



Ohio Arts Council's **RIFFE GALLERY**

# HERE AND BEYOND

**July 30 ▶ October 25, 2009**





# HERE AND BEYOND



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**HERE And Beyond**

*The Ohio Art League's  
100th Anniversary Exhibition*

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*Featuring:*

Sandra Aska  
Carol Boram-Hays  
Denise Buckley  
Mary Fahy  
Sarah E. Fairchild  
Matthew Friday  
Curtis W. M. Goldstein  
Nicholas Hill  
Morris Jackson  
Ardine Nelson  
Brent Payne  
Stephanie Sypsa  
Alicia Jean Vanderelli  
Barbara Vogel  
Melissa Vogley-Woods  
Tom Ward

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*An exhibition curated by*

Margo A. Crutchfield, *Senior Curator*  
Museum of Contemporary Art Cleveland

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**On view July 30 - October 25, 2009**

at the Ohio Arts Council's Riffe Gallery

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**Established in 1909** by a group of 40 graduates of the Columbus Art School (now the Columbus College of Art and Design), the **Ohio Art League** is a member-based nonprofit organization whose purpose is to enrich the visual arts community. The Ohio Art League is dedicated to providing its member artists with exhibition and professional development opportunities while fostering a dialogue between artists and the community. To achieve these goals the Ohio Art League promotes its member artists through interesting and thought provoking exhibitions, offers informational workshops, lectures, educational programs and brings together art makers and enthusiasts creating a forum for inspiration among the community at large. The Ohio Art League sponsors and maintains a gallery in the historic Short North Arts District in Columbus, Ohio, and as part of its ongoing exhibition program, art professionals of international renown have served as jurors for competitive exhibitions including Edward Hopper, Grant Wood, David Smith, Philip Pearlstein, Ann Hamilton, David Pagel, Barbara Haskell, Lowery Stokes Sims, Klaus Kertess and Ingrid Schaffner. Throughout its long history the League has included such distinguished members as Alice Schille, Roy Lichtenstein, Emerson Burkhart and George Bellows and currently serves more than 500 member artists.



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## HERE and Beyond

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### The Ohio Art League's 100th Anniversary Exhibition

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By Margo A. Crutchfield

This moment. This place. Reaching in, or outwards. Further. Or elsewhere. This notion, a defining element of the exhibition *HERE and Beyond*, permeates the work of the 16 artists represented. Employing an array of media including painting, sculpture, printmaking, drawing, fabric and quilt works, installation and photography, the artists in this exhibition deal with the concept of *HERE*, not only the notion of locale and origination, but that sense of immediacy of place and time, fused with reaching for the beyond.

In recent years the contemporary art world in this country has been characterized by profusion. An exploding art world dense with a proliferation of galleries, collectors and artists from throughout the globe, and an ever shifting and evolving multiplicity of stylistic approaches. Reflecting the fluidity of this current situation, the art in this exhibition represents a broad range of media and a diversity of aesthetic directions. While some of the artists work within traditional practices such as still life painting, drawing, or portraiture, others engage with abstraction, installation art, unusual printmaking processes, or current directions in reconsidering still life and landscape painting traditions.

Four of the artists in the exhibition focus on portraiture, on the challenge of representing the human face in the 21<sup>st</sup> century, in ways that do not just quote but that invigorate the tradition. Though widely divergent in their approaches, Sandra Aska, Barbara Vogel, Stephanie Sypsa and Denise Buckley explore the possibilities of the genre in refreshing, idiosyncratic ways. In printmaking, two of the artists, Nicholas Hill and Stephanie Sypsa, work with atypical processes, demonstrating a degree of experimentation that pushes their work beyond conventional norms. With oil on canvas or board, Alicia Jean Vanderelli and Brent Payne work within the parameters of the still life tradition, converting moments of intent observation into quiet, but engaging perspectives on their immediate environs. The stylistic breadth of painting in the exhibition continues beyond still life from Barbara Vogel's encaustic and mixed media paintings, to Tom Ward's large-scale oil on canvas abstractions. In drawing, Morris Jackson's invents intricate fantasy worlds entwined with reflections on human behavior. In the work of Ardine Nelson and Mary Fahy there is outstanding strength photography, a reflection of global trends in that key form of contemporary artistic expression. Also symptomatic of our era, where boundaries between artistic

disciplines have been dissolved, is the work of Melissa Vogley-Woods who expands the definition of craft in quilt works that function as both paintings and sculptures. And consonant with the hallmark of our times, when art can be made out of just about anything, the artists in the exhibition create their work with everything from clay, thread, fabric, canvas, cement, steel, bronze, acrylic and oil paint, pencil, paper, encaustic, video, printmaking and photography.

Despite this multiplicity in style and media, the work of all of the artists in the exhibition is rooted in time and place. The art of Sarah E. Fairchild, Curtis W. M. Goldstein and Carol Boram-Hays emerges from the landscape and history of this region, whether that be its industrial legacy or its rural terrain; yet it speaks to other issues as well. Denise Buckley and Nicholas Hill, though situated here, ventured across time and continents for inspiration, to Japan, where aspects of Japanese art and culture form an important impetus for their work. Much of the art, the paintings of Barbara Vogel or the photographs of Mary Fahy and Ardine Nelson, for example, address the present but is saturated with memory, exploring personal, social or urban histories. Works by Sandra Aska, Morris Jackson, Alicia Jean Vanderelli or Brent Payne move beyond surface into more intimate, interior explorations through drawing, portraiture and still life paintings. Satire and social commentary is an important component of Melissa Vogley-Woods' work and socio/political issues are at the core of Matthew Friday's installations. All the art in the exhibition, however, is in one way tied to place and time while it expands past the immediate to points beyond.

### **Sandra Aska**

Immediately appealing for their decorative allure, Sandra Aska's small-scale paintings are essentially self-portraits, visual metaphors that explore various aspects of herself through the representation of the female persona. Made on canvas or wood with acrylic and scraps of fabric or wallpaper, her spontaneous portraits of women explore mood, emotion and social interactions. "I wanted to play," she remarks, "and get away from what I thought I ought to be doing with painting." This sense of whimsy is evident in her work, capturing character, emotion and buried narratives in the quick of the moment. Executed with an economy of line and swift expressive brush strokes, her flat contoured figures, placed against rich backgrounds of patterned fabrics, are collages of not only materials but of thoughts, recollections and interior musings. While Aska cites Richard Diebenkorn and Milton Avery as seminal influences, it is Matisse that comes to mind, for his flat surfaces, decorative sense of design and joyous sense of play. In Aska's work, however, the attention to surface, decoration and play suggest the idea of façade, and the role façade plays in the understanding oneself and the female persona.

