



Quarterly Newsletter

December 2011

The mission is Exhibitions

The mission is Education

The mission is Community Events

January 6 - February 18

Photography Club Annual Exhibit



Beverly Rampe
Rising Mists (2010)

Click, click, click. Everybody these days has a camera, of course. We are probably the best photographically documented generation in history. But, valuable as they are as a record, not all those photographs deserve a life outside the family album or, in a stretch, on Facebook.

That's where the ArtSpace/Lima Photography Club's Annual Juried Exhibit comes in. As in years past, the Juried Exhibit selects the best, most sophisticated, most innovative and accomplished images for display in the Ellen Nelson Gallery from January 6 through February 18, 2012.

Photographers may submit up to seven photographs in categories which include: Animals, Architecture, Black and White, Landscape, Plants, Portrait,

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Winter Quarter 2012

Classes for Kids and Adults

From a broad enough perspective, everything ArtSpace does is educational. But our quarterly classes for kids and adults obviously occupy a special place in that category.

And come the first weeks of 2012, we will again match up inspired teachers



Phil Hugo,
Photography Instructor

with eager students to bring about hands-on accomplishment in multiple media.

We begin the series of adult classes on January 10 with Watercolor Painting by Barbara Spurgeon, Photography by Phil Hugo, and Ceramics by Anna Fisher.

Then, on January 14, we follow with kids classes, including offerings in Ceramics by Anna Fisher, Painting by

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Friday, December 2

JAZZ at the Greenhouse

There are jazz concerts, and then there's **JAZZ at the Greenhouse**, which, barring the rallies, has become the hottest event ArtSpace offers. Again this year, four years and counting, DeHaven Home and Garden Showplace partners with us to present a sparkling evening of music, food, adult drinks, dancing, and good times. Just the thing to kick off the holiday season.

This year's band is Motor City Beat, who, by their own admission, are "a dynamic, high energy, rhythm and blues and Motown band."

Festivities commence on Friday, December 2, from 8:00 to 11:00 pm. Doors open at 7:30 pm.

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DeHaven Home and Garden Showplace

On the Website

At the opening reception for *Still Life Now: Nine Contemporary Artists*, Kathleen and Greg Phipps conducted interviews of the four artists in attendance. Meet the artists and see the full interviews on the ArtSpace website at http://www.artspacelima.com/still_life_now.htm The exhibit runs through December 17.



Dennis Wojtkiewicz, Bowling Green State University, on ArtSpace: *"It's beautiful. It's a beautiful space. Especially in the rust belt. It's like a diamond, it's this jewel When the recessions roll through, towns like this get hit really hard, and to have something like this that's thriving, doing as well as it is, I think it's kind of an inspiration. I hope that people in Lima appreciate what they have here."*



Jane Ellefson, College of Lake County: *"I have always enjoyed still life. I try to create a beautiful balance of objects."*



Lowell Tolstedt, Emeritus, Columbus College of Art and Design: *"I would like to have [viewers] see what I saw."*



Steven Jones, College of Lake County: *"My technique goes back to early Flemish art."*

At the Gift Shop



File Under: Well-kept Secrets.

It's in every way the antithesis of the big box shopping experience. We will never open at midnight on Thanksgiving, for one thing. Then, there's the issue of offshore mass manufacturing, all good in its place, but not what we're about. And although we do have a "greeter" as a rule, you probably know his/her name already.

All things considered, the Shop at ArtSpace is its own being. One-of-a-kind items, ranging from ceramics through prints and drawings, and on to jewelry and art glass. And all made by people whose names you probably also know: Knott, Basista, Earl, Bumbaugh, Fisher, and Leopold, among others. When we do have multiple copies of an item, it's more likely to be a 1960's framed hamburger wrapper from Kewpee (unused, as a rule) than a Rudolph sweater. Way more likely.

So, when you've had as much of the big boxes as you can stand, stop by the ArtSpace Gift Shop and enjoy the luxury of unhurried fine shopping. That person on your list who has everything probably doesn't have what we offer.

Photography Club Annual Exhibit

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Special Effects, Still Life, and Miscellaneous. Each photographer is allowed two images per category. A special category for young photographers rounds out the entry options. To ensure freshness in the entries, the original photograph, not the print, must have been taken in the last five years, and no photographs previously exhibited at ArtSpace/Lima will be eligible.

Jurors for this year's exhibit are Judith Greavu, Professor of Art Emerita, Ohio Northern University, and Richard

Newman, professional nature photographer, New Knoxville, Ohio. A number of prizes will be awarded 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 6, from 6:30-8:30 pm. For further information on the Photography Exhibit 2012 and for a downloadable *Prospectus*, please see the ArtSpace website <http://www.artspacelima.com/Photo%20Club%20Exhibit%202012.htm>

Artists on Artists (An Occasional Series)

Mike Huffman on Kirchner, Munch, and Bonnard

Mike Huffman teaches art at Liberty Arts Magnet School in Lima. A former director of the Arts Magnet program, in 2008, he was the recipient of the Ohio Arts Council's Governor's Award for "Arts in Education," cited for developing "a model arts in education program within a community." Mike is a long-time supporter of ArtSpace and former member of the Board of Trustees, who integrates teaching art with his own program of making art. He has shown his work in numerous exhibits at ArtSpace and elsewhere, and won the Award for Painting in Spring Show 2009.

