

*In the Ellen Nelson Gallery, September 17-October 20*

## *For the Fire: Midwest Wood-fired Ceramics*

by Luke Sheets

M

aking and collecting go hand-in-hand because artists need input to help stimulate their output. It is this relationship between inspiration and creation that is examined in this exhibit. What is it about these pieces that inspire these wood-fire artists enough to bring this work into their homes to interact with on a daily basis?

*For the Fire* shows the work of several prominent ceramic artists, along with a piece from each of their personal collections. All of the artists in the exhibition work with wood-fired kilns and live or work between I-80/90 and US Route 30. In the west, Dick Lehman and Mark Goertzen operate the Lehman-Goertzen studio in Goshen, Indiana, and fire in Mark's kiln in Michigan. Mark Nafziger of Brush Creek Pottery is resident potter at Sauder Village in Archbold, Ohio. John Balistreri is Professor of Art in Ceramics and head of the 3D studios at Bowling Green State University. Cary Hulin runs the Holmes County Pottery in Big Prairie, Ohio, firing one of the largest wood-kilns in Ohio. Ending in the east, Kirk Mangus, Professor of Art, and Eva Kwong, adjunct faculty, are both internationally-renowned artists who teach at Kent State University. [Editor's note: Luke Sheets, the curator for *For the Fire*, is Assistant Professor of Art and Design at Ohio Northern University.]

One of the goals of this exhibit is to showcase the tremendous variety within the wood-fire aesthetic. Not all wood-fired pots are the same. In fact, although most fired ceramics

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Eva Kwong  
*Buckeye Immortal Peach-A*



Dick Lehman  
*Wood-fired Vase #1*

### Fall Classes:

## *Who's Afraid of Photoshop?*

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he most dreaded program in a world of dreaded programs. The eleventh plague. A modern wonder. The game-changer in modern photography.

Whatever you think of it, *Photoshop* will not go away. And, if you're a photographer, knowing how to deal with layers, layering comps to WPG, brush presets, and pixel aspect ratios is mandatory.

This fall, for the first time, you don't need to be afraid of *Photoshop* any more. Expert graphic designer, Alison King, brings her skills to ArtSpace, ready to lead you through the drill, opening up the marvels of image manipulation and enhancement. *Introduction to Photoshop* runs on Tuesday nights, October 5 through November 2, 6:00-8:00 PM. Enrollees are expected to bring their own laptops with *Photoshop* or *Photoshop Elements* pre-installed.

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September 25

## The Fine Art of Wine Tasting

When oenologist Ed McPheron lowers his glass and prepares to speak, his listeners know that they are about to receive the benefits of years of experience with fine wines.

That's some of the good news about *The Fine Art of Wine Tasting*, ArtSpace's evening of fine wine, fine hors d'oeuvres, and fine art: Ed's expertise will guide the evening, providing the nuances of the refined palate which such an event requires.

Attendees will sample six carefully selected wines and feast on hors d'oeuvres from Vivace Cafe.

The Fine Art of Wine Tasting is a joint enterprise between ArtSpace and the Allen County Chapter of the American Red Cross. It is sponsored by Colonial Golfers Club, Acheson Realty, and Longmeier Printing. Admission is \$25.00 per person. Reservations are required by September 18. For a printable RSVP card, please see <http://www.artspacelima.com/Now%20This%2008-25.htm> or call ArtSpace at 419-222-1721.

Soup and Salad Lectures

## International Series: India, Africa

Building on the tradition begun in May with Mary Ann Sullivan's Soup and Salad Lecture on the *Art and Architecture of Vietnam*, ArtSpace is planning two further evenings this fall featuring lectures on international art, accompanied by a light supper of the corresponding cuisine.

On October 7, in conjunction with the ArtZone exhibit, *The Heritage of India*, Nutan Behal will lecture on Indian art and culture. Mrs. Behal is a native of New Delhi with a vast personal knowledge of her subject. Both the exhibit and the lecture are designed to supplement the *Bhangre di Mehfil* dance competition at the Civic Center later in October.

