



In the Ellen Nelson Gallery, January 7 - February 19

Annual Photography Exhibit Takes Center Stage

With the advent of digital photography (and the incremental, often stunning improvements in the quality of its product), the whole landscape of imagery has changed dramatically.

That's the new world of photography that Kathy Falls, master photographer from Camden, Michigan, and Brian Zwieble, Oregon, Ohio, professional nature photographer, will face when they judge the ArtSpace/Lima Annual Juried Photography Exhibit for 2011 on Saturday, December 11 and Sunday, December 12 at ArtSpace.

Categories of entry remain what they have been in past years: Animals, Architecture, Black and White, Landscape, Plants, Portrait, Special Effects, Still Life, Miscellaneous, and a special category for Youth.

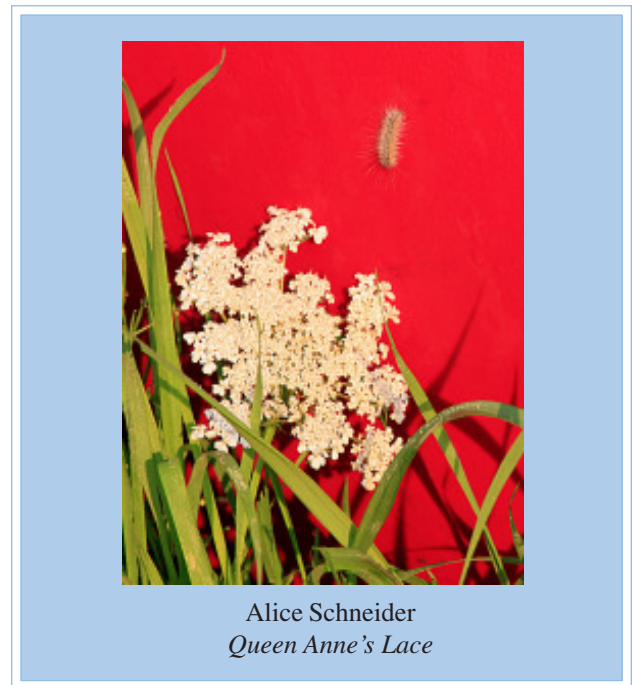
Any photographer may submit up to seven photographs (two per category, taken within the last five years). No photographs previously exhibited at ArtSpace/Lima will be eligible.

The ArtSpace/Lima Photography Club will award a number of prizes during the opening reception, including: Best of Show, \$150; Photography Club Merit Award, \$75; Otterbein Senior Award, \$50; Allen County Landscape Award, \$50; Dianne O'Brien Nature Award, \$50; First and Second Places in each Category, \$50 and \$25 each; and a Best of Youth Award.

The exhibit will open with a reception for the artists on Friday, January 7 from 6:30-8:30 pm.

For further information on the Photography Exhibit 2011 and for a downloadable *Prospectus*, please see the ArtSpace website,

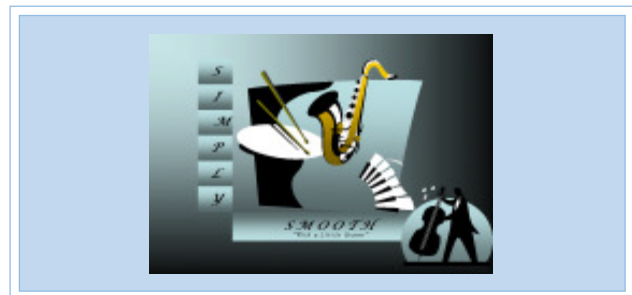
<http://www.artspacelima.com/Photo%20Club%20Exhibit%202011.htm>



December 3 at DeHaven's

Smooth Jazz at the Greenhouse

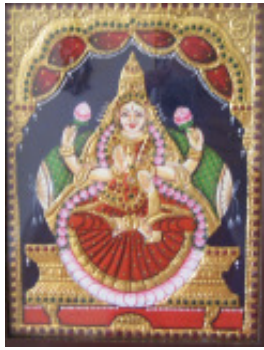
On Friday, December 3, ArtSpace teams up with DeHaven's Home and Garden Center to present the third annual installment of *Jazz at the Greenhouse*. This year's outing of what has become a major community event features Lima's own *Simply Smooth*, a 10-piece jazz ensemble noted for its



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ArtZone and Gallery 3 International

The Heritage of India and Judy Greavu: The African Collection

*Durga: Goddess of Moral Order**Ornamental Urn**Ceremonial Entrance**Ganesh: Lord of Success*

One major aspect of ArtSpace's mission is to provide access to art otherwise inaccessible or only minimally available to our patrons.

