

By Kaizaad Kotwal
FOR THE COLUMBUS DISPATCH

Are necklaces, pendants and earrings art or craft? And if they're art, what makes them so — process or product?

Jewelry — from ancient Egyptian amulets to the jewels of Britain's royal family — has found its way into the world's major art museums.

The show "Educators/Educated: Jewelry & Metals in Ohio" at the Riffe Center Gallery claims that jewelry and metalworks belong in the world of art. Curated by Gail M. Brown, it brings together more than 140 objects made between 1955 and 2004 by alumni and current and former faculty from six degree-granting jewelry and metals programs: Bowling Green State University, the Cleveland Institute of Art, Kent State University, Miami University, Ohio Wesleyan University and the University of Akron.

The show is strong for the most part, but because it tries to cram so much into a relatively small space, the exhibit lacks coherent focus. Perhaps a gallery with multiple rooms, each focusing on a particular genre or area of jewelry and metals would make this a stronger show. Or the array of objects could have been organized by type (teapots, vases, necklaces) as opposed to by college and university.

Nevertheless, the show offers much for those interested in metal and jewelry arts.

Among the stunning pieces are Becky Chader McDonah's whimsically titled *Lakefront Defense: A Reliquary for Mosquito Defense*. Made of copper, sterling silver, citronella and insect repellent, this is a funny altar to the pesky insect: A bottle of repellent rests atop a pedestal adorned by giant, metal mosquitoes and red beads simulating blood.

More serious, yet no less beautiful, is Marilyn DaSilva's *Story of My Life, Vol. III*. In the work of copper, brass, wood, sterling silver and gesso, a bird stands atop a large tome, presumably the story of the artist's life. On the book floats a house and several smaller books, and underneath the big volume rests a paintbrush. The piece has a nice simplicity and yet forces the viewer to contemplate the layers within the self-reflective work.

A large, futuristic sculpture by Susan R. Ewing and Vratislav K. Novak, *Crystalline Tower*, is powerfully imposing. Made of nickel-plated steel, mica and acrylic, the piece seems like something out of a futuristic film, cold and yet begging the viewer to walk around and inspect the nooks and crannies therein.

Ana Lopez's compelling *Column* brings together the organic worlds of plant life and human anatomy. Also with a futuristic air, the piece resembles a plant growing on a human-like spinal cord. The pods of the plant resemble open wombs. The biological coexists with the mechanical, and the primitive struggles with the futuristic in the marvelously contradictory work.

Three necklaces and a pendant are the best jewelry that the show has to offer. Two silver necklaces by Mary Ann Scherr — *Loop Necklace* and *Waterfall* — are both playful and gorgeous. *Stamp of Approval* by Tara Stephenson is a nice piece of pop art that creates a necklace from metal linking ink stamps together.

An engraved pendant with champléve enamel and gold by Harold Hasselschwert is dazzling with its blends of European and Indian jewelry techniques.

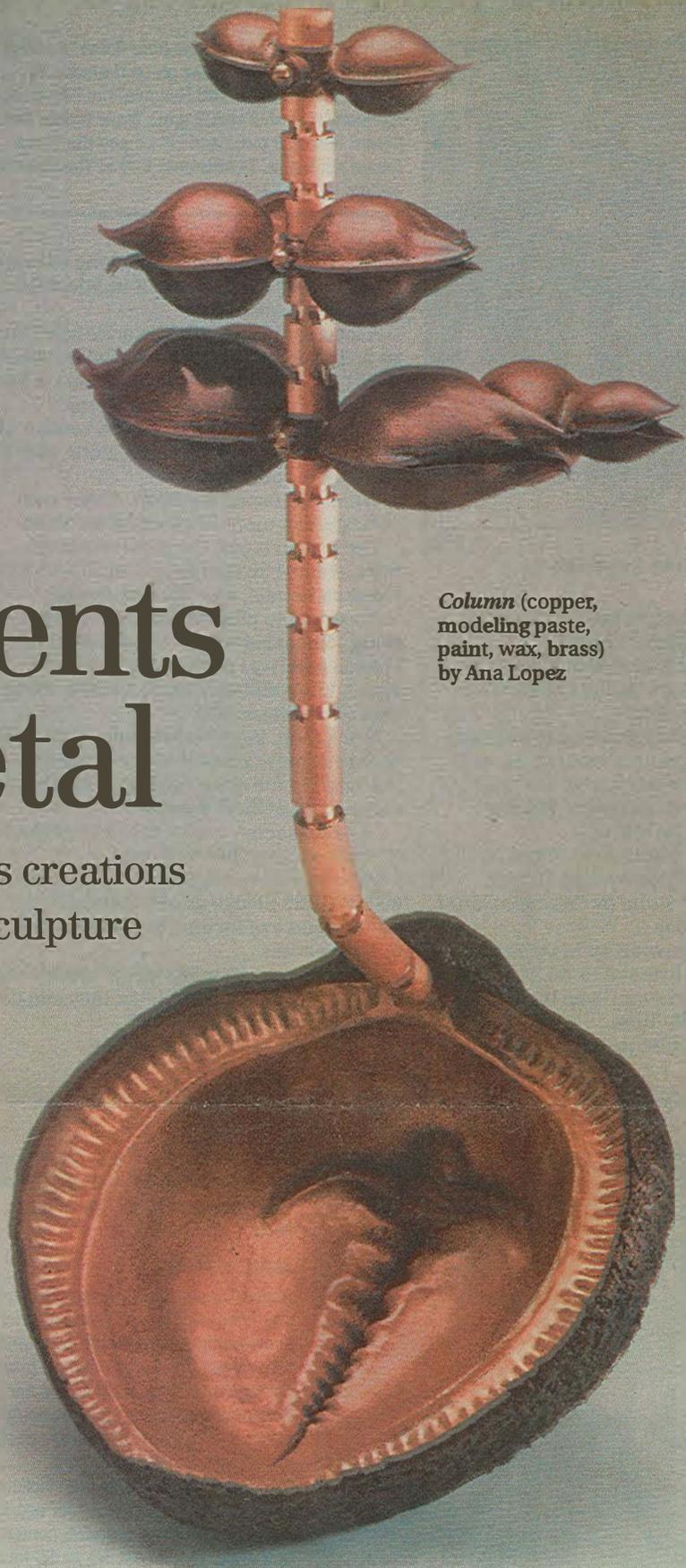
The most stunning works in the show are two sculpted candlesticks. Through a clever eye and skilled hand, artist Stephen Saracino has deftly blended the worlds of baroque, Gothic and modern art. Tall and sturdy, these structures represent towers inhabited and cluttered with figures and creatures.

