

Clockwise from top left: Simon Levin, *Untitled Pitcher*, 2003, ceramic, at Red Star Studios; Warren Rosser, *Kat Knaps*, 2003, Jan Weiner at Lula Mac; Garrett Hayes, *Untitled*, 2003, (Detail), ceramic, aluminum, plaster, at the Old Post Office Gallery.



decidedly unphotogenic roach-flushing that took place in my apartment this morning. If Chalmers had actually gassed these roaches to death, or burned them at the stake — then we might have an interesting conversation on our hands. Short of that, what we have is not really so distant from Anne Geddes dressing up a baby in a freaking bee suit. (HM)

Jan Weiner Gallery at Lula Mac
110 Southwest Boulevard
Warren Rosser: *Lucy Series*
Reception:
Friday, September 5, 6-9p.m.
September 5-October 31

One of the most consistent presences in the Kansas City area, Warren Rosser's work has taken an added dimension in the last several years with paintings and prints noted for their vibrance, rhythm, and vitality. Rosser is the distinguished professor of the painting and printmaking department at the Kansas City Art

Institute and regularly shows at Jan Weiner Gallery. In this new series of large-scale paintings, Rosser honors the life of Lucy, the family cat of 18 years (1985-2003). A continuation of themes from Rosser's 2002 printmaking show at Weiner, *Lucy Series* expands in scale to his customary size, and reverses the rhythm, with the movement of forms now directed inwards rather than transmitting off the picture plane. Rosser's signature overlapping oval forms also punctuate droning, segmented backgrounds; the overall composition forms a mirror-like structure, with the left and right sections reflective of one another. One can feel a full measure of anticipation towards this particular installation in Weiner's temporary digs at Lula Mac; the expansive, ascetic space should serve Rosser's opulent color-forms and outside gestures well. (HM)

Joseph Nease Gallery
1819 Central

Nate Fors: *loops*
Reception:
Friday, September 5, 6-9p.m.
September 5-October 11

Walking through Union Station recently, I felt an odd association with the work of longtime Kansas City artist Nate Fors. While undeniably rooted in its stately past, Union Station's recent 21st century makeover came with a few unmistakable signs of the contemporary spectacle. As if the sheer volume, and awe-inducing expanse of the main hall were not enough to lure visitors, an arguably sickening dose of Pomo buffoonery was tossed in — flashing neon lights, giant billboard-type advertisements, and the heinously titled "Extreme Screen." Although some may wince at the sight of such an incongruous placement of flashy effects, Fors' work revels in these kind of jocular assertions; he creates ambiguous scenarios that dispense with formal and functional expectations, plunging into

the tropes of the spectacle. His work both controls the uncontrollable and unwinds that which was constrained. With *loops*, Fors intends to again explore new directions, including a fiber-optic light installation, a DVD video work, and a series of new digital prints. For the series of digital prints, Fors has worked with objects placed directly upon a flatbed scanner — a kind of purely digital bypass that has come into vogue in the last several years, although with varying degrees of success. One can safely anticipate Fors' application of the technology however, as his work consistently redirects itself and his audience's expectations, in ever-ebullient fashion and through an open-ended, affable form of cultural criticism. (HM)

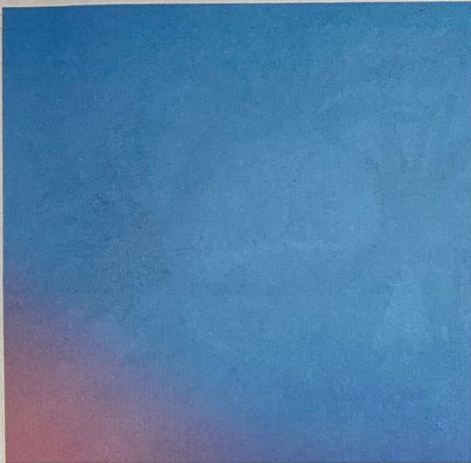
Kansas City Design Center
922 Walnut Street
Alex S. MacLean:
Toward the Horizon
Reception:

Thursday, September 5, 6-9 p.m.
September 5-January 19, 2004

Leedy Voukos Gallery
(courtesy Jan Weiner Gallery)
2012 Baltimore Avenue
John Ochs: *New Paintings*
Opie Gallery: Kate Bingaman
Back Room: Nathan Lekan
Reception:
Friday, September 5, 6-9 p.m.
September 5-October 31

Mathie Rhodes Art Center
915 & 921 West 17th Street
Cactus: *Group Show and Fundraiser*
Reception:
Friday, September 5, 6-9 p.m.
September 5-September 20

Millennic Glass
1901 Wyandotte
Roberta Eichenberg:
Capillary Attraction
Reception:



Clockwise from left: Nate Fors, *Loops*, 2003, at Joseph Nease Gallery; John Debn, *Number 4*, 2003, at Leedy Vaultless, courtesy of Jan Weiner; Chris Faust, *Hailing at the Crossing*, 2003, black and white photograph, 10x24", at Sherry Leedy Contemporary Art.

