book of female faces in "Portals" as a "maze of entries and exits."

John Benvenuto (Dayton) reflected on his idea



JOHN BENVENUTO'S "LIES IN DRAWERS" MIXED MEDIA CONSTRUCTION

of "a material re-arrangement — a reforming of matter and place." In lieu of his current work in large-scale installations, he shows in "Lies in Drawers" a chest of drawers - some with false fronts and all within an old wood wall - stuffed with either fabric fragments or old clothes. Almost hidden between this and the similarly large "Do Not Speak of These Things" is a small effective tribute to the late cartoon-like painting of Philip Guston, with its characteristic pinks, in "Guston Dialogues: Eating, Painting, Wrecking."

Christine Klinger's "Sidekick" is a portrait bust in grey earthenware with a black crow on its shoulder, and James Klinger's metaphoric "Moon Goddess" is a tall, standing figure with gold fingernails holding the framework of a brown net in which a blue-glazed fish is caught.

The hand and machine-sewn fabric wall hangings of Elizabeth Mesa-Gaido's (Morehead, KY) "Couture Series" employ stuffed, patterned cloth to create whimsical, animalistic forms with fluffy white appendages. Ann Rebele (Columbus, OH) uses three-dimensional "caps" to accent her hand-painted and dyed quilted pieces, with original photo-transfers like postcards in the large, fabric landscape of her "Remembering Tuscany."

Finally, Thomas Chapman (Dayton) continues to amaze with the glass floral forms and rippling patterns of his "Jungle Flora" and the coiling curves of "Tangerine & Aventurine."

The Rosewood Gallery is located in Rosewood Arts Centre at 2655 Olson Drive in Kettering. Gallery hours are 8 am-9 pm Monday-Thursday, 8 am-6 pm Friday, and 9 am-3 pm Saturday. For more information, call (937) 296-0294 or visit www.ketteringoh.org.

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