REVIEW | RIFFE GALLERY

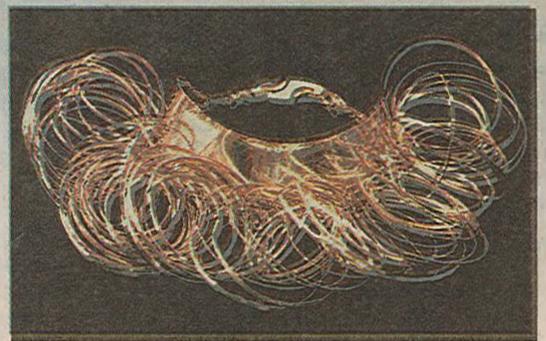
Moments in metal

Exhibit showcases creations such as jewelry, sculpture

Column (copper, modeling paste, paint, wax, brass) by Ana Lopez

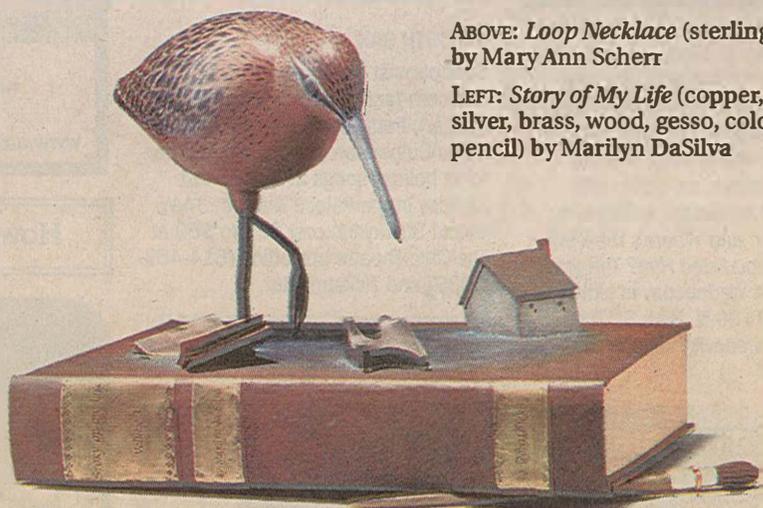


► "Educators/Educated: Jewelry & Metals in Ohio" continues through Jan. 23 in the Riffe Gallery, 77 S. High St. Hours: noon to 4 p.m. Sundays, 10 a.m. to 4 p.m. Tuesdays through Thursdays, 10 a.m. to 8 p.m. Fridays and noon to 8 p.m. Saturdays. Admission is free. Call 614-644-9624 or visit www.riffegallery.org.



ABOVE: *Loop Necklace* (sterling silver) by Mary Ann Scherr

LEFT: *Story of My Life* (copper, sterling silver, brass, wood, gesso, colored pencil) by Marilyn DaSilva



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ADVERTISER TRIBUNE
TIFFIN, OH
SLN-CIRC. 11,797

DEC-19-2004

Jewelry and Metals in Ohio

Now through Jan. 23
Riffe Gallery of the Ohio Arts Council,
Columbus

Exhibition will feature more than 140 works

created by former and present faculty, artists and alumni at Ohio's colleges and universities between 1955 and the present.

Cost: Free
Details: www.riffegallery.org or (614) 644-9624.

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

COLUMBUS DISPATCH
COLUMBUS, OH
AM-CIRC. 289,793

NOV-23-2004

Entertaining best bets in the next 72 hours:

24 Some of the leading jewelry and metal artists with ties to Ohio colleges are showcased with "Educators/Educated: Jewelry & Metals in Ohio" in the Riffe Gallery, the Ohio Arts Council space in the Riffe Center, 77 S. High St. More than 140 objects are included in the show, open from 10 a.m. to 4 p.m. today. Call 614-644-9624.

48 Big Bird, Grover, Elmo and the rest of the crew will appear during the *Sesame Street Live* show "Out of This World," at 7 p.m. Wednesday in Value City Arena, 555 Donald A. Borror Dr. Tickets cost \$14 to \$24 (or \$5 off with Kroger coupons) from 8 a.m. to 5 p.m. weekdays at the box office (1-800-462-8257) and Ticketmaster outlets (614-431-3600).

72 Work off that big Thanksgiving meal, or work up an appetite for it. On Thursday, try a fall hike in a natural setting — such as the 1,146-acre Highbanks Metro Park, on the west side of Rt. 23 just north of the Franklin-Delaware county line. The park contains 10 miles of trails. Call 614-891-0700.

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CLEVELAND, OHIO 44115
216/241-0675

GERMAN VILLAGE GAZETTE
COLUMBUS, OH
W-CIRC. 4,265

NOV-18-2004

Jewelry is focus of exhibit, workshops

The Ohio Arts Council's Riffe Gallery, 77 S. State St., will present an exhibition focusing on the metals and jewelry programs at Ohio's colleges and universities, *Educators-Educated: Jewelry & Metals in Ohio*, Thursday through Jan. 23.

A free public opening reception will be held from 5 to 7 p.m. Thursday.

A free tour with curator Gail Brown will be offered from noon to 1 p.m. Friday.

A jewelry making workshop for adults will be held from 6:30 to 8:30 p.m. Dec. 2.

Fee is \$10. For reservations call 614-728-2239.

The gallery will offer a free copper etching workshop for individuals age 10 and older with an adult from 2 to 4 p.m. Dec. 12. Materials are provided.

