



Untitled, 2000, Clay, Stephen Fleming at Joseph Nease



Revelation, 1991, oil on canvas, Sharon Patten at Sherry Leedy

Sherry Leedy
Contemporary Art

Sherry Leedy Contemporary Art features work this month by contemporary abstract painters Laura Beard Aeling and Reyubei Rex Yuasa, as well as a group exhibition with works by Raphaelle Goethais, Richard Hogan, Jun Kaneko, Sharon Pattern, and Matthew Wood.

With *Observations*, St. Louis-based artist Laura Beard Aeling offers abstract works on paper and canvas in her first solo exhibition in Kansas City. Direct observations of the Vermont and Missouri landscapes serve as a point of departure for Aeling's final images. Using watercolor, acrylic, reed pen, pastel, and ballpoint pen, the artist vigorously combines a variety

Abstraction
in Kansas City

of marks, fusing painting to drawing. Reyubei Rex Yuasa, in *New Paintings*, provides a visual critique of the structure, texture, and color of representation. The Japanese-born artist's large-scale abstract paintings use additive and reductive techniques, as he applies multiple layers of paint and then removes carefully chosen areas by sanding, revealing the color beneath. Yuasa calls the surface of his paintings "non-signifiable space."

The group exhibition, *Abstraction — Hot & Cool* focuses on works by five artists: Raphaelle Goethais, Richard Hogan, Jun Kaneko, Sharon Pattern, and Matthew Wood. Each uses bold and subtle techniques to produce works inspired by individual dialogues with the painting medium and the process itself.

The exhibitions continue through April 14.

— Jan Marsh

Village Shalom

A House is Not a Home, a group show curated by painter James Brinsfield, brings together the work of eight artists: Nate Fors, Deanna Dikeman, David Pier, Tammi Kennedy, Rachel Hayes, Eric Sall, David Sindelar, and James Brinsfield. Individually and together, their work intellectually and sensually explores various aspects of how people interact in the private domain.

The exhibition will transform the 1,000-square-foot Gallery of Art at Village Shalom into an environment to explore connections between objects and viewers. The arrangement of the work is closely aligned with the French philosopher Gilles Deleuze's program of folded space. The interior landscape will be used as a vehicle for replacing the formal "hands off" display approach with one that opens many possibilities for interaction to the audience.

In *A House is Not a Home*, artists look back to the modernist trends of the 1950–1960s, while taking into account a postmodernist view of modernism's utopian ideals through humor, homage, and commentary. Three of the artists work in a manner that recontextualizes modernism using traditional mediums (Eric Sall's cool

expressionist abstractions, Deanna Dikeman's haunting photographs of 1960s interior tableaux, and David Pier's space-age retro ceramics). The other five artists (Rachel Hayes, David Sindelar, Nate Fors, Tammi Kennedy, and James Brinsfield) use materials from the everyday in making their art.

Museo, a firm specializing in contemporary and classic modernist furnishings, has been included to expand the domestic and architectural themes of the exhibition.

A House is Not a Home is at the Gallery of Art at Village Shalom March 11–April 23. The opening is Sunday, March 11, 1–4 p.m.

— Hallie Smith

Joseph Nease Gallery

An exhibition of new sculpture and clay by Stephen Fleming titled *elber/ore* is at Joseph Nease Gallery March 2–31, with an opening reception Friday, March 2, 6–9 p.m.

Fleming's pieces are made by hand from single lumps of clay. They are created simply, through shaping and burnishing, without the use of exotic materials. According to the artist, each sculpture has been pulled, pushed, padded, pinched, probed, poked, pierced, cut, squeezed, shaved, rubbed, and fondled. The results are always suggestive of something, sometimes playful, sometimes uncomfortable.



Carrot Top, 2000, plant stand, cat toy, Nate Fors at Village Shalom

Fleming's work is based on a personal exploration of what it means to be an artist, letting that vision be a guiding force in the work.

Fleming says of his work: "Consider the objects as evidence of someone learning to succumb to the illogical nature of who they are: disorganized, lazy, self-indulgent but also a romantic dreamer who still thinks of himself as a formal modernist. With my head in the clouds but with feet of clay, the most illogical and difficult thing

for me to do was to give in and allow the illogical process of my vision to form itself. I have tried to take this illogical vision and make it as physically coherent as I am able, and by doing so invite someone to scrutinize it, although they might not feel comfortable with what they see."

Stephen Fleming is director of the Roswell Artist in Residence Program in Roswell, New Mexico. Fleming, who received an NEA Endowment for Painting, studied at the Gerrit Rietveld Academie in

Amsterdam, Holland, and is a graduate of the Royal Academy of Art in London. He received his M.F.A. from the University of California, Davis. Fleming served as associate professor in the foundations and painting departments at the Kansas City Art Institute, and in the ceramics departments at Louisiana State University, Baton Rouge, and the University of Texas at El Paso.

Concurrently on view at Joseph Nease is a new installation by Marcie Miller Gross.

— Hallie Smith