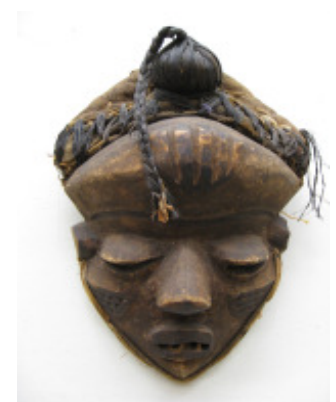
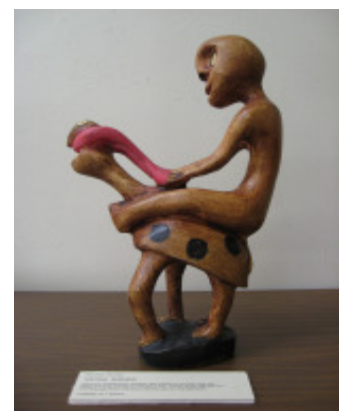
That's what we did this fall when, in conjunction with the two International Series Soup and Salad lectures, "The Heritage of India" and "The Art of Africa," we mounted correlative exhibits of Indian and African art.

Both exhibits drew on local collections. "The Heritage of India" exhibit was made possible through generous loans from several members of the local Indian community.

Statuary, paintings, sculpture, fabrics, domestic artifacts, and hand-painted banners were in ArtZone from September 17 through October 23. The exhibit and the lecture by Nutan Behal were adjunct events for the *Bhangre di Mehfil* dance competition held on October 23.

"The Art of Africa" featured an extensive array of wood carvings, ceramics, fabrics, jewelry, and masks from the personal collection of Professor Judith Greavu, emerita Ohio Northern University.

Judy Greavu has visited the continent of Africa a number of times and has taught courses in African Art at Ohio Northern University. Her lecture was a unique opportunity to hear about African art from someone with intimate personal and professional experience. Originally intended as a show-and-tell to accompany the lecture on November 4, this revelatory exhibit remained on view in Gallery 3 through November 23.

*Nigerian Breastplate (with Imperfection)**Pende Mask: Wood with Cloth**Luo Cooking Pot**Zimbabwe Tortoise Reindeer*

*Artists on Artists (An Occasional Series)**Laura Corle on Jim DeVore (inter alia)*

Laura Corle is a free-lance painter in Findlay, where she teaches at the University of Findlay, as well as at Ohio Northern University. One of the Jones Building artists, she maintains her studio there. A graduate of Findlay University (BFA 1977), she has shown in Spring Show at ArtSpace, in the Findlay Art League annual juried exhibit, at the Ann Arbor Street Art Fair, and at the Toledo Museum of Art. Earlier this year, she was half of a two-person show at the ArtSpace Mezzanine Gallery in St. Rita's Medical Center.

When I was very small, the Meadowgold Dairy wagons were pulled by horses in Lima. I was enamored and saw a fiery steed and knew I was going to be One with the Horse. But in reality it was a tired, dependable, bombproof horse that probably knew the route better than the driver. It didn't matter. I was hooked. I had a need, and it was filled by drawing horses all the time. By 6th grade, I knew I was going to be an artist somehow. You do anything often enough, you become better at it, and I had a Serious Need.

My Great Grandfather, Rev. J.H.Kuhlman and his brother Rev. Edward Kuhlmann were both Lutheran Ministers in rural Ohio at the turn of the century. Pastors and parsonage families then were paid in donations, but you never knew what--or when. It could be anything from potatoes to live chickens--or nothing. So my Great Grampa and Great Uncle supplemented family income by painting frescos in area churches. I grew up with original art on our walls and saw it in my children's books. I thought everyone had art in their lives. When I was at Shawnee High School, I even had my sister Beth, who was a student teacher before becoming the Jr. High School Art Teacher.

So the path was broken for me, and from that beginning I became an art major at Ohio Northern University..

BUT. I should pick One Artist who influenced me. There's a handful whose influence allowed me to go into this chartered territory and find my place as an artist. Tom Gordon, John West, Bruce Chesser and Jim DeVore: that group of men taught me more than they ever realized. But Jim DeVore is the one to whom I owe my interest in watercolors, right down to the choice of colors in my John Pike Palette. If I'm asked WHO I'd want to have my artwork exhibited with, I'd have to say my biggest thrill would be to have my art in an exhibit with Jim DeVore. The quiet way he sees and translates images onto 300 lb wt. d'Arches watercolor paper. He taught me to see a whole image in terms of Burnt Sienna mixed with Ultra Marine Blue--with maybe one other color. That to limit my palette broadened the depths of how people could see into my work and strengthened the connection from what I see through synapses then off my fingertips and to paper, then into a viewer's eyes . . . and into their mind.