To schedule a group tour call Mary Gray at 614-728-2239. Gallery hours are 10 a.m. to 4 p.m. Tuesday; 10 a.m. to 8 p.m. Wednesday, Thursday, Friday; noon to 8 p.m. Saturday; and noon to 4 p.m. Sunday.

Admission is free.

For more information call 614-644-9624.

216/241-0675

NEWS JOURNAL
MANSFIELD, OH
SLN-CIRC. 39,800

OCT-17-2004

Ohio metals, jewelry programs featured in exhibit

News Journal staff report

COLUMBUS — The Ohio Arts Council's Riffe Gallery will present an exhibition focusing metals and jewelry programs at Ohio's colleges and universities Nov. 18 through Jan. 23, 2005.

"Educators/Educated: Jewelry & Metals in Ohio" introduces work created between 1955 and 2004 by current and former faculty as well as selected alumni from six, degree-granting jewelry and metals programs in the state.

In addition, the program focuses on Ohio's metals community's artists, seminal objects and processes. The exhibition includes ideas and personal forms ranging from elegant to quirky

and historic to contemporary.

The strengths of Ohio metals and jewelry artists reaffirm the

heritage and ongoing creative vitality of the craft. In addition, it illustrates the academic institu-

tions' emphasis on the individual's development as an artist and as a craftsman.



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

DELAWARE GAZETTE
DELAWARE, OH
PM CIRC. 7,900

NOV-13-2004

Metalsmiths, jewelers featured in exhibit

Staff reports

Three current or former Ohio Wesleyan University fine arts professors and two OWU alumni have been invited to show their work in an exhibit of nationally recognized metalsmiths and jewelers.

The traveling exhibition, "Educators/Educated: Jewelry and Metals in Ohio" will be on display at the Riffe Gallery in

BRIEFS

Columbus from Thursday until Jan. 23.

Included in the show is work by OWU fine arts professors Cindy Cetlin and Jonathan Quick, former professor Betty Heald and OWU alumni Julie Flanigan Hill and Vicki Daiello.

OWU is the only small liberal arts college to be included in the exhibition. Other schools participating in the show are

the University of Akron, Bowling Green State University, the Cleveland Institute of Art, Kent State University and Miami University in Ohio.

Poetry reading slated at Avesta

The Pudding House is sponsoring a poetry reading at 7 p.m. Tuesday at Avesta Eclectic Cuisine, 12 S. Sandusky St.

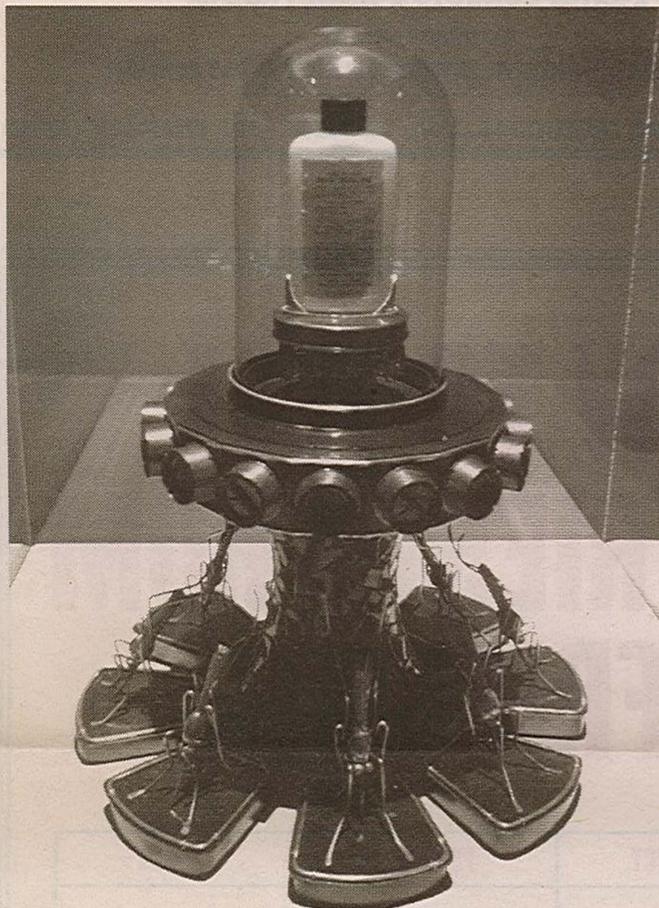
The featured poet will be Rose M. Smith whose publication credits include: *Main Street Rag*, *On Review*, *Iconoclast*, *West Poetry Review*, *Pavot Saw*, and *Pudding*.

Smith's debut her first chapbook, *Sing the Strays*, in 2002.

The reading will be recorded on compact disc which may be purchased after date.

219
398
189
316

GOOD EDUCATION



GIVING METAL ITS DUE AS A CREATIVE MEDIUM: McDONAH'S "LAKEFRONT DEFENSE"

Handcrafted jewelry often incorporates minute detail or curving, flowing lines. It moves easily with the body and clings snugly to the skin. The highly skilled metal artists who form such creations make it way too easy to forget that their medium is hard and unforgiving, that their work is often the product of saws, hammers, pliers and flesh-searing torches and soldering irons.

Throughout the state, students learn to use these tools in shaping steel, copper and finer metals through six different degree programs: at Bowling Green University, Cleveland Institute of Art, Kent State University, Miami University, Ohio Wesleyan University and the University of Akron. The new exhibition at the Ohio Arts Council's Riffe Gallery, *Educators/Educated: Jewelry & Metals in Ohio*, fills display cases and floor space with the work of these schools' most distinguished instructors and alumni.

During a tour of the show, curator Gail M. Brown described metal artists as being driven to the medium, the sort who consider the challenge of metal and say, "Why not? I need to make this happen." She experienced this fortitude first-hand through her involvement in the exhibition.