Then, on November 4, Judy Greavu, Emerita Professor of Art at Ohio Northern University, will offer an overview of *The Art of Africa*. Professor Greavu has cultivated her knowledge of African art by offering university courses in the subject and visiting the continent on several occasions.

CEU credits will be available for area art teachers. Please contact Sally Windle, Director of the Arts and Magnet Programs for Lima City Schools, for details.

Both lectures will begin at 4:00 pm, supper to follow at 5:45 PM. Cost is \$15.00 per lecture. Call ArtSpace at 419-222-1721 for reservations.



Durga: Goddess of Protection



Ivory Coast Mask

## For the Fire

*cont. from p. 1*

today are made using either gas or electricity, the vast majority of historic ceramic work was fired with wood. Only after petroleum-based fuels and electric kilns became cheaply available did wood stop being the fuel of choice.

Then, in the 1960's, Japanese potters began relearning the use of more primitive wood-fueled kilns to recapture the look of the older historic pottery they admired. These kilns did not protect the pieces from the flying ash from the burning wood, as the more modern wood-fueled kilns did, but allowed it to change the surface of the pieces. This interaction between ash and piece is the basis of the current "wood-fired" aesthetic and what distinguishes wood-fired work from work fired in kilns using other fuels. This exhibition aims to show the variety of surfaces and finishes possible in the various wood-fired kilns commonly used today.

Beyond exhibiting the work of these artists, this exhibition also invites you into their homes, as it were, to experience a sampling of the art that inspires them and has contributed to the work they create. Whether it's the first piece the artist collected or the work of a dear friend, these pieces all serve to inspire.

*For the Fire: Makers of Wood-Fired Ceramics and Selections from Their Collections* opens in the Ellen Nelson Gallery on Friday, September 17, with a reception for the artists from 6:30-8:30 PM. For further information about *For the Fire*, please see the ArtSpace website: [http://www/artspace.com](http://www.artspace.com)

*In the Ellen Nelson Gallery, November 5-December 18*

## Ohio Designer Craftsmen: The Return of a Legendary Show

**I**t was in May and June of 2006 when ArtSpace last hosted the *Ohio Designer Craftsmen Best of* traveling exhibit. In 2010, we bring it back for another lesson in the minimal difference between fine art and fine craft.

This year's *Best of 2010* includes works in ceramics, wood, fiber, metal, glass, jewelry, and mixed media, and includes 100 works by 80 artists, including several with a local provenance. Gregg Luginbuhl of Bluffton, Steve Smith of Ney, and Doug Fiely of Defiance are all represented in the show (see right). The \$1,000 top prize was awarded to South Bend, Indiana's Stephen Wolohowicz for his ceramic and layered glazes piece, *Red Balloon Inflation* (see right).

The juror for the exhibit was Albertus Gorman, a Louisville "artist and advocate" and the former curator of exhibits for the Louisville Visual Arts Association. Gorman's own work combines elements of the natural world and found objects to engage with environmental issues. He also works with the developmentally disabled who are interested in art and serves as Director of Studio Arts of the Zoom Group in Louisville.

*ODC Best of 2010* runs in the Ellen Nelson Gallery from November 5 through December 18. The show opens with a gallery reception on Friday, November 5, from 6:30-8:30 pm.

For further information about the Ohio Designer Craftsmen organization and an online pictorial catalogue of the *Best of 2010*, see <http://www.ohiocraft.org>.

## Fall Classes

*cont. from p. 1*

Also on tap this fall for adults, *Watercolor Painting*, an introduction to the basics of one of the most popular media in the visual arts, taught by award-winner, Barbara Spurgeon; *Autumn-themed Hand-built Ceramics* by Anna Fisher; and *Jewelry Making* by Ron Miller.

All adult classes meet on Tuesdays, October 5 through November 2, 6:00-8:00 PM. Enrollment fee for each class is \$50.00. Students provide the needed supplies.

