



Quarterly Newsletter

December 2007

“If you’re passionate about photography”

Photography Club Exhibition Opens January 11, 2008

The entries will come from Fort Wayne and Fort Jennings, not to mention Fort Shawnee. They’ll arrive from Mount Cory and Mount Gilead, but probably not from Mount Rushmore. In short and without cute, the photographs vying for positions in this year’s juried exhibition by the Lima Photography Club will represent multiple communities in Ohio and the surrounding states; there will be upwards of 300 contenders, from which 80 to 100 will be juried into the show, to be mounted in the Ellen Nelson Gallery and surrounding spaces at ArtSpace/Lima.

“If you’re passionate about photography, and you want to be inspired,” writes Cynthia Larschied, President of the ArtSpace/Lima Photography Club, “then the annual Club Exhibit is a must see.”

“Really good photography tells a story,” she continues, “and has an emotional impact on its viewer. An image can convey a sense of beauty, wonder, tragedy or even humor. Some images will have you asking the questions, how did they do that? or why didn’t I think of that? This exhibit will make you think about your own photography in a much different way.”

Entries will be received at ArtSpace on Saturday, December 15 and Sunday, December 16 from 1-5 p.m. Other arrangements for entry carry-in may be made by calling ArtSpace. There are framing, size, and technical format requirements which are available at the ArtSpace website: www.artspacelima.com.



*“Dew-Covered Kayaks in Rockport, Maine”
Photograph by Alice Schneider*

Entry categories include: Portrait, Landscape, Still Life, Plants, Animals, Architecture, Black and White, Special Effects, Miscellaneous, and Youth Division. Up to seven entries may be submitted by an individual photographer, with no more than two per category of entry.

This year’s prizes include Best in Show (\$150), ArtSpace/Lima Photography Club Merit award (\$75), Otterbein Senior Award (\$50), Dianne O’Brien Nature Award (\$50), First Place in each category (\$50), Second Place in each category (\$25), and Youth Awards: Best in Show, First and Second Place.

The exhibit judges for the 2008 Photography Exhibition are Sally Windle and Richard Neuman.

In connection with the Photography Exhibit, ArtSpace/Lima and the Lima City Schools will offer two Soup and Salad Supper/Lectures. Bastien Desfriches Doria is scheduled for January 24; Beth Basista will speak on February 6. Please see the ArtSpace website for complete details.

ArtSpace/Lima in London



"London: City of Culture"

Friday 25th April – Sunday 4th May 2008

A DIVERSE 10-DAY TOUR OF LONDON’S GALLERIES, MUSEUMS, THEATRES, MUSICAL & CULTURAL HERITAGE. WITH GUEST LECTURER,
MARY ANN SULLIVAN,
PROFESSOR EMERITA
ENGLISH AND ART HISTORY, BLUFFTON UNIVERSITY

\$2999 PLUS REGISTRATION FEE AND TAXES**

Sponsored by ARTSPACE/LIMA &
LIMA SYMPHONY ORCHESTRA

For more information, please visit our website, www.artspacelima.com or call ArtSpace/Lima (419-222-1721) or the Lima Symphony office (419-222-5701)

EXTENDED RESERVATION DEADLINE IS JANUARY 1, 2008

In the Ellen Nelson Gallery

The Unassuming (Sur)realist

Harry Melroy: September 22 - November 9



Cup of Dreams
Acrylic 11" x 14"

On first meeting Harry Melroy, one is struck by his mild politeness, his quiet, even reticent demeanor. He's articulate and gracious. He teaches junior high school art at Mohawk Local School District in Sycamore, Ohio. During summer break, he enjoys the practical side of painting -- as in houses, walls, exteriors, even barns. Then there's the work in his recent one-man exhibit in the Ellen Nelson Gallery. Said one gallery visitor (who had not met Melroy), "I bet he's in his twenties and very edgy." And one faces the disconnect: How could this man produce this work?

For the work is, to put it mildly, not mild, not quiet, certainly not reticent. As evidenced by such pieces as "Fear of Valet Parking" and "The Gardener's Journal," this is heady stuff: exhilarating, refreshing, by turns joyful and menacing, boldly colorful, with juxtapositions of image and idea which are wholly original and personal, and, in the best possible way, idiosyncratic. They could have been done by no one else. "My subject matter comes from many places," he says. "Stories of the macabre and fantastic have interested me since childhood."

As Melroy also says in his Artist's Statement: "While some viewers are troubled by these paintings and drawings that seem to make no sense. I am very comfortable with all the ambiguity that really helps to define the work."

For more of Harry Melroy's exuberant paintings and constructions, visit his page on our website.

Realism Reinterpreted

Adam Grant: November 17 - December 22



The Blue Lights (1979)
Oil on Linen

"He was dedicated to the figure," says Peggy Grant, Adam Grant's widow. "He fell in love with the figure as a young person when he studied the books of Michelangelo and Caravaggio, and decided that's where his thrust would be." On display in the Ellen Nelson Gallery until December 22, the large, distinctive oil paintings of Adam Grant present a mid-twentieth century view of what can be accomplished in a basically realist style, as filtered through the lens of the major post-realist schools.

Grant's life story follows the arc of history in the twentieth century. Born in Warsaw in 1924, Grant early on decided that he wanted to do art as his life work. That decision, as Sally Vallongo notes in an exhibition catalogue from 2004, "became irrelevant in 1939," with the rise of Nazi Germany and subsequent incarceration of millions. Adam Grant was one of those millions, interned in Auschwitz in 1943. Liberated in 1945, he emigrated to the United States where he began a new life, designing Christmas Parade floats in Detroit, contributing heavily to the Paint-by-Numbers industry headed by CraftMaster, creating canvasses that many of us remember fondly.