A nationally recognized independent contemporary crafts curator, Brown was a visiting lecturer at Kent State when she met Kathleen Browne, the head of the metals department. "She thought it would be important and visually exciting to bring together work from the six degree-granting schools in Ohio," the curator recalled.

THE RIFFE GALLERY CREATES A GILDED SETTING FOR METALSMITHS AND JEWELRY ARTISTS FROM OHIO SCHOOLS

BY MELISSA STARKER

Browne basically initiated *Educators/Educated*, compiling a wish list of artists representing more than 60 years of metal art and contacting other educators for more input. She asked Brown to oversee the final selections.

As the curator noted, the work they've assembled is united by material and set apart by exemplary process, but she hopes viewers will ignore the imaginary line that exists between art and high craft and give metal its due as an outlet for creativity and conceptualism. "The point is this is an exhibition of individual expression," Brown said.

She's eased the transition by incorporating things you wouldn't expect, like a surprising showing of text and narrative, and the occasional piece that isn't metal at all. Brown said that every featured artist is a skilled metalsmith, but some have moved beyond the material.

Matthew Hollern, a Cleveland Institute of Art professor, presents two plump latex bracelets in dusky vintage pastels. They look cast but are actually carved, according to Brown, hinting at the artist's professed interest in "the options of prototypes."

Jessica Calderwood uses cast bronze and enamel but makes the most of her divided affections for metal and drawing with *To Struggle With Mastery As With Something Difficult*, featuring screen printed wrestling illustrations and a small, padded mat base.

Hollern's school also offers the show's oldest piece, a charming time warp to 1940 in the form of an enameled wall hanging by metals department founder H. Edward Winter. Catherine Butler contributes timeless, delicate tiaras that drip with beads and enameled flowers. Kathy Buskiewicz combines precious metals with rolled U.S. currency for an approximation of primitive neckwear and a statement on the subjectivity of value.

Some large, impressive pieces represent Bowling Green, including a red-accented shrine to pest control by Becky Chader McDonah. In reliquary form, metal mosquitoes circle a tower for a vintage, noxious brand of bug repellent, and there's something inherently funny in the exercise. Amanda Butler Kolar creates suitcases and boxes covered with spelled-out thoughts about her own family memories and filled with silver keepsakes.

With *Column*, Miami University alumna Ana Lopez presents the most striking of the few large, freestanding works—a crystalline tower encasing a spiral staircase.

Cases hold more examples from the school, notably Susan Lovell Campbell's collection of solid, ornate silver rattles, expressions of the ambivalence and eventual acceptance or giving birth, physically or creatively (they're titled *No, Not Yet...*, *Thinking About It...* and *In Fertility*).

Jewelry representing the University of Akron connects old and new, with Sherry Sims referencing early 20th century decorative styles in milky turquoise, powder-coated copper brooches and Diane Archer recreating the look of tooled ivory in a mixed-media piece that turns a jewelry box into a sculptural work.

Ohio Wesleyan offers a greater variety, from Vicki Daiello's *The Secret History*, a gorgeous, spindly pair of pieces in mostly silver and celluloid, covered with thought-provoking word combinations, to the exhibition's winner for wearability, a necklace and bracelet by Julie Flanigan Hill.

By chance or by design, the Riffe Gallery often saves its finest treasures for the end. The back corner is taken by professors and former students from Kent State and their stellar range of work.

Donna D'Aquino envisions bracelets as architectural schematics, covering the lower arm with circles of wire that continue and expand to take account of all immediately surrounding space. ROY writes the words "Nature" and "Nurture" in bracelets made of big, blocky links that ride the wrist on wheels. Electroforming silver into splotches from CAD software, Joe Wood offers brooches that evoke both Elsa Peretti's Tiffany line and slow-mo, telephoto photography of a drop of liquid hitting a surface.

Stephen Saracino turns back to memorable points in time with a pair of celebratory candlesticks that recall the Italian renaissance, and a massive jewelry memorial called *Lockerbie Flight Bracelet*. From a thick cuff bracelet springs a coffin with a working lid; when opened, a jet aircraft emerges on hinges. Between the horrifying subject matter and the artist's jaw-dropping attention to detail, the piece excels at inspiring shock and awe.

The instigator for this whole exhibition, Kathleen Browne, can also be found in this area, contributing glittery, flat, fun brooches that consider women as they were depicted in 1950s tabloids. Not surprisingly, they'd require a wearer with a strong personality.

A walk through the gallery proved the curator's point that there is more to the show than the gee-whiz appeal of the artists' skills. But as the tour neared its end, Brown also encouraged an embrace of the basic elements that make jewelry attractive, a tool to express something personal about both artist and possessor.

"The tactile and sensuous qualities of the jewelry," she said, "invite you to wonder how it would feel in your hand, on your neck, dangling from your ears." ❊

"EDUCATORS/EDUCATED: Jewelry & Metals in Ohio" is on view at the Riffe Gallery through January 23. Dial 644-9614 or click to riffegallery.org for details.

Artist-educators show their true mettle in Riffe Gallery show

By John Matuszak

Eastside Editor

It takes an iron will and steely determination to be an artist.

The same qualities are needed to become an inspiring teacher.

What about the person who attempts to mold metal and malleable young minds at the same time?

"These people are powerhouses," according to Gail Brown, curator of the Riffe Gallery's "Educators/Educated: Jewelry & Metals in Ohio," highlighting

the work of six institutions and the legacy they have passed on. "They dedicate time for their students and their schools, along with their own studio work."

The results, created from 1940 to 2004, range from "the historic to the contemporary, the elegant to the quirky, to the socially conscious," stated Wayne Lawson, director of the Ohio Arts Council. They will be on display through Jan. 23.

Brown emphasized the variety of artistic expression found within the medium, carefully crafted with a master's hand and a teacher's passion.

The story of metalwork in Ohio starts in the late 1920s at the Cleveland Institute of Art, where William Milligan begins to collect works and share an interest in hand-worked metal.

"He understood the power of objects," Brown said. The arrival of the May Shows in the Depression era "showed art and craft in all media in an equal way. They acquired works of artists at every level of experience."