### **Carol Boram-Hays**

Carol Boram-Hays' sculpture installation, *Under the Façade*, 2009, is also a response to Ohio's crumbling post-industrial landscape. Large in scale, it is made with cast off industrial materials—found metals, cement—or cable, welded, molded and transformed into abstract forms. Large undulating tubes of reclaimed ductwork, cable and electric wiring affixed to the ceiling tumble down, or at times sprawl across the floor. There is an uncanny sense in this bold work that these defunct materials have been brought back to life. Oddly too, the piece invokes some kind of futuristic urban ruin or wasteland

of toxic electronics and throwaway products. Even so, construction, demolition and industrial by-products come to mind in apprehending this installation. Rigorous but strangely lyrical, her art has a raw sensuality and a brute force that harkens to a past era while speaking directly to the collapse of manufacturing here and now. Boram-Hays speaks about this polarity—the nostalgia for the greatness of a manufacturing past—pitted against its consequences: industrial accidents, vile sources of pollution and prolonged pain for unemployed communities. These sculptures may be abstract but they grapple with a charged narrative. A granddaughter of a steel worker, Boram-Hays makes a political statement in these works about capitalism and globalism. Her sculptures are potent symbols, in her own words, “of how the abuse of capitalism impacts human existence.”

### **Denise Buckley**

In contrast to Sandra Aska’s more colorful, two-dimensional portraits of women, Denise Buckley creates portraits of the male face and torso. Although it seems almost unorthodox in the contemporary art world, Buckley works in the increasingly rare and challenging tradition of bronze casting. Her sculptures of the human form in bronze or clay as prototypes portray the beauty, presence and mystique of Japanese Sumo wrestlers. During a stay in Japan on a Fulbright scholarship, Buckley became fascinated with both the beauty of Japanese facial features and the art of Sumo rituals. Buckley’s art speaks to a culture far beyond, in another time, in another place, while articulating her intention to speak to themes of beauty, power, hardship, compassion and the life of the spirit.

### **Sarah E. Fairchild**

Landscape as subject matter and a continuing form of vibrant artistic exploration can be seen in Sarah E. Fairchild’s paintings on paper. Her work is rooted in place, inspired by the rural environment of her childhood near Napoleon, Ohio. In her paintings, the hollyhocks and milkweeds in bloom of her childhood are transformed into dynamic silhouettes. Drenched in rich fluorescent colors against what become almost abstracted patterned forms, Fairchild’s paintings lure the viewer beyond observed reality to a shimmering, optically charged space. Infusing the natural with the artificial glare of neon oranges, fuchsias and yellows simulates a mediated experience that recalls the glow of electronic screens. In these works Fairchild re-envision the natural landscape, surging out beyond conventional parameters of the genre. Arresting and visually seductive, these paintings inhabit a different, almost surreal reality.

### **Mary Fahy**

Mary Fahy’s large-scale, landscape photographs are also rooted in place, in the outdoors at the family property where as a child growing up she spent so much of her time. Steeped in memories of her family’s past, these evocative color and black and white photographs offer familiar but haunting views of the grounds. Some of the images are portrayed close-up, others at more of a distance, but they are all taken from a perspective looking upwards, so that detail in the foreground comes into startling clarity while backgrounds recede into soft focus. Fahy’s images of family members, of a young girl, her mother, or close-up views of the forest floor layered with dirt, vegetation and decaying leaves seem melancholic and evanescent.

Unusual for this day and age, Fahy uses pin-hole cameras that she makes herself, the effects of which with long exposure times, seem to capture a sense of time passing, and a hazy, almost otherworldly presence. Though firmly planted in the “real,” Fahy’s works also verge into an elusive, richly layered domain where the natural and the “supra” natural, the “real” and the “unreal,” the present and the past seem mysteriously intertwined.

### **Matthew Friday**

In his conceptual-based work of art, *The Shining City*, 2007, Matthew Friday represents in visual form an investigation into history and its impact on the present and the future. Friday’s inquiry revolves around his fascination with utopian concepts and how the future has, and can be, envisioned. His exploration led him to examine former president Ronald Reagan’s farewell address in 1989 in which he made reference to the “Shining City,” a concept that John Winthrop, Governor of Massachusetts, articulated in a speech in 1630. For Reagan, the Shining City was a symbol of utopian possibilities for America. In Friday’s single channel video installation, *The Shining City*, 2007, images of Reagan quoting excerpts from John Winthrop’s speech are projected onto a map of the United States. The map is overlaid with wires connecting all the cities in the United States that in one way or another contain the word utopia. This kinetic installation, with changing video images and wires that move, casting shadows on the map, is a dynamic visual mediator connecting ideas from the past to the future, all part of Friday’s experiment in creating an engaging dialogue between image and history.

### **Curtis W. M. Goldstein**

Curtis W. M. Goldstein’s approach to landscape painting comes out of the realist tradition, but it too focuses on place and time. Goldstein draws inspiration from his city, Columbus, rendering the ruined factories and abandoned buildings of the city’s post-industrial landscape. Goldstein’s cityscapes, in acrylic and shellac on wood panel, are adept visual representations of well-known Columbus landmarks, familiar sites that have become ingrained into the character of the city. The large diptych, *The Green Factory on East 1<sup>st</sup> Street*, 2007, is a realistic portrayal of the site. In this painting, Goldstein transforms an ugly, dilapidated building into a beautiful, seemingly quiet scene. But his expressive brush strokes and marked talent in handling light and coloration imbues the scene with an undercurrent of energy and life. These paintings of obsolete manufacturing sites are infused with a sense of not only of history and nostalgia, but of promise and renewal. Goldstein’s work clearly speaks to the here and now while reaching beyond. “Decay,” observes the artist, “can be beautiful as it is a reminder of our own humanity, history, fragility and the natural state of flux.”

### **Nicholas Hill**

An in-depth exploration of mark-making is fundamental to Nicholas Hill’s impressive series of works on paper, *The Kyoto Calligraphy Lessons*, 2008. In creating these works, Hill experimented with atypical photographic and print processes. He draws on Japanese traditions of calligraphy, ink drawing and printmaking, adventurously fusing them with the photographic medium of cyanotype.

In this atypical process, Hill pours a liquid medium on the light sensitive cyanotype paper, then manipulates the paper by tilting and lifting as the fluid marks the page.

He then layers handmade transparencies, made from photographs and drawings he made or found in Japan, on top of the light sensitive paper, and exposes it to the sun.

With imagery inspired by a calligraphy lesson book he found in a used bookstore in Kyoto, the results are multi-layered and complex. They are about writing, about language, about the power of line, about symbols, about what's revealed and what's concealed. They are also about movement, and about chance. In his 1988 *New River Watercolor* series, John Cage created works of art subject to the flow of water and hence chance, for he believed from Zen Buddhism that to truly experience the world one had to free the mind and the self from control by the ego. Chance in art was, for Cage, a way to free one from preconceived expectations and venture into new and unexplored territory.

Ultimately, it is impossible to ascribe this or other meanings to Hill's cryptic works. In the end, they remain abstract but intensely lyrical works of art.