New this year for kids, Jennifer Marsee will be teaching *Doll Making*, with an emphasis on the basics of construction and the use of multiple materials. We'll also have Anna Fisher doing a class in *Ceramics* with an Egyptian theme. Students will create masks, jewelry, and a pyramid with hieroglyphics. And finally, our course in painting for kids will focus on acrylics and watercolors. Maia Fisher instructs.

Kids classes meet on Saturday mornings, October 2 through October 30. See the ArtSpace website, <http://www.artspacelima.com> for a printable registration form.

All in all, a rich schedule of offerings. There should be something, as they say, for every taste.



Stephen Wolohowicz  
*Red Balloon Inflation*  
Challenge Award for Excellence



Gregg Luginbuhl  
*Rustic Decanter XVIII*  
Friends of Phyllis Clark Award for  
Excellence in Functional Ceramics

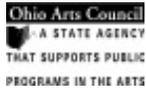


Steve Smith and Doug Fiely  
*Lake Life*



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*Last Words from the Operations Manager*

## The State of (the) ArtSpace 2009-2010

*On Wednesday, August 25, at the Annual Membership Meeting, I reported on the state of the organization. This is the gist of those remarks. A printable PDF version of the accompanying handout is available at <http://www.artspacelima.com>.*



We did 16 exhibits this year, in three venues, showing a total of 154 artists in nearly as many media, from as far away as Berkeley, CA, and as nearby as the Fautot Park neighborhood in Lima, in age groups ranging from five years to, I'm told, some who are even older than I am, and just about every age in between. We showed teachers and their students, amateurs and professionals, occasional and obsessive artists.

Alongside our canonical shows (the Photography, Kewpee, and Spring Shows), we showcased artist-made books, poster art, photographs of every variety, glass and paper works, and of course, oils, ceramics, watercolors, acrylics, etchings, sculpture, and forged steel — any medium which could be drawn on to produce innovative, provocative, amusing, ingratiating, and/or even ground-breaking art.

I will let Kay report fully on our upcoming class schedule and the phenomenon which is the Rallies. About those classes, though, I would like to say that this year we were fortunate to have a number of contributions and sponsorships for scholarships to students who might not otherwise have been able to attend one of our classes. This is a program close to my heart, and I would like to encourage anyone here tonight who feels the same urgency about getting art and artistic knowledge into diverse hands and hearts, to feel free to contribute to the scholarship fund. \$50.00 might be enough to turn a life around. Also on the education front, we were able to offer several Soup and Salad Lectures, a series of three on architecture in the fall and, last spring, the first in what is to become an International Series: we began with Vietnam, will continue in October with India, and in November, the art of Africa.

We did lots of music in 2009-2010: the *Rocky Horror Picture Show*, *Jazz at the Greenhouse* (aided and abetted by our good friend, Tim DeHaven), and the return of *Buffet on the Beach*. And we traveled: to Oaxaca, Mexico, where sixteen of us spent 8 days soaking up lots of art and other comestibles and potables. And we watched movies, under the expert tutelage of David Adams, as *The Son of the Artist in the Film* fused art, biography, and cinema with the showing of three splendid artist-centered films.

Finally, there are many people to thank for helping make this past year as much of a success as it was. In particular, I'd like to thank those members of the Board of Trustees, who have been very good at finding a niche for service: I'm thinking of Bev Miller, tirelessly selling tokens at the rallies; Sally Windle negotiating the educational bureaucracies so we can offer CEUs for lecture-goers; Kathleen Phipps, who, with husband Gregg, produced our PSA, which, if you haven't seen it, I urge you to take a look (it's on the homepage of the website and on our Facebook page); Shama Amin who will entertain at a Garden Party at her home on our behalf. Beyond the Board, there are many others, whose pictures you have before you, who work behind the scenes, and hard, and with our best interests at heart. Thanks to all of them.

And to all of you, of course, for your contributions, your loyalty, your goodwill. I never tire of saying that we couldn't do it without you. And there wouldn't be much point, after all. You are (I know you're tired of hearing it) ArtSpace/Lima.

Best,  
Bill Sullivan