One of the founding artists, Edward Winter, studied enameling in Europe and later returned to Cleveland. He convinced industrialist R.A. Weaver to allow him to use his factory furnaces to create works of a greater scale than had been attempted before. He also experimented with airbrushing and dripping paint onto copper and steel.

Winter and Kenneth Bates, who taught, at the Cleveland Institute for 40 years, trained the next generation of artist-educators, who remain faculty members at the institute and have carried the torch as groundbreaking practitioners in their own right.

Along with gold and sterling silver, Kathy Buszkiewicz employs U.S. currency in her installations to comment on society's values.

"The boxes, the categories work best when the artist's work slops over the edges," Brown said.

Other institutions - Bowling Green State University, Miami University, Kent State, Ohio Wesleyan University and the University of Akron - have made their own contributions to metalwork. Their graduates have made their reputations nationally and internationally.

BG's Becky Chader McDonah created "Lakefront Defense: A Reliquary for Mosquito Repellent" with "wisdom and wit" and "layers of meaning," Brown

said.

Many of the works are so detailed that the curator recommends repeated viewings to get every nuance. "There's nothing like a second look."

David LaPlantz's "Fat's Mic" is a visual pun as well as a tribute to Fats Domino, constructed with cast iron, vinyl albums and spotted tiles.

Miami University graduate Susan Ewing studied and exhibited in the Czech Republic and created "Crystalline Tower" with Vrastislav Novak in 2001.

Current events shape several of the works on display.

Katy Bergman Cassell, who has a bachelor's degree from the Cleveland Institute of Art and a master's degree from Kent State, makes wall and floor installations that change with every gallery.

"Lost in Iraq" uses Islamic tiles and aerial photography to address issues of war and devastation.

Stephen Saracino's sterling silver "Lockerbie Flight Bracelet" is one of his many cathartic reactions to the disasters of our times.

"These things affect me so deeply. It's like doing push-ups with metal," commented Saracino, who holds a master's degree from Kent State.

There is a connection between shaping minds and crafting metal, he agreed.

Both benefit from an Italian phrase

that means "have patience," he offered.

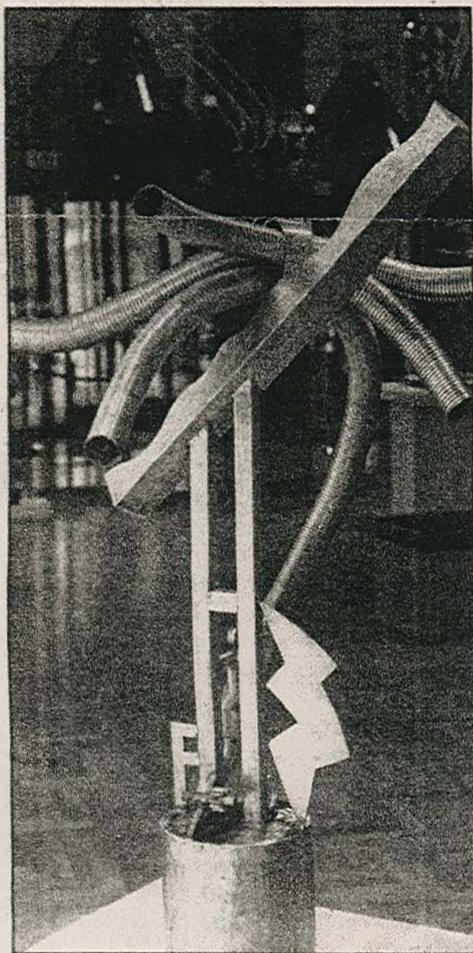
And you're always trying to move forward, whether in art or education.

"You give everything you have, and if they don't get better than you, you've failed," Saracino said.

The Riffe Center Gallery is located at 77 S. High St. in the Riffe Center for Government and the Arts. Hours are Tuesdays, 10 a.m.-4 p.m., Wednesdays-Fridays, 10 a.m.-8 p.m., Saturdays, noon-8 p.m. Admission is free.

A free copper etching workshop for young people ages 10 and older, accompanied by an adult, will be held Dec. 12 from 2-4 p.m., with Columbus artist Stephanie Sypsa.

For information, call 644-9624.

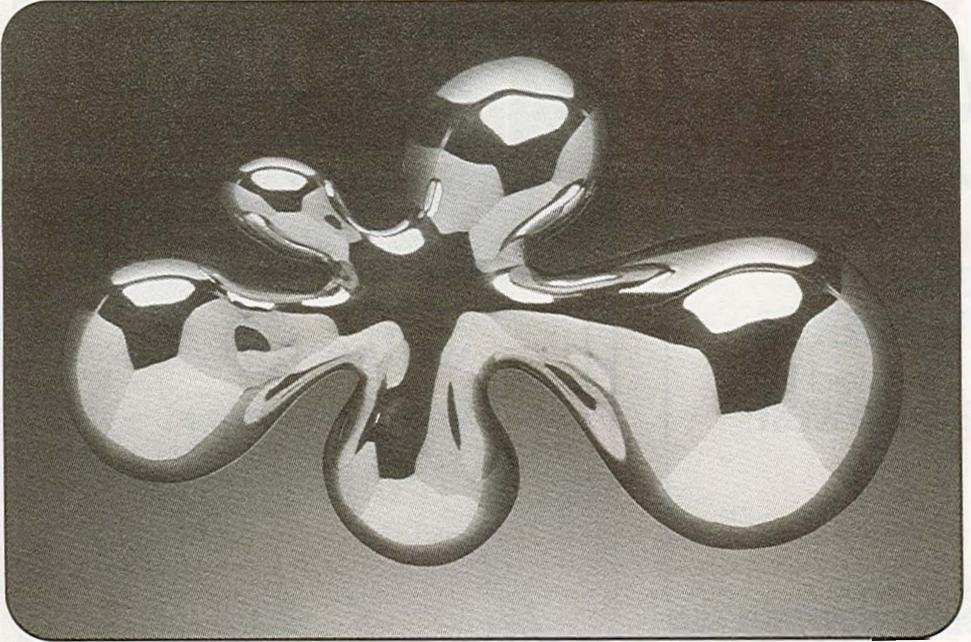


Messenger photo by John Matuszak

"What if the worms wore armor and assumed heroic proportions?" questions artist and Ohio Wesleyan faculty member Jonathan Quick with his stainless steel sculpture, "The Worms," on exhibit in the Riffe Gallery's "Educator/Educated: Jewelry and Metals in Ohio." The show celebrates decades of metalwork, from the traditional to the avant garde.