### **Morris Jackson**

A self-taught artist, Morris Jackson transcribes the musings of his mind into meticulous drawings that delineate a magical world of tiny animals, flowers, dense scribbles and stick figures—individuals in the midst of a variety of life situations. While his earlier works in pencil were immediate expressions of emotion, he now uses a rapidograph pen and his drawings become more elaborate, sometimes taking up to several months to complete. Nonetheless, spontaneity remains an essential element of Jackson's practice. In his own words "I mostly start out by picking up my pen and without

any particular ideas, start drawing lines and watch attentively to see what emerges." What emerges in these remarkable drawings is a seemingly naïve world that the artist insists, "portrays real life." Though idiosyncratic, these works are in a sense social commentaries, replete with the stuff of human emotions, awkward or terrifying situations and predicaments. "Even with all their strangeness," states the artist, "I hope it is clear that my drawings are primarily about people. People that are lonely; that love each other, but can rarely get along; that strive endlessly for something which they can never quite reach; that look at animals and wish they didn't have to think so hard about everything..."

Jackson's world is full of marvel despite such forlorn situations. Mostly, however, these drawings are endearing. And insightful.

### **Ardine Nelson**

Ardine Nelson's exquisite, seemingly abstract photographs portray the ceilings of abandoned factory buildings. "This body of work," states the artist, "is quite simply my formal observations of ceilings." Taken with a digital, wide-angled camera, these outstanding large-scale photographs depict successive generations of peeling paint, crumbling cement, pipes, wires and electrical fixtures. With a stellar command of lighting and composition, Nelson transforms what people ignore, what people don't see and what has been forgotten, into spectacular images. These photographs of ceiling surfaces, with all their imperfections and blemishes, are elegant abstract works of art. Nelson speaks about how, in working on this series, she was drawn into another world. Her subject was immediate and present, but drew her beyond into an intense contemplation of details in the ceiling. Her process drew her into the past and

into recollections of what once was. Like a number of other artists in the exhibition *HERE and Beyond*, Nelson's work explores, albeit metaphorically, the history of this region and the industrial legacy that both enriched and scarred generations here. In her photographs, however, Nelson metamorphosizes what is ugly and what is raw into objects of uncanny beauty.

### **Brent Payne**

Brent Payne's oil on board paintings also address a sense of place. Poetically rendered, they represent in realistic detail aspects of his immediate surroundings. His unadorned views of the ceiling in his studio, or shelves lined with boxes and a few personal effects, are poetically rendered in softened hues of gray with occasional white, light brown and blue/green accents. Seemingly simply in form and content, they reveal the beauty and quiet complexity of the visible world. In these paintings, the mere shape, form or color of an everyday object—a carton, a paper bag—or the hint of personal history in a snapshot leaning against the bookshelf—can point to a profound experience. Payne's works are about the act of seeing, the act of looking intently at the visible world and becoming aware of the essence of things. Payne's works recall the contemplative nuances of Morandi, but tuned in to the now. These are contemplative works that heighten our perception of observed reality while enticing us into worlds beyond the surface.

### **Stephanie Sypsa**

In exploring portraiture, Stephanie Sypsa has grappled with the challenge of how to represent the reality of a person's face. In a unique approach to portraiture, Sypsa

creates repeated images of the same person's face, placed in linear sequence. "I want to embody the concept of collective memory," she states. "I want to show the idea of motion through a singular image. So I decided to think about how we arrive at recalling (a face) not by one angle but by a collection of many points of view."

Sypsa uses an unusual and idiosyncratic approach to printmaking to produce her portraits. The process involves Xeroxing headshots of individuals, dissolving and manipulating the imagery with chemicals, printing the image repetitively in linear compositions on graph paper or wood panel, then applying color pencil. The results, a succession of images of the human face—blurred and altered—is gripping. They suggest the process of fading memory, degenerative disease or aging. They also allude to the artist's personal circumstances and history of being raised in and having family on the Gulf Coast of Biloxi, where the ravages of Katrina were devastating. Not surprisingly, struggling with trying to remember those not seen in a long time, or those who are gone, is a central issue for her. Her work is about the "visceral and physical experience of memory," about human vulnerability, about the fear of loss.

### **Alicia Jean Vanderelli**

For Alicia Jean Vanderelli still life is a primary vehicle of creative expression. Her work focuses on place, on representing in realistic detail, aspects of her immediate surroundings. Vanderelli's small five-inch by five-inch oil canvases are intriguing representations of the interiors of music boxes, computer circuit boards and televisions. Her preoccupation with these interiors dates back to her childhood fascination with "tiny worlds, locked away within their metal or plastic casings, unnoticed and virtually untouched by man."

In these small paintings Vanderelli takes us into a universe beyond what is normally visible. The intricate interiors are packed with the hardware of electronic and digital machinery—geometric and cylindrical forms, or wires and cables—but magnified in scale. Washed in muted colors, all the components seem to flow together like a perfect puzzle. These objects are all positioned, as if they were almost staged, awaiting for the curtain call and a drama to begin. And while her subject matter is the mechanism of music boxes or electronic gear of the 20<sup>th</sup> and 21<sup>st</sup> century, these paintings are archaic in tone, revealing stylistic influences from the history of art that range from the fresco painters of the 15<sup>th</sup> century to the Magic Realism movement. In imaginatively representing the interior mechanics of these objects, Vanderelli takes the viewer beyond the immediacy of the visible into a magical world beyond.

### **Barbara Vogel**

In the rich surfaces of her encaustic on panel paintings Barbara Vogel embeds cut-outs from family photographs, group portraits and bits of family memorabilia to explore and preserve generational histories. Vogel's paintings, like those of other participants in the exhibition, revolve around a sense of place and time. Titles such as *Chandler House*, or *Rose House* denote specific place, a home, the core or bedrock of family life. Vogel's paintings, or collages were inspired by the sorting and purging of family items before she placed her parents in an assisted living facility and sold their home. In addition to cut-out photographs of family members and relatives, her paintings include fragments of fabric and old tablecloths, wallpaper and books, all relics from her parents' home—symbols of memories—both cherished and uncomfortable. But the atmosphere of these works with their folkloric simplicity are sprightly, almost buoyant, even though those pictured in the family gatherings and activities are all

young, when that was so long ago. These authentic and poignant paintings speak of a desire to preserve the memory of youth, while evoking the fragility of life and time passing.

### **Melissa Vogley-Woods**

In a most unusual manner, and with the most unsuspecting of materials Melissa Vogley-Woods creates delightful works of art based on inventively re-configuring traditional quilt patterns. Vogley-Woods hand paints organza, then cuts and hand stitches this and other quilt fragments and fabrics with thread and embroidery floss. She “draws” with stitches so to speak, to transform these materials into panels that function as paintings on the wall.

In the work on view in *HERE and Beyond*, Vogley-Woods employs the historical Sunbonnet Sue pattern both as a visual element and as a conceptual source for the work's content. The small, repeated, faceless figures of the pattern prompted the artist's interest in singles, multiples and, metaphorically, in masses of people with their various struggles, hopes and fears. This symbolic form becomes a means for Vogley-Woods to create succinct, one-punch line narratives or parables about contemporary life. *Sunbonnet Sue Goes to War*, 2007, *Soup Line Sue*, 2007 or *I'm Sorry I Can't Shake Your Hand Right Now, I am too Busy Holding This Country*, 2009, are as humorous as they are incisive.

