EXHIBITS OPENING

New and upcoming exhibits in central Ohio:

• Art Access Gallery, 540 S. Drexel Ave., Bexley
  "functions" presents the installation art of Elena Osterwalder and Micaela de Vivero.
  Dates: Tuesday through May 29

• Main Library, 16 S. Grant Ave.
  Roy G Biv Gallery will present "Borrowed Words" — exploring the use of words as visual and
  appropriated elements from speeches, novels and songs — in the library's Carnegie Gallery. A
  reception will take place from 5 to 7 p.m. Thursday.
  Dates: Thursday through June 3

• Hawk Galleries, 153 E. Main St.
  The glass sculptures of Bulgarian-born Latchezar Boyadjiev often focus on the
  female figure.
  Dates: through May 30

• Hayley Gallery, 45 2nd St., New Albany
  "Transformation of Earth, Sea & Sky" will present new works in bronze and steel, featuring birds
  in flight and sea life by sculptor Renate Burgyan Fackler. A reception will take place from 1 to
  4 p.m. today.
  Dates: today through June 30

• Mahan Gallery, 717 N. High St.
  "Running Animal" is an exhibition of new mixed-media works by Ohio artists Jessica
  Langley and Mimi McCann.
  Dates: through May 29

• Ohio Craft Museum, 1665 W. 5th Ave.
  "Best of 2010" includes more than 100 works in clay, fiber,
  glass, metal, mixed media and
  wood by 80 artists. An opening
  reception will take place from
  5 to 7 p.m. today.
  Dates: through June 20

• Ohio State University
  Faculty Club, 20 E. Lincoln St.
  "Ceramics by Kurt Anderson
  & Sean Portlock and Roscoe Wilson are
  on view in the Short North gallery.
  Dates: through May 31

• OSU: Hopkinson Hall Gallery & Corridor, 128 N. Oval Mall
  Ceramics by Kurt Anderson and paintings by Murino Galloway will
  represent the master's fellowships by the
  two OSU graduate students.
  Dates: Tuesday through
  May 18

• Roy G Biv Gallery, 997 N. High St.
  Environmental works by Tim
  Portlock and Roscoe Wilson are
  on view in the Short North gallery.
  Dates: through May 29

• Sharon Weiss Gallery, 29 E. Lincoln St.
  "Lost, Found & Forgotten"
  presents the landscape and cityscape paintings of G.W. Leach of
  Columbus.
  Dates: through May 31

• Wexner Center for the Arts, 1871 N. High St.
  "Mark Bradford" will be the first
  survey exhibition for the Los
  Angeles painter, who is a Wexner
  Center Residency Award recipient.
  Dates: Saturday through Aug. 15

• Riffe Gallery, 77 S. High St.
  "The I of the Text," curated by
  Liz Maugans, will feature the work of 16 Ohio artists who use words as
  the driving force to create an
  experience around the myriad
  associations and meanings of
  text. A reception will take place
  from 5 to 7 p.m. Thursday.
  Dates: Thursday through July 11

• The Columbus Dispatch
  SUNDAY, MAY 2, 2010

Yellow Crazz Balloons Inflated
by Stephen Wochowicz,
at the Ohio Craft Museum
Provocative prose

Wordplay links text-filled pieces by Ohioans

By Amy Davis
FOR THE COLUMBUS DISPATCH

A picture is worth a thousand words. But what happens to the adage when the picture is composed of text?

In "The I of Text" at the Riffe Gallery, 16 Ohio artists employ text in their art, challenging and playing with the conventional meanings and connotations that the words elicit.

Seth Rosenberg's Part IV painting is an amalgam of American geographic landmarks, cities and words of warning.

In Repoetry #8, Jeffry Chiplis creates a magnetic poetry out of neon lights salvaged from bars and other vendors. With a Bruce Nauman-like sensibility, Chiplis sculpts messages that are less illuminating than the bulbs that compose them.

Dana L. Depew's Post No Bills sculpture places propaganda posters for Victory Liberty bonds in contrast to turn-of-the-century photographs and advertisements for hats. The work seems to ask about the nature of advertising. What should be advertised? What can be bought and sold?

Joe Immen's playful I Took Too Many Art History Classes is a graphically pleasing nod to signs, with each word portrayed in its bold, decorative treatment. The piece also serves as a declaration to the world that amuses observers and causes pause. Is the creative process stunted by a dictated, regimented education?

Julie Mader-Meersman's Biblioscope combines found art and textiles in a quilt of refuse found in library books. From afar, the quilt is a blanket of white, swirled with yellow, green and pink. As the viewer approaches, the swirls become individual pieces of paper. Post-it notes, work sheets, memos, the white divides itself into notebook paper and card catalog entries. The individual items trigger a moment of anxiety - so many forms to fill out, facts to learn, cards to file.

The joy and discovery of reading and learning are subsumed in the drudgery of paperwork.

In Just a Glance, Nothing More, Talia Shabtay refers to the movie Eyes Wide Shut. She stencils the words "but I could barely move" in gold dust on a graphite field. The quote and its representation are intriguingly enticing. The gold letters are transient, like a glance on canvas, but their background has a weight that renders the work stationary.

Each work in "The I of Text" challenges a convention, whether personal or political.

The exhibit commands and cajoles, dictates and stimulates.