There is a show planned at ONU for next Spring that Jim and I will both be included in, and I am thrilled and absolutely looking forward to it.

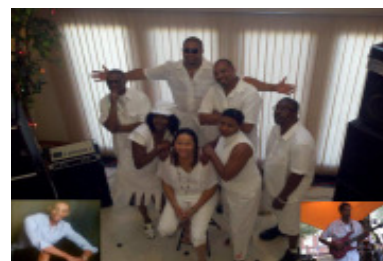


Jim DeVore:
The Farm (watercolor)



Laura Corle:
E (watercolor)

Smooth Jazz at the Greenhouse



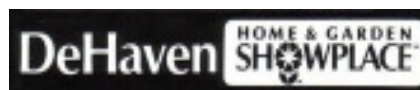
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(ahem) smooth jazz renditions.

With a full cash bar, medium-heavy hors d'oeuvres by Chef Brian Keegan, door prizes, and a raffle, the event promises to duplicate the successes of its earlier incarnations and provide a cool evening of music and dancing for attendees.

DeHaven's Greenhouse is at 775 Shawnee Road. Hours for *Smooth Jazz* are 8:00-11:00 pm. Doors open at 7:30 pm. Admission is \$20.00 per person. Reserved tables for eight are \$200.00. For reservations, call ArtSpace at 419-222-1721. 21 and older, please.

Smooth Jazz at the Greenhouse is sponsored this year by Lima's Hometown Stations and Clear Channel. For more information and a sneak peak at this year's television promo spot, please visit the ArtSpace website, <http://www.artspacelima.com/Jazz%20at%20the%20Greenhouse.htm>





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ArtSpace/Lima is supported
in part by a grant from the
Ohio Arts Council.

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Last Words from the Operations Manager

The State of (the) ArtSpace 2010 -- Part 2



So, Bill, how's ArtSpace doing?" the man asked, either making small talk or (just possibly) really interested. "We're ok," I said. "We're hanging in." "That's good to hear," he said. "So many non-profits are having a really hard time these days."

His comment took me back a bit. I never forget that ArtSpace is a non-profit, but it hadn't been part of my habitual thinking to distinguish non-profit economic hardship from the profitable kind. The more fool, I. Of course, if times are hard, the non-profits will suffer first and worst. And I knew that, too, having read about the well-publicized woes of symphony orchestras, museums, regional opera companies, and the like. We all rely on giving, not (except in very minor ways) trading. And if your wallet is thinner than it used to be, you look hard before giving. But my mind remained stubbornly compartmentalized — that is, until his comment.

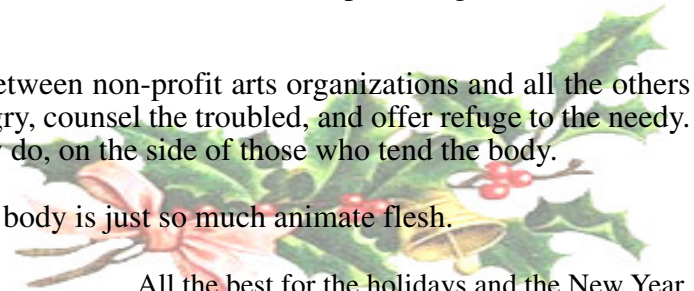
Now that I know better, my "we're ok" and "hanging in" appear in a new and not altogether comfortable light. I want ArtSpace to be so much more than "ok." To be as financially first-rate as it is first-rate in its programs and exhibits. If we're really one of the community's treasures, I want our bank account to show it. Instead of just "hanging in," I want ArtSpace to be —how to say this without dropping into the worst of cliches? — "soaring," "surging," "leading the way," "breaking new ground," "setting the pace for Northwest Central Ohio" — you get the gist.

But — and here's the rub — how to do that when giving is so hard to elicit, when non-profits are the first to suffer?

One not inconsiderable way is through an aggressive membership campaign — a campaign not only for increased numbers of members, but for high-impact members in high-fee categories. To put it bluntly, a campaign for members willing to put their giving where their mouth is and not be content to let one of the community's treasures just "hang in." A campaign for members whose commitment manifests itself, not at the base level of \$40.00, but at the donor level of \$400.00. In short, a campaign for members who will not take ArtSpace for granted, or assume that it will always be "ok."

One of the connections I *do* make, and often, is the one between non-profit arts organizations and all the others who tend to the body of the community: who feed the hungry, counsel the troubled, and offer refuge to the needy. And I confess that one part of me comes down, as so many do, on the side of those who tend the body.

But there's also the soul, and it needs to be nurtured or the body is just so much animate flesh.



All the best for the holidays and the New Year.
Bill Sullivan