Vogley-Woods continues with her quiet but astute social and political commentary in a stunning sculpture, *Fallen Tower*, 2008, made out of cut reclaimed quilts, painted and cut organza, and thread. Clinging to the fallen tower and flowing onto the floor

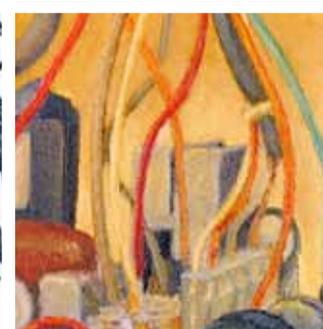
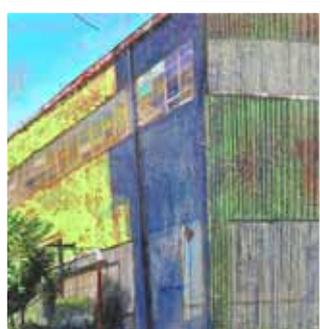
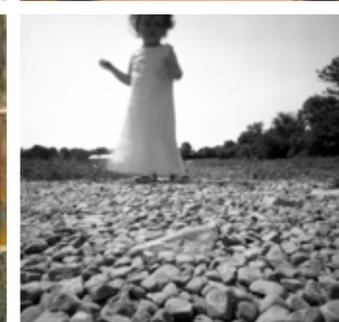
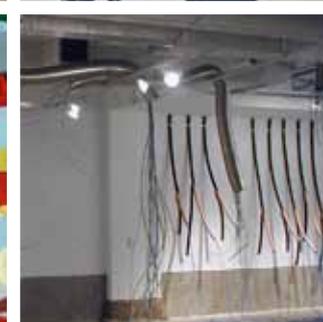
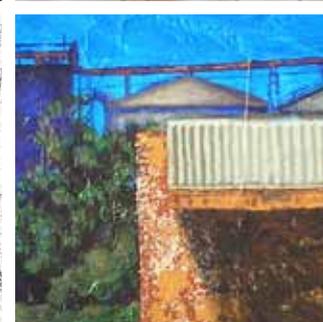
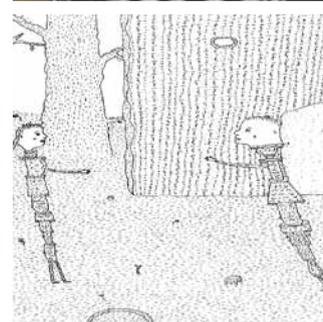
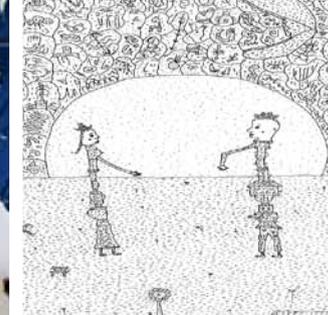
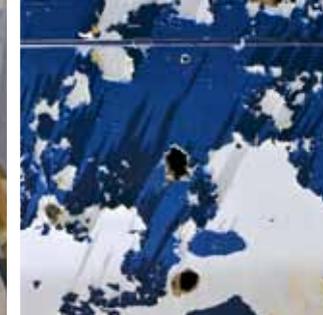
are an intense number of stitched Sunbonnet Sue figures. For the artist, they are a historic abstraction of humanity, alternatively stuck or flowing out from a tower that might represent an empire, or set class structures. In this, as in her other works, Vogley-Woods marries social critique, an inventive sense of form, and humor in engaging and thought provoking work of art.

### **Tom Ward**

At one end of the painting spectrum represented in the exhibition are Tom Ward's large-scale oil canvases. In these bold and vigorous abstract paintings, rectangular blocks of color vie with one another amidst expressive paint drips in interplay of formal and compositional elements. Ward's balancing of polarities—opaque/translucent, intentional/accidental, foreground/background or light/dark—lend these paintings a challenging depth of intellectual play. Also inherent in the work is the sense of pure joy in paint, a visceral engagement with color, gesture and pigment as it is pushed or retracted across the painting surface.

But with titles such as *Bloom* and *Ebb*, much more is suggested than formal or intellectual exercises. The titles are poetic and refer directly to nature. The allusion here is to natural processes, the notion of transition, cycles or patterns in flux. Additionally, the symbolism of the titles point to multiple, though ambiguous, meanings. As the artist points out: "*Bloom* is literally about a flower, or it could represent spring in general, or a fleeting emotion. It could be about a process that has happened over the course of a few seconds, hours or months. Or could it be about all of the above?" What the titles have in common, and what they all embody or suggest, is the notion of movement, growth and transformation. All conjecture aside, what is certain is that these vibrant paintings are well executed and engaging on multiple levels.





## Sandra Aska

Sandra Aska attended the Columbus College of Art and Design and received her Bachelor of Art Education, summa cum laude, from The Ohio State University. She is a photographer as well as a painter and was represented in the 2008 Ohio State Fair Fine Arts exhibition. Sandra was juried into the 2007 Ohio Art League Spring Exhibition, and had a retrospective of sculpture, photography and painting in 2006 at the Jung Haus Gallery in Columbus, Ohio.



LEFT: *Good Fences*, 2008, acrylic, fabric on wood, 11" x 11" OPPOSITE: *Woman in Wallpaper Dress*, 2008, acrylic, fabric, paper on canvas, 20" x 24"





## Carol Boram-Hays

Carol Boram-Hays graduated with a doctoral degree in art history from The Ohio State University in 2000. She began exhibiting her sculpture in galleries across the U.S. and in Germany in the 1980s. Since 2004 she has been a member of the A.I.R. Gallery in Brooklyn, N.Y. Over the years she received numerous awards for her work, including recognition from the Whirlpool Sculpture Competition, the National Association of Women Artists and the Greater Columbus Arts Council Artist Residency Program. Her sculpture also has been featured in reviews in *The New York Times*, *Landscape Architecture* and *Dart International*.



THIS PAGE AND OPPOSITE: *Under the Façade*, 2009,  
found materials: flexible duct work, conduit,  
electric wiring, approximate dimension 11' x 15' x 5'

## Denise Buckley

Denise Buckley is the chair of the visual and performing arts K-12 at Hawken School in Gates Mills, Ohio. She received a Bachelor of Fine Arts in sculpture and crafts from Massachusetts College of Art, a Master of Arts and a Master of Fine Arts in sculpture from Syracuse University, N.Y. Awards and collections include artwork in the interior sets of the movies *Spiderman*, *Spiderman 2*, *Spiderman 3*, *Bringing Down the House* and *Edge of Darkness*; a Japan Fulbright Memorial Fund Grant; an Ohio Arts Council's Individual Excellence Award; and work in the permanent collection of University Hospitals, Cleveland.