For P. Running and M. MacDonell

When I think about influences or maybe why do I work the way I do, I believe it has more to do with conversations, words, and subtle philosophical hints than it does skills and technical finesse from that ominous, never-ending catalogue of Art and Art History.

My art education from elementary school through college had been focused on hit and miss technique and functional, yet hollow, stunts. Of course, I'd sat through ponderous hours of "art in the dark", slide upon slide, Art History classes. You know, the ones with "low ball" knowledge, based on memorization, and of course tests, where they would show a late Manet and an early Monet asking which is which? So sure, I knew all the parts in what was a very disconnected, semi-functional fashion. Then after maybe three years and two more quarters of torture, toil and academic deception, a wise man said,

"Maybe you should look at the works of Edvard Munch, I think you would like them. Wily Norwegian that he was, the wise man knew I was headed that way. I looked at Munch

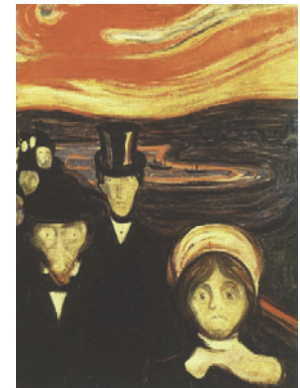


Mike Huffman

and finally found something of connection and influence. My own work moved toward his. Of course, I also read everything I could about his life. I wanted to know why he painted the way he did. Where was the heart of his content? Art History suddenly had purpose, I needed it. I never tire of Munch, his locking shapes, his misogynistic, vampire-like view of women, etc., but the natural progression for me was the Bridge group, the more lusty, hedonistic edge of German Expressionism. The non-referential color and brutal simplicity of Kirchner became yet another layer in my own development, my art. I began to become a "constructivist", a largely self-taught learner. I was constructing my own learning, my own progress, always of course with a few "words of direction."

One day, the Norwegian and I were sitting in a painting class with no brush in hand or intention of picking one up at all. He said,

"You know, there's something beautiful about every woman, have you ever really looked at Bonnard's women?"



Edvard Munch, *Angst*, 1896

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Classes for Kids and Adults

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Maia Fisher, and Sculpture by Andrea Scheckelhoff. Kids classes run for five consecutive Saturday mornings.

As usual, early enrollment benefits everybody: you secure your place in the desired class and ArtSpace is spared the pain of cancellation due to under-enrollment. The full schedule and enrollment form are on the website: http://www.artspacelima.com/classes_winter_2012.htm

JAZZ at the Greenhouse

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Admission is \$20.00 per person. A reserved table for 8 comes with your first beverage on us: \$200.00. 21 and over only. For reservations, call ArtSpace at 419-222-1721.

JAZZ at the Greenhouse is sponsored this year by Potash, Time-Warner, SignPro, and Citizens National Bank. You can sample Motor City Beat on their website: <http://www.motownbeat.com/>

Mike Huffman on Kirchner, Munch, and Bonnard

Cont. from p. 3.

Well you know what I did, I hit every source I could on that domestic bound Nabi, that voyeur of la salle de bain, colorist extraordinaire Paul Bonnard. I began to look at the table during meals with a whole new vision. I began to think of the figure not as a studio model inhaling the composition, but inhabiting the space and places most natural, i.e., the bathroom, the bedroom. I took the hint from what I thought at the time was just casual musing.

Yet another one of the subtle turnings occurred on a balmy sunny afternoon at the corners of Wooster and Main Streets in Bowling Green, Ohio. It was in a studio above what was then a dress shop. Some friends had the space and the Norwegian had come to their place to look at and critique their work. I was just a visitor. He hardly looked at their labor; instead he stood by an open window, looking at the collage of buildings, cars, and people below. He said,

“You should look out this window more often.”

I don't know about those guys, but I looked out the window and thought about another one of those artists in whom I found pieces of myself, Charles Burchfield. Like that Ohio-born, magical regionalist, I realized that the good subject matter was right outside my window.

It was never about some instructor-type saying move the brush this way, use this palette of colors, etc. It was always in those pivotal remarks and verbal questions. They were little shoves, touches on the shoulder, directives towards learning how to make my own way, make my own art. Are all Norwegians like that? I doubt it.

Post Script: A good artist never stops growing and changing. Conversations gave me the tools; suddenly they made me look inward for content and meaning as well.



Charles Burchfield, *Sun and Rocks*, 1953



Mike Huffman, *Pequod*, 2009



Ernst Ludwig Kirchner, *Street, Dresden* 1907