Heavy Metal



Joe Wood, Splatto Silver Brooch, 2002, electroformed silver from CAD

Shane Cartmill

Serving as a visual introduction to a vibrant community, *Educators/Educated: Jewelry & Metals in Ohio*, now on display at the Ohio Arts Council's Riffe Gallery, is an amalgam of experientially chosen materials and geographic academic connections. It is abundantly evident that metal, with its inherent challenges and rewards, its processes and history, attracts passionate, personal exploration by artists.

Educators/Educated reflects a wealth of personalities, creative imperatives and identifiable visual markers. What truly shines is the individuality, sensitivity and personal hallmark of each maker – the love of creating by telling one's personal story within the language of metal. The work serves to introduce and inspire continued examination of each artist's vision.

The Ohio metals community and its work are truly deserving of this investigation that celebrates generations of vital artists and work created between 1955 and 2004. Gail Brown, independent curator of contemporary craft, examined work by metalsmiths and faculty members of six of Ohio's highly-regarded, degree granting jewelry and metals programs while assembling this inspiring and historical overview.

Brown, working with Kent State University jeweler and professor Kathleen Browne, selected from "wish lists" of former faculty members and selected alumni from Bowling Green State University, Cleveland Institute of Art, Kent State University, Miami University, Ohio Wesleyan University and University of Akron. In addition, Brown supplemented the exhibition with work from generous collectors, faculty and alumni who are proud of their schools, colleagues and former students.

"Most inspiring to me was encountering the breadth of creative ideas and highly personal forms from the elegant to the quirky, from the historic continuum to the new and the socially conscious," commented Brown.

The array of ideas enabled the creation of an exhibition with what she considers consistently sought characteristics: considerable individuality, distinctive exploration and material prowess. "The strengths of contemporary Ohio metals and jewelry artists, collectively, reaffirm the vibrant heritage and ongoing creative vitality of the craft," she adds.

The Riffe Gallery will offer events and group tours during the course of the exhibition. A hands-on workshop for adults will be offered on Wednesday, Dec 1 and Thursday, Dec 2, 6:30p-8:30p. Participants will explore the art of chain link bracelets with *Educator/Educated* artist Kelly Malec-Kosak. Beginners and more experienced jewelry makers will create their own bracelet in sterling silver.

A copper etching workshop for young people with Columbus artist Stephanie Sypsa will be offered on Sunday, Dec 12 from 2p-4p. Sypsa will share her skills and knowledge of the historic tradition of metal engraving while helping participants create a one-of-a-kind piece of copper jewelry incorporating their own concept, design and assembly. The workshop is free and open to children age 10 and older with an adult companion. Materials are provided.

As always, the gallery will offer free group tours Tuesday-Friday throughout the run of the exhibition. To schedule a group tour, contact Riffe Gallery Director Mary Gray at mary.gray@oac.state.oh.us or 614.728.2239.

Educators/Educated is on view at the Ohio Arts Council's Riffe Gallery through Jan 23, 2005. The gallery is open Tues 10a-4p; Wed-Fri 10a-8p; Sat 12p-8p and Sunday 12p-4p. Admission is free. For more info: www.riffe-gallery.org or 614.644.9624.

Shane Cartmill is Marketing Specialist for the Riffe Gallery, a member organization of the Columbus Arts Marketing Association. For more information, visit www.continue.to/cama.

The Fab 140

The art of metals in Ohio

By Jud Yalkut

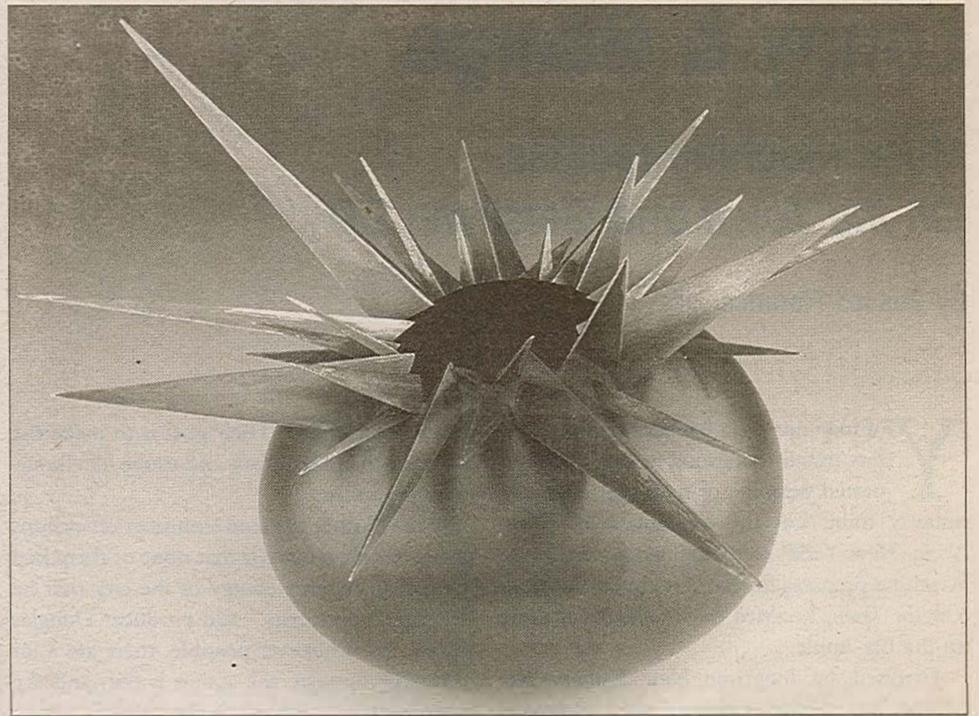
Since 1955, six Ohio institutions of higher education have developed degree-granting programs for the art of jewelry and metal fabrication. These schools harbor groundbreaking studio work by artists and educators from Bowling Green State University, the Cleveland Institute of Art, Kent State University, Miami University, Ohio Wesleyan, and the University of Akron.