LEFT: *Sumo Steel Man*, 2009, bronze, steel, unfinished, 25" x 15" x 12" OPPOSITE: *Protezione I*, 2008, ceramic, 13" x 13" x 11" and *Protezione II*, 2008, ceramic, 13" x 13" x 11"





## Mary Fahy

Based in Columbus, Fahy has been a fine artist for more than 30 years. In 1995, Fahy received her Bachelor of Fine Arts from the Columbus College of Art and Design and in 2005 her Master of Fine Arts in photography from The Ohio State University. Her award-winning pinhole photographs have been exhibited in both the U.S. and abroad and featured in a variety of arts publications including: RotoVision Books' *Adventures with Pinhole and Homemade Cameras* and *Women in Photography International (WIFI)*; and *Pinhole Art: A Marriage of Mechanics and Mystery*. Fahy is currently a lecturer in The Ohio State University Department of Art.



ABOVE: *Land 3901-1*, 2008, pinhole Polaroid, 46" x 36," *Beauty and Decay-16*, 2006, pinhole Polaroid, 46" x 36," *Beauty and Decay-11*, 2006, pinhole Polaroid, 46" x 36" OPPOSITE: *Land 3901-2*, 2008, pinhole Polaroid, 46" x 36"

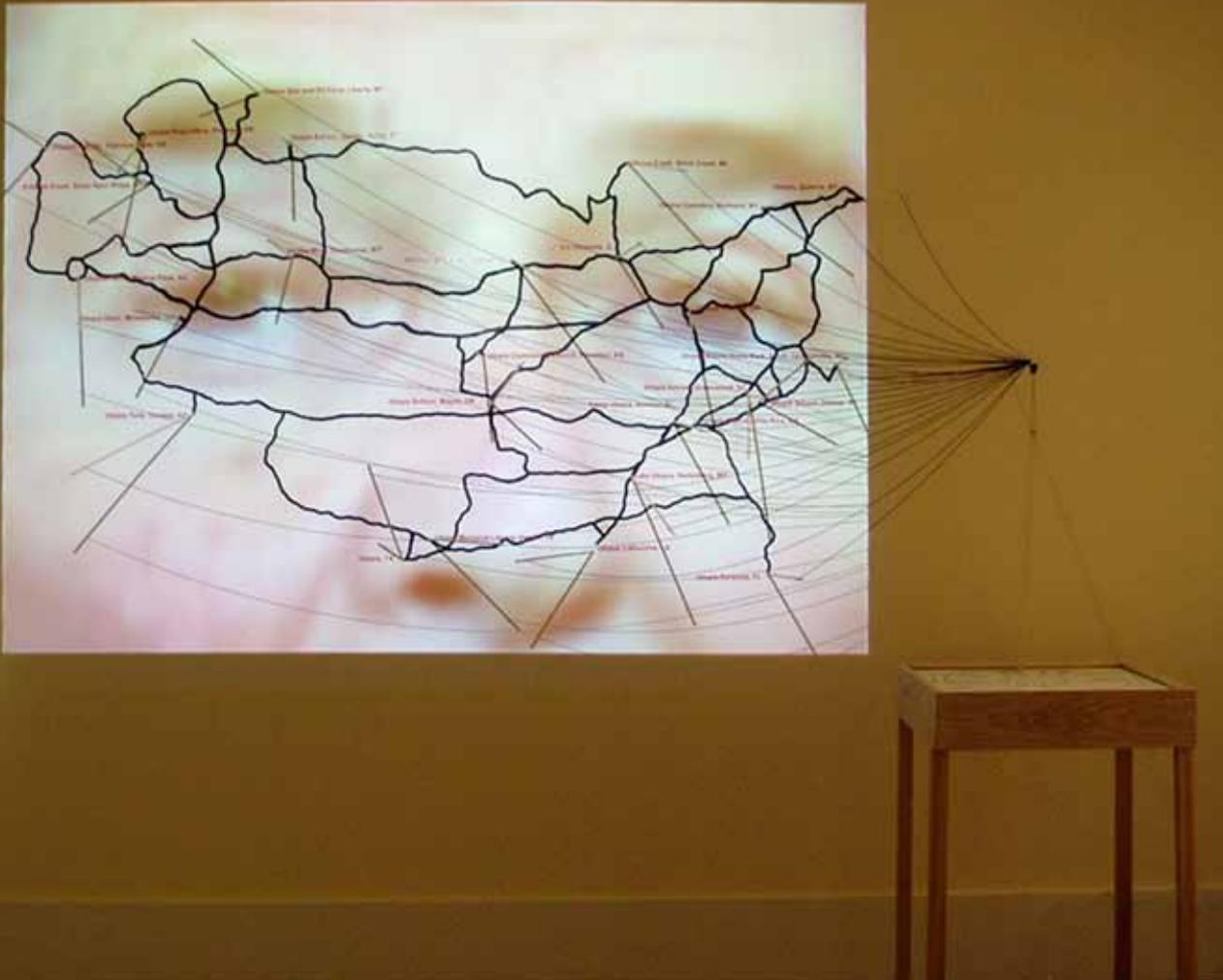
## Sarah E. Fairchild

Sarah E. Fairchild lives in Columbus and is an art teacher at Gahanna Lincoln High School, where she has worked since 1999. She received her teaching certification in art education from Ohio Dominican University in 1998. Born in Chillicothe, Ohio, she earned her Bachelor of Fine Arts from the Columbus College of Art and Design in 1994. She served 10 years on the Ohio Art League's board of trustees, two as board president. She also taught as a continuing education professor at the Columbus College of Art and Design. Fairchild's work can be found in the Gahanna and Whetstone Branches of the Columbus Metropolitan libraries. Most recently her work was selected for publication in *New American Paintings, No. 83*.



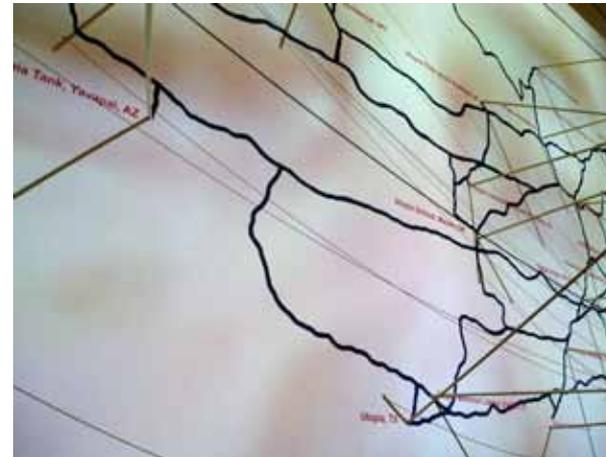
LEFT: *Milkwood in Bloom*, 2008, fluorescent acrylic paint, punched holes on paper, 45" x 30" OPPOSITE: *Field Corn*, 2008, fluorescent, metallic acrylic paint, 45" x 60"





## Matthew Friday

Matthew Friday has exhibited nationally in numerous solo and juried exhibitions including the Whitney Museum of American Art Open Studios, Exit Art Gallery, N.Y., the Indianapolis Art Center, the Pittsburgh Center for the Arts and the Center for Contemporary Arts in St. Louis, Mo. As part of the international research collective spurse, a collective composed of individuals with experience in a wide variety of fields, Friday has exhibited at the MassMoca, the Indianapolis Museum of Art and Grand Arts, Kansas City, Mo. His work has been reviewed in the *New Art Examiner*, *The Chicago Reader*, *The Post Standard* and *Punk Planet*. Friday is currently an assistant professor at Ohio University.