Friday, September 5, 7-9 p.m.
September 5-September 30

Red Star Studios
821 W. 17th Street
Sensuous: Group Show
Reception:

Friday, September 5, 6-9p.m.
September 5-October 1

Red Star Studios presents, *Sensuous*, a large curated group exhibition which acknowledges the potential for functional ceramics to elicit an emotional response and convey metaphoric potential, while simultaneously addressing the practical needs of those who embrace its usage. Whether a functional form conveys a poetic flourish or graceful line, or a functional object possesses an intuitively ergonomic form, the medium of clay remains capable of conveying the unique expressive intent of each creator, by virtue of its plasticity.

Guest curated by Lynn Smiser Bowers, *Sensuous* will include the

work of Andrew Brayman, Mary Louise Carter, Julia Galloway, Steven Gorman, Steven Hill, Nicholas Joerling, Michael Kline, Leah Leitson, Simon Levin, Elizabeth Lurie, Lisa Orr, Aysha Peltz, Bonnie Seeman, and Geoffrey Wheeler. (MC)

R.G. Endres Gallery at Prairie Village
Municipal Building
7700 Mission Road
Senior Arts Council
Annual Group Show
Reception:
Friday, Sept. 5, 6:30-7:30 p.m.
September 2-September 30

Sherry Leedy Contemporary Art
2004 Baltimore Avenue
Jeff Aeling: *The Flint Hills*; Chris Faust:
Night Photographs; Billy Hassell:
Overview
Reception:
Friday, September 5, 7-9 p.m.
September 5-November 1

Sherry Leedy Contemporary Art

will present three new solo exhibitions of painting and photography for the months of September and October.

One of Kansas City's perennial favorite landscape painters, Jeff Aeling, will introduce *The Flint Hills*, a new body of work exclusively devoted to this mythic region which was once an ancient seabed and now home to several dwindling and rare types of prairie grass. Aeling's refined stylistic approach of parring down the landscape to its essential elements, coupled with his keen sense of scale and atmospheric phenomena, should lend itself well to this revered subject.

Exhibiting for the first time at SLCA is the Minnesota-based landscape photographer Chris Faust, who will feature recent images from his ongoing body of work, *Night Photographs*. Faust's signature style involves time-lapse black and white, panoramic images of familiar locales, mostly throughout the state of Minnesota, captured during the magical hours of

dusk and dawn. Faust documents what he refers to as the "cultural landscape, or the way people use private and public landscapes which reflect differences in local cultures, while marking history."

The well-known Texas wildlife painter, Billy Hassell, will also introduce a new body of work, featuring images of birds, fish, and other nature forms, used as a decorative guise to address issues of conservation and forced migration. Hassell's exhibition will include a recent series of watercolors and prints commissioned by the Audubon Society. (MC)

Society for Contemporary Photography
2012 Baltimore
David Maisel and Dana Sperry:
Treading Water
Reception:
Friday, September 5, 6-9 p.m.
September 5-October 18

In SCP's *Treading Water* exhibition, artists David Maisel and Dana Sperry

examine humankind's attempts to manipulate and control water in two separate photographic projects comprised of documentation, metaphor, beauty and despair.

David Maisel's large-scale aerial photographs are "Black Maps," as he calls them, tracking sites ravaged by environmental damage and the impacts of human interference.

In his ongoing *Lake Project*, Maisel's photographs illustrate the depletion of the Owens Lake and riverbed in southeastern California, a casualty in keeping up with Los Angeles' burgeoning population and dwindling water table in the early 1900s. The region's freshwater supply was diverted to the evolving LA metropolis, exhausting both bodies of water within 13 years. An environmental disaster ensued, in which fierce winds swept through Owens Valley, dislodging toxic particles from the lakebed, and in turn damaging the region's air quality, soil, and vegetation.

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and special events.

Cactus

September 5-20, 2003
Opening: Friday, September 5 from 7-10pm



Maria Tortilla, *Untitled*, 2003

Dia de Los Muertos

The Day of the Dead
October 3-November 15, 2003
Opening: Friday, October 3 from 6-10pm



William Hill