In an exhibition entitled "Educators/Educated: Jewelry & Metals in Ohio," independent curator Gail M. Brown of Philadelphia has assembled over 140 multi-faceted works by Ohio metals and jewelry artists and practitioners. Running through January 23 at the Ohio Art Council's Riffe Gallery in

with mesh sides over a triangle grid interior, like a futuristic architectural model.

Ana Lopez (Miami University and the Cranbrook Academy of Art) has a "Column" (1999) that's uncannily like an organic horseshoe crab with serrated edges and a segmented arm that sprouts budding shapes with puckered lips. Helen Worrall (Miami University, retired 1981), a founder of Ohio Designer Craftsmen in 1962, has an enamel on steel wall panel called "Five Part Suite" (1970) with five squares of bell-shaped crosses surrounded by op-art-like vibrations of perfectly executed patterns.

Donna D'Aquino (Kent State, M.F.A. 1996) literally draws with wire to create flu-



"PRAGUE STAR SERIES: VESSEL" BY SUSAN R. EWING

though draped over a hook from materials such as copper and silver. H. Edward Winter, who taught the first enamels course in 1935 in Cleveland, has an evocation of three calla lilies surrounded by yellow-spotted butterflies flying over shaded curves that metamorphose into hills in his "Plaque: Mexico" (1940).

Danielle Crissman (Bowling Green, B.F.A. 1999) derives her pieces from plant forms rendered in copper, as in her "Spirit Within" (2002), an almost shriveled leaf forming a cup around a bumpy, knobbed seed, suffused in the copper glow. Amanda Butler Kolar (Miami U. B.F.A. 1997, Bowling Green, M.F.A. 1999) has fashioned "Guided Navigator: Compass" (2003), a small compartmented suitcase with found objects, collaged maps, and a sterling silver compass, all recalling a surrealistic box by Joseph Cornell.

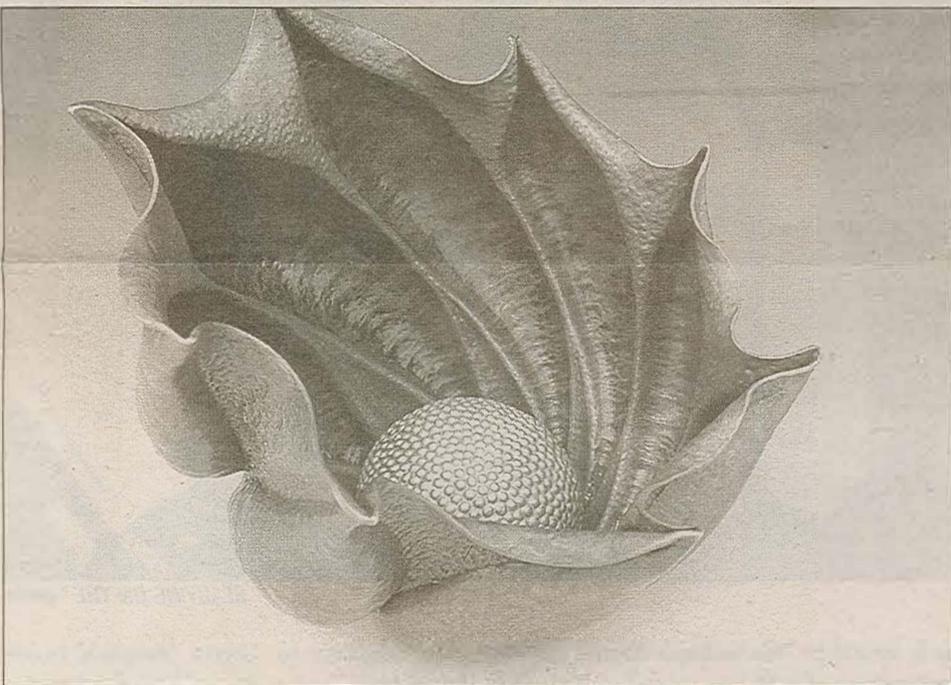
David La Plantz (Bowling Green, B.A. 1966, Cranbrook, M.F.A. 1969) works in both jewelry and small sculpture, and includes here a musically-allusive piece called "Alter Ego's Fat's Mic" (2002), with an attenuated, hinged keyboard with a microphone cord coiled to its domino-encrusted cover and metal R&B titles. Tara Stephenson (M.F.A. Kent State) applies feminist clichés to her imagery as in the "Plush Cover Up" (2001), in

which velvet powder puffs are surrealistically strung onto sterling silver with a rubber arm.

Diana A. Archer (University of Akron B.F.A., Kent State M.F.A.) has created an inner shrine around a figural drawing, standing on a magnifying lens in her black-framed "Contemplating Roots" (2002). Stephen Yusko (U. of Akron B.F.A. 1990) was nominated for a Tiffany Biennial Grant in 2004, and here shows his genre-pushing "Fluid Mechanics: Purifier" (2004). A green cube with a metal mesh cup under a wedge is capped by an industrial rubber hose with a punctured end, the whole characterizing mythic object with no apparent use, a mystique which pervades the wonder of most of the discoveries in this exhibition.

The Riffe Gallery is in the Vern Riffe Center for Government and the Arts at State and High Streets in downtown Columbus. Admission is free and gallery hours are 10 am-4 pm Tuesday, 10 am-8 pm Wednesday-Friday, 12-8 pm Saturday, and 12-4 pm Sunday. For more information, call (614) 644-9624 or visit www.riffe-gallery.org.