OPPOSITE: *The Shining City*, 2008, single channel video projection, installation, 8' x 15' x 3'  
LEFT: Detail

## Curtis W. M. Goldstein

Curtis W. M. Goldstein was born in Columbus. He attended the Columbus College of Art and Design and graduated from The Ohio State University in 1990. Goldstein has created numerous public and private murals, and has received project grants from the Ohio Arts Council, the Greater Columbus Arts Council, the United Way, the City of Newark, Ohio, the Thomas J. Evans Foundation and others. Goldstein's work is represented in numerous private collections. He remains active in the Columbus arts community and sits on the board of several grass roots community organizations bringing art to public places.



ABOVE: *The Green Factory on East Second Avenue, 2007, acrylic, shellac on two wood panels, 96" x 36,"* Collection of Jan and Phil Sorensen OPPOSITE: *Red Truck in the Old Rinks Department Store Parking Lot, 2007, acrylic, shellac on wood, 17" x 36"*





## Nicholas Hill

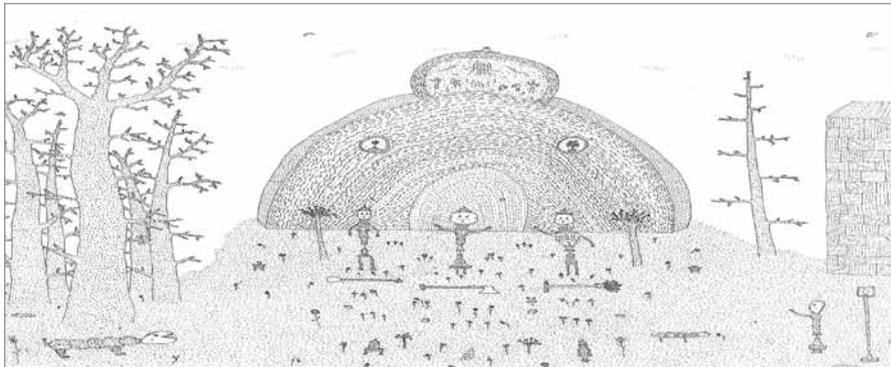
Nicholas Hill, a printmaker and painter, lives in Granville, Ohio and is a professor of art at Otterbein College. He is the recipient of grants and residencies from the Ohio Arts Council, the New York State Council on the Arts, Artists Space-New York City, the Greater Columbus Arts Council, The MacDowell Colony, N.H., the Virginia Center for the Arts and the Ragdale Foundation. He is represented by Printworks Gallery in Chicago and Art Access Gallery in Bexley.



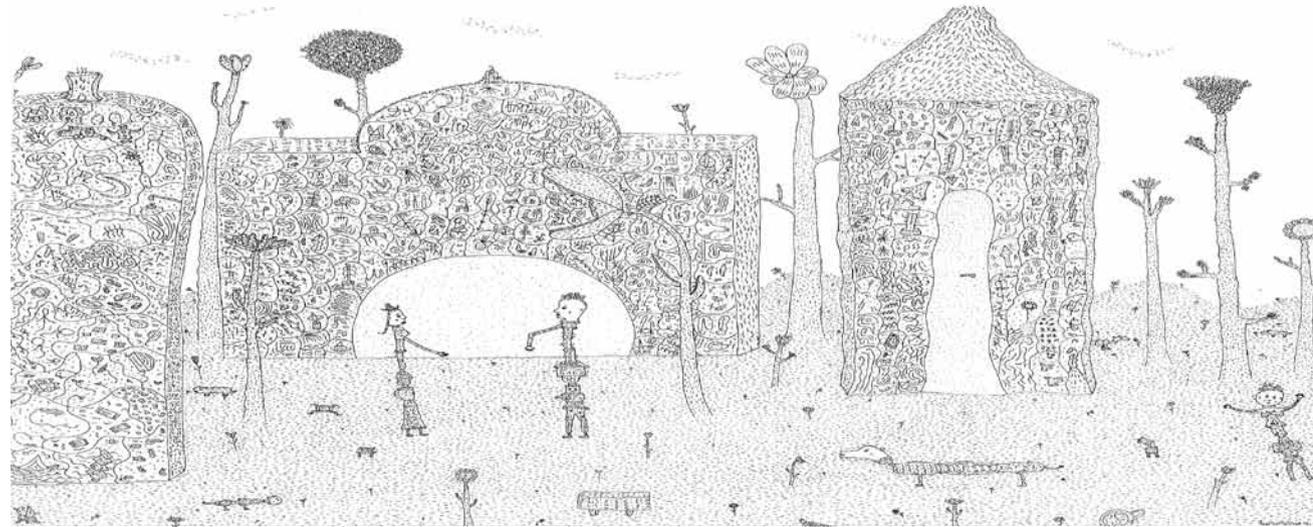
THIS PAGE, LEFT: *Kyoto Calligraphy Lesson XXVI*, 2008, cyanotype, mixed media drawing, 60" x 22" THIS PAGE, RIGHT: *Kyoto Calligraphy Lesson XXVII*, 2008, cyanotype, mixed media drawing, 60" x 22" OPPOSITE, LEFT: *Kyoto Calligraphy Lesson XX*, 2008, cyanotype, mixed media drawing, 60" x 22" OPPOSITE, RIGHT: *Kyoto Calligraphy Lesson XXII*, 2008, cyanotype, mixed media drawing, 60" x 22"

## Morris Jackson

Morris Jackson is a self-taught artist. He began drawing as a teenager, but did not start to exhibit his work until 15 years later. His work has been seen at many venues around Columbus and the Midwest. Recent awards include 3<sup>rd</sup> Best in Show at the 2005 Ohio State Fair Fine Arts Exhibition, and an Ohio Arts Council Prize at the Ohio State Fair in 2007. Since 2006, Jackson has been represented by the Lindsay Gallery which has led to his work being shown at the *Intuit Show of Folk and Outsider Art* in Chicago and the *Outsiders Art Fair* in New York.



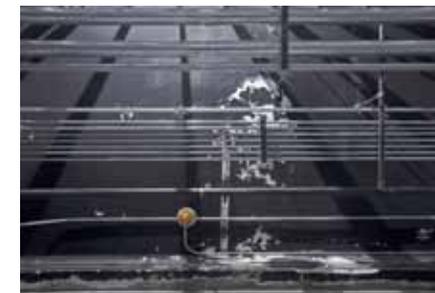
ABOVE: *The Gardeners*, 2008, ink, colored pencil on paper, 9" x 12," Collection of Jill Levy and Steve Price  
OPPOSITE: *Jealousy*, 2007, ink, colored pencil on paper, 9" x 12," Collection of Joseph David Lucci





## Ardine Nelson

Ardine Nelson teaches photography at The Ohio State University Department of Art. She attended Northern Illinois University where she earned a Bachelor of Science in art education. She earned her Master of Fine Arts in photography at the University of Iowa and she also holds a master's degree in sculpture/photography. She has received two Greater Columbus Arts Council Individual Artist Fellowships and an Ohio Arts Council Individual Excellence Award. This year, Nelson's work has received recognition through a Research Fellowship from the Graham Foundation for Advanced Studies in the Fine Arts and a John Simon Guggenheim Memorial Foundation Fellowship in photography. She has exhibited both nationally and internationally.