Evenings and weekends, he devoted himself to his own serious work. Like the doctor/poet William Carlos Williams and the insurance executive/composer Charles Ives, Grant supported his muse by success in the commercial world. The result of his mixed career was that, by the time of his death in 1992, he had become a major artist with a dayjob, one of the most respected and sought-after figurists in the Midwest.

Artists on Artists

Bruce Chesser on Cy Twombly

You're standing in a gallery, a museum, a studio, an art shop, and you really like what you see. You admire the grace, the wit, the craftsmanship, the color. And who, you wonder, does this artist admire and enjoy? Whose work does s/he respect? What artist gets the nod when s/he thinks about other artists? We wondered that, too, and so we've begun asking area artists those questions. Herewith, then, the first in what we hope will be an ongoing series: ceramicist and potter Bruce Chesser, recently retired Professor of Art at Ohio Northern University, on Cy Twombly, American abstract expressionist painter (1928-).

When I was asked by Bill Sullivan to name an artist who has influenced my work, I said, "The painter, Cy Twombly." Now that I need to explain how his work has affected mine, the question of what constitutes an influence comes into play.

My work is for the most part functional ceramics, pottery. Form is primary, but surface is also very important. Simply applying a glaze coating is not enough. I want the surface to have richness and depth. To achieve this, I like to mark the surface of the clay when the piece is freshly made. I stamp, incise, poke, and treat the surface of the clay as if it were a blank sheet of paper or canvas. I fire my work in a salt glaze kiln, which—unlike applying a coating of glaze prior to firing that covers my marks—tends to reveal and emphasize them.

The paintings of Cy Twombly that I most admire have the most wonderful "mark making." The marks are sensitive, spontaneous, unselfconscious, and sometimes resemble childlike scribbling. He also employs letters, numbers, and words. Many times, Twombly leaves large areas of canvas blank and the marks seem to float in space. Although I don't always fully understand the meaning in Twombly's work, I am always moved by it.

Now, back to the question of influences. I *think* I was working the way I've described before I saw Twombly's paintings. So: did they simply confirm what I was doing and that is why I like them? Or, after seeing them, did some of my work change. I don't have an answer.



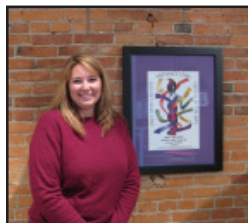
*Leda and the Swan (1962)
Oil, pencil and crayon on canvas.*



Bruce Chesser

Personnel Profiles

Welcome (back) Vanessa Damschroder, Education Coordinator



When she worked at ArtSpace/Lima the first time, as an intern in 1997, Vanessa Damschroder (nee Quatman) had a fresh Bachelor's degree in Finance and Art History from St. Mary's college in South Bend, Indiana. Years before that, when the organization was still the Lima Art Association, she had taken children's art classes here. Those experiences had taught her that she wanted to work in and around the arts, so she called Ellen Nelson to ask for an internship at ArtSpace.

That summer of 1997, for three days a week, she underwent an immersion education: hanging shows, writing the newsletter,

managing the summer kids arts camp, and, not by any means least, managing Rally in the Square—all of it. She recalls engaging vendors and bands, doing media interviews, arranging baby-sitting (!) for those needing the service—any and everything that made the then-growing weekly event into what it is today: a community phenomenon.

Now, in 2007, Vanessa has been hired as Education Coordinator, a title which masks the fact that she will again perform multiple tasks for the organization. She will have full charge of the education program, to be sure, but with a work background which includes development, she'll also have a hand in fundraising and grant-writing, and she expects to be active in the upcoming membership drive.

"Because I live in Lima and I love the arts," she recently told *The Lima News*, "I want to make sure they flourish here. I have a vested interest propelling everything that's happening here."



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LAST WORDS FROM THE EXECUTIVE DIRECTOR

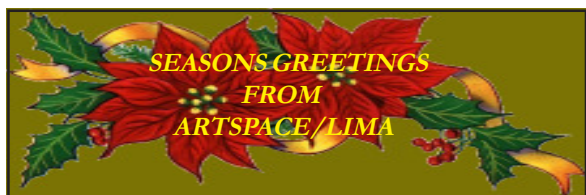
MEMBERSHIP, AMONG OTHER THINGS

It's that time of year once again to renew your ArtSpace/Lima membership. If you haven't already, you will be receiving the membership form in the mail in short order. Currently, there is the possibility that you are receiving this and you are not a member. ArtSpace is funded, in large part, by membership fees which allow us to continue the regional programming and outreach that we have become known for. This newsletter is also a benefit of membership, so your membership will ensure continued receipt of this publication. We have also created a corporate membership this year. If you would like a corporate membership brochure sent to you, please do call. We'll be happy to send you one.



Our Art Zone Gallery on the second floor currently has the photography of Beth Basista, a Piqua resident who has a remarkable eye for landscape photography. Please do not miss this exhibition when you drop in. The show will be up in tandem with Adam Grant's work through December 22nd. Beth also has some of her photography hanging in our auxiliary gallery at St. Rita's Medical Center, located on their mezzanine level just above the new main entrance. The exceptional ceramics of Luke Sheets are in the cases in front of Beth's photography and they compliment each other's work so nicely. That exhibition is available to the public through the end of the year. There is free valet parking at the new main entrance - what more could you ask for?

Vanessa Damschroder has joined us here and I could not be more delighted. She brings so many skills to ArtSpace and with her intern background here, she is an asset to our organization. Please introduce yourself to her when next you stop by.



Have a great holiday season and I hope that your 2008 is filled with peace and tranquility.

Brett Shingledecker