Reach DCP art critic Jud Yalkut at contactus@daytoncitypaper.com.



"THE SPIRIT WITHIN" BY DANIELLE CRISSMAN

Columbus, "Educators/Educated" transcends what could have been high didacticism through the sheer beauty and stylishness of the works exhibited.

Brown's main thesis has been to demonstrate that highly resistant metals from the earth have a "malleability that gives infinite creative possibilities." She has selected works that represent both individuals and the collective nature of each school program. The show continues its run during the following nine months at the Salem, Ohio, museum and the Society of North American Goldsmiths (SNAG) in Cleveland.

Susan Ewing, a four-time OAC Fellowship recipient from Miami University, and Vrstislav K. Novak of the Czech Republic, have collaborated on the traveling sculpture "Konvergence." Their "Crystalline Tower (Model 1:20)" (2001) is a constructivist work of nickel-plated steel, with a bridge over a black circular moat and a triangular structure

idly-shaped bracelets that sometimes suggest the organic abstract sculptures of Lee Bontecou. Gretchen Goß (Kent State, M.F.A. 1982) enamels on copper to produce elegant tributes to natural forms, such as her wall-mounted plates, called "Gesture & Ornament" (2004), with green and orange Hollyhocks and the roseate blossoming of a *Coreopsis* within green stems.

Pamela Argentero (Cleveland Institute of Art) imparts surprising tactile elements into her functional pieces such as the "Hedge Teapot" (2003), which imaginatively merges pewter, sterling silver, wood and tracteries in colored pencil. Jane Benjamin (Cleveland Institute, B.F.A. 1995) has created a plantlike bending "Grief Catcher" (2003) of patinated copper, curly willow, matches and a striker.

John Marshall (Cleveland Institute, B.F.A. 1965) creates illusionistic pieces with a sense of monumentality, as in his "Cloak" (2000), in which cloth is masterfully simulated as

The
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BY JORY FARR ■ FOR BUSINESS FIRST

There's a metal sculpture that epitomizes the double-edged nature of "Educators/Educated: Jewelry & Metals in Ohio," the latest exhibit to open at the Ohio Arts Council's Riffe Gallery.

Entitled "Lakefront Defense: A Reliquary for Mosquito Repellent," the piece sits on a copper plinth encircled by eight silver bloodsuckers who look ready to bite. At its summit, enclosed in a glass bell, is an old container of bug repellent.

The work is both funny and repulsive. Funny because it juxtaposes symmetry and a kind of surreal beauty with what is essentially a joke, but repulsive because of the nature of the objects represented.

It turns out that many of the pieces in this exhibit, which draws on the work of six Ohio colleges that have degree programs involving metals, possess a duality. Jane Benjamin's "Grief Catcher," constructed of patinated copper, curly willow and matches, among other media, looks like something that might come out of a mystical shamanistic culture. But at the same time, it's a spoof on the notion that any powerful emotion could be contained in what looks like a wooden horn from some mythical beast.

Similarly, John Havener's "Embrace," made of copper and paint, has both the delicacy of a rose, with all its perfectly packed petals, and the bold form of a jet engine.

Metallic art

"Jewelry & Metals" is divided into six parts according to the different schools represented: Cleveland Institute of Art,

Passion, creativity and surprise await in metals exhibit



JANET ADAMS ■ BUSINESS FIRST

Mary Gray, of the Riffe Gallery, stands with one of the pieces in the Jewelry & Metals exhibit.

ARTISTRY IN METAL

"Educators/Educated: Jewelry & Metals in Ohio" is a free exhibit on display at the Riffe Gallery, 77 S. High St., through Jan. 23. For more information call 614-644-9614 or visit www.riffegallery.org.

University of Akron and Miami, Kent State, Bowling Green and Ohio Wesleyan universities. The exhibit, which spans 50 years of metalsmithing beginning in 1955, features the work of both instructors at, and alumni from, the colleges. The majority of the pieces are not jewelry, and those that are were chosen for their sculptural beauty and innovative design.

soaring skyscraper-like construction that arcs heavenward from what looks like an acrylic and mica crop circle.

Though it's known for being worked with welder's torches, saws and pliers, you can do other things to metal, too. Cathy Taylor's "Skirting the Issue," which is like an abstract painting in gray, white and blue and made of vitreous enamel on steel.

Mixed media

Some of the pieces are functional and artistic at the same time. Robin Kraft's two teapots made of silver and gold would look wonderful in any kitchen. And Frederick Miller's "Free Form" might be used for a vase but for its reflective surface, polished to dazzling brightness, which has the power to almost push you backward.

Most of the exhibit has surreal elements. Vicki Aiello's "The Secret History" looks like a miniature phantasmagoric altar to some pagan spirit, while Tom Muir's "Watercourse" looks like an inscrutable hand from some cyborg of the future.

There are astonishing mixes of media. Kathy Buszkiewicz's work is made of U.S. currency, sterling silver and wood.

And Bruce Metcalf's "Fire" is constructed of gold leaf over maple and brass silver, holly wood, gold, mother of pearl and epoxy.

Of the jewelry pieces, the most powerful may be Julia Turner's stunning pendant, made of ebony, gold and silk.

Though metalworking is often considered a craft, here it is obviously the work of artists, too. Taken together, these pieces show an array of talent and the creative vitality of the medium. They express, too, a fiery imagination.

Cindy Cetlin's "Captive" looks like a copper and brass fossil, while her companion piece, "Scrolling," could be some relic from an ancient tomb. Stephen Saracino's sterling candlesticks, with their mythical beasts and gargoyles, could be from a pagan temple.

But Catherine Butler's garden tiaras, beautifully designed with silver, pearl, gold, jade and glass, are whimsical creations that put you in mind of fairy realms.

Made of aluminum, cast iron and electric cord, David LaPlantz's "Fat's Mic" rises out of a base surrounded by dominos. But more monumental are Teresa Murray's "Cancan" (think giant Moroccan lamp) and Susan Ewing's "Crystalline Tower," a