THIS PAGE, LEFT: 4-221, 2008, photography, archival ink jet print, 26 1/2" x 40" THIS PAGE, RIGHT: 4-228, 2008, photography, archival ink jet print, 26 1/2" x 40" OPPOSITE: 5-219, 2008, photography, archival ink jet print, 26 1/2" x 40"

## Brent Payne

Brent Payne was born and raised in Columbus. He received his Bachelor of Fine Arts from the Columbus College of Art and Design in 2006, and his Master of Fine Arts from Miami University in Oxford, Ohio in 2008. His work has been selected for numerous juried exhibitions in Kentucky, Indiana, New Jersey and throughout Ohio, including several Ohio Art League juried exhibitions, the 2008 Ohio State Fair Fine Arts Exhibition and most recently *Drawing From Perception VI* at Wright State University in Dayton. He also participated in the Miami University faculty/alumni exhibition *Figurama* in Pilsen, Czech Republic. Payne lives and works in Oxford, Ohio.



ABOVE: *Hadley II*, 2007, oil on board, 24" x 48" OPPOSITE: *White Paper Bags*, 2008, oil on board, 24 1/2" x 48"





## Stephanie Sypsa

Stephanie graduated from the Columbus College of Art and Design in 2004 with a Bachelor of Fine Arts. She has shown work at the George Ohr Art Museum in Biloxi, Miss., the New Orleans Contemporary Art Center, the Columbus Museum of Art, and the Springfield Museum of Art. She has shown in numerous galleries including the Ohio Arts Council's Riffe Gallery, Upper Arlington's Concourse Gallery and the Manifest Gallery. In 2006 she completed an artist residency through the Ohio Arts Council's International Program in Dresden, Germany. Sypsa works from her Columbus studio while running a personal gallery space at Junctionview Studios in Grandview. She freelanced for the Columbus Museum of Art and has worked as an instructor for the Columbus College of Art and Design.



ABOVE: *Memory of a Man in One Instant of Time*, 2008, carbon, colored pencil on yellow graph paper, 33" x 88" OPPOSITE: Detail

## Alicia Jean Vanderelli

In using circuit boards as her still life subject matter, Vanderelli creates figurative works that are tangible metaphors for her past and present. The fascination she has with the objects began when she was a small girl and these memories strongly influence her process today. In 1998 Vanderelli received her Bachelor of Fine Arts from the Columbus College of Art and Design. Her work was included in the 2009 juried exhibitions *Texas National* and *Projekt 30. The Sex Issue: Volume 4*. In 2008-2009 Vanderelli exhibited in group shows in Columbus' Keller-Williams, Riverwatch Gallery, Aladdin's, the Columbus College of Art and Design's Canzani Center, Beaton Gallery and Open Door Art Studio.



ABOVE: *Television City #1*, 2007, oil on canvas, 5" x 5," *Television City #2*, 2007, oil on canvas, 5" x 5"  
OPPOSITE: *Television City #3*, 2007, oil on canvas, 5" x 5" (triptych)





## Barbara Vogel

Barbara Vogel received her Bachelor of Fine Arts and Master of Fine Arts from The Ohio State University. She was awarded an Ohio Arts Council Individual Excellence Award in 2009. Last year her work was exhibited at the Woman Made Gallery in Chicago, Ill., the Zanesville Museum, Zanesville, Ohio, the Hoyt Institute of Fine Arts, Carlisle, Pa. and the Lancaster Festival, Lancaster, Ohio. She has been a member of Spring Street Studios for 20 years. Vogel is represented by Art Access in Bexley and teaches art in the summer and fall at the Columbus School for Girls.



ABOVE LEFT: *The Spirit House*, 2008, encaustic collage of photos and family memorabilia, 25" x 25"  
ABOVE RIGHT: *The Three Of Us In The Rain*, 2008, encaustic collage of photos and family memorabilia, 25" x 25"  
OPPOSITE: *The Starkey House*, 2008, encaustic collage of photos and family memorabilia, 25" x 25"

## Melissa Vogley-Woods

Melissa Vogley-Woods received her Bachelor of Fine Arts from the Kansas City Art Institute. Her recent honors include the Greater Columbus Arts Council's International Artist Dresden residency, two Franklin County Neighborhood Arts grants and an Ohio Arts Council Individual Excellence Award in 2007. Her recent exhibitions include: *Needle and Paint* at Ohio Dominican University, *Sunbonnet Sue in Trouble at the Ohio Art League*, *Craftism* at the University of Wisconsin, *Devotion to Thread* in Milwaukee, Wi. and *Fiberarts International Exhibition*, Pittsburgh, Pa. Vogley-Woods is one of the directors of the Ohio State Fair Fine Arts exhibition, co-founder of Community Arts and Mural Project. She lives and works out of her home in Columbus.



THIS PAGE, LEFT: *Sunbonnet Sue Family Album Series*, 2008 THIS PAGE, MIDDLE: *Sunbonnet Sue goes to War*, 2007, found quilt piece, acrylic, organza, thread, embroidery floss, 14" x 14" THIS PAGE, RIGHT: *Sunbonnet Sue I'm Sorry Series*, 2009 OPPOSITE: *Fallen Tower*, 2008, cut reclaimed quilts, painted and cut organza, thread, 42" x 40" x 40"





## Tom Ward

Tom Ward graduated from Dartmouth College in New Hampshire in 1988 with a Bachelor of Arts in art history and visual studies. He received his Master of Fine Arts in printmaking from Tyler School of Art, Philadelphia, Pa., in 1991. Post graduation, he settled in Williamsburg, Brooklyn, N.Y. where he struggled to balance life as an artist. When Ward found his way to Columbus he was able to approach his work with fresh eyes. His paintings have appeared in many Ohio Art League juried exhibitions and he received both the René Steidle Award and the Mary Lou Chess Memorial Award. He lives in Clintonville and works out of his downtown studio.



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LEFT: *Bloom*, 2008, oil on canvas, 48" x 38"  
OPPOSITE: *Ebb*, 2008, oil on canvas, 48" x 72"

## Works in the exhibition

All works in inches or feet. Height precedes width, followed by depth. All works courtesy of the artists, except where indicated.

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### Sandra Aska

Lives in Columbus, Ohio

*Woman in Wallpaper Dress*, 2008  
acrylic, fabric, paper on canvas  
20" x 24"

*Flower Girls*, 2008  
acrylic, fabric on wood  
11" x 11"

*Good Fences*, 2008  
acrylic, fabric on wood  
11" x 11"

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### Carol Boram-Hays

Lives in Columbus, Ohio

*Under the Façade*, 2009  
found materials: flexible duct work,  
conduit, electric wiring  
approximate dimensions 11' x 15' x 5'

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### Denise Buckley

Lives in Richmond Heights, Ohio

*Protezione I*, 2008  
ceramic  
13" x 13" x 11"

*Protezione II*, 2008  
ceramic  
13" x 13" x 11"

*Sumo Steel Man*, 2009  
bronze, steel, unfinished  
25" x 15" x 12"

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### Mary Fahy

Lives in Columbus, Ohio

*Land -3901-1*, 2008  
pinhole Polaroid  
46" x 36"

*Land -3901-2*, 2008  
pinhole Polaroid  
46" x 36"

*Beauty and Decay -16*, 2008  
pinhole Polaroid  
46" x 36"

*Beauty and Decay -11*, 2006  
pinhole Polaroid  
46" x 36"

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### Sarah E. Fairchild

Lives in Columbus, Ohio

*Milkweed in Bloom*, 2008  
fluorescent acrylic paint, punched holes  
on paper  
45" x 30"

*Hollyhocks*, 2008  
fluorescent acrylic paint on paper  
45" x 30"

*Field Corn*, 2008  
fluorescent, metallic acrylic paint  
on paper  
45" x 60"

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### Matthew Friday

Lives in Athens, Ohio

*The Shining City*, 2008  
single channel video projection, installation  
8' x 15' x 3'

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### Curtis W. M. Goldstein

Lives in Columbus, Ohio

*The Green Factory on East Second Avenue*,  
2007  
acrylic, shellac on two wood panels  
96" x 36"  
*Collection of Jan and Phil Sorensen*

*Red Truck in the Old Rinks Department  
Store Parking Lot*, 2007  
acrylic, shellac on wood  
17" x 36"

---

### Nicholas Hill

Lives in Granville, Ohio

*Kyoto Calligraphy Lesson XX*, 2008  
cyanotype, mixed media drawing  
60" x 22"

*Kyoto Calligraphy Lesson XXII*, 2008  
cyanotype, mixed media drawing  
60" x 22"

*Kyoto Calligraphy Lesson XXVI*, 2008  
cyanotype, mixed media drawing  
60" x 22"

*Kyoto Calligraphy Lesson XXVII*, 2008  
cyanotype, mixed media drawing  
60" x 22"

*Kyoto Calligraphy Lesson XXVIII*, 2008  
cyanotype, mixed media drawing  
60" x 22"

## Works in the exhibition (continued)

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### Morris Jackson

Lives in Columbus, Ohio

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*Jealousy*, 2007

ink, colored pencil on paper  
9" x 12"  
Collection of Joseph David Lucci

*Young Egbert Proclaims His Love*, 2007

ink, colored pencil on paper  
9" x 12"  
Courtesy of the artist and Duff Lindsay  
Gallery, Columbus, Ohio

*The Gardeners*, 2008

ink, colored pencil on paper  
9" x 12"  
Collection of Jill Levy and Steve Price

*Loose Beasts*, 2007

ink, colored pencil on paper  
9" x 12"  
Collection of Thomas A. Wagner

*Roundhouse*, 2008

ink, colored pencil on paper  
15" x 12"

*Park/City*, 2009

ink, colored pencil on paper  
14" x 16 1/2"

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### Ardine Nelson

Lives in Columbus, Ohio

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*HC598*, 2008

photography, archival ink jet print  
26 1/2" x 40"

*4-228*, 2008

photography, archival ink jet print  
26 1/2" x 40"

*5-219*, 2008

photography, archival ink jet print  
26 1/2" x 40"

*5-240*, 2008

photography, archival ink jet print  
26 1/2" x 40"

*4-221*, 2008

photography, archival ink jet print  
26 1/2" x 40"

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### Brent Payne

Lives in Oxford, Ohio

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*Hadley II*, 2007

oil on board  
24" x 48"

*White Paper Bags*, 2008

oil on board  
24 1/2" x 48"

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### Stephanie Sypsa

Lives in Columbus, Ohio

---

*Memory of a Man in One Instant of Time*,  
2008

carbon, color pencil on yellow graph paper  
33" x 88"

---

### Alicia Jean Vanderelli

Lives in Columbus, Ohio

---

*Television City #1, #2, #3* (triptych), 2007

oil on canvas  
each work 5" x 5"

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### Barbara Vogel

Lives in Columbus, Ohio

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*The Norris Clan*, 2008

encaustic collage of photos and family  
memorabilia  
25" x 25"

*The Rose House*, 2008

encaustic collage of photos and family  
memorabilia  
25" x 25"

*The Spirit House*, 2008

encaustic collage of photos and family  
memorabilia  
25" x 25"

*The Starkey House*, 2008

encaustic collage of photos and family  
memorabilia  
25" x 25"

## Works in the exhibition (continued)

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### Melissa Vogley-Woods

Lives in Columbus, Ohio

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*Fallen Tower*, 2008

cut reclaimed quilts, painted and cut  
organza, thread  
42" x 40" x 40"

#### Sunbonnet Sue goes to Work Series, 2007-2008

*Sunbonnet Sue goes to War*, 2007

found quilt piece, acrylic, organza, thread,  
embroidery floss  
14" x 14"

*Soup line Sue*, 2007

found quilt piece, acrylic, organza, acrylic  
thread, embroidery floss  
14" x 14"

*Hauling Ash*, 2007

found quilt piece, acrylic, organza, thread,  
embroidery floss  
14" x 14"

*Sunbonnet Sue with Jugs*, 2007

found quilt piece, acrylic, organza, thread,  
embroidery floss  
14" x 14"

#### Sunbonnet Sue I'm Sorry Series, 2009

*I'm Sorry I Can't Shake Your Hand Right  
Now, I am too Busy Holding This Church*,  
2009

found quilt piece, acrylic, organza, thread,  
embroidery floss  
14" x 14"

*I'm Sorry I Can't Shake Your Hand Right  
Now, I am too Busy Holding This Oil Barrel*,  
2009

found quilt piece, acrylic, organza, thread,  
embroidery floss  
14" x 14"

*I'm Sorry I Can't Shake Your Hand Right  
Now, I am too Busy Holding This Country*,  
2009

found quilt piece, acrylic, organza, thread,  
embroidery floss  
14" x 14"

#### Sunbonnet Sue Family Album Series, 2008

*I Quit*, 2008

Swiss batiste cotton, found and commercial  
cotton cloth, thread, embroidery floss,  
poly batting  
21" x 21 1/2"

*Be Like Me*, 2008

Swiss batiste cotton, found and commercial  
cotton cloth, thread, embroidery floss,  
poly batting  
21" x 21 1/2"

*Hopeful*, 2008

Swiss batiste cotton, found and commercial  
cotton cloth, thread, embroidery floss,  
poly batting  
21" x 21 1/2"

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### Tom Ward

Lives in Columbus, Ohio

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*Bloom*, 2008

oil on canvas  
48" x 38"

*Ebb*, 2008

oil on canvas  
48" x 72"

## We're Building Ohio Through the Arts

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