

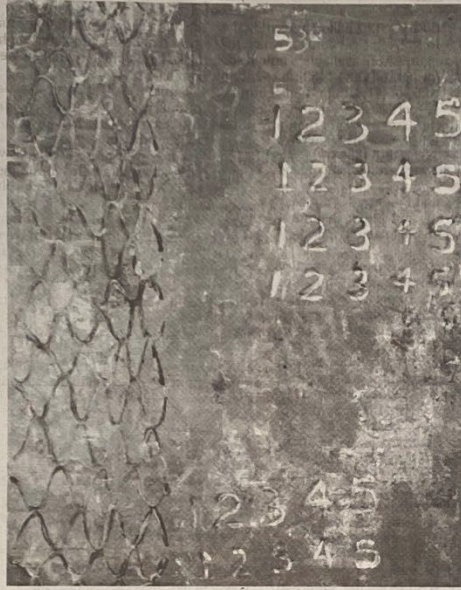
# Patterns emerge from wash of color

Late bloomer to art enjoys the blend of colors and design

By ELISABETH KIRSCH  
Special to The Star

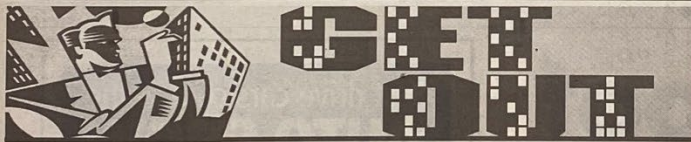
Jan Zelfer-Redmond's strong and smoky abstract paintings project from their big, boxy frames like left-over Pompeian ruins; occasionally the more heavily worked, agitated pieces resemble the amiable markings from a girls' locker room.

Zelfer-Redmond, 49, received her bachelor's in 1995. She lives in Sioux City, Iowa. Zelfer-Redmond may have come late to painting, but she was clearly ready for its challenges and obviously loves dealing with the



"Limn 1," a 1998 work by Jan Zelfer-Redmond, is part of the Sioux City artist's exhibition, "Codeswitching," at Joseph Nease Gallery.

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# KIRSCH: Patterns emerge from wash of color in Zelfer-Redmond's works

Continued from Page 33

seductiveness of paint and color. In her current show at the Joseph Nease Gallery, Zelfer-Redmond's canvases have some of the scumbling of Cy Twombly's heavily worked abstractions, but Zelfer-Redmond's work is more subdued and the gestures less obvious than Twombly's. Her colors are organic; she uses a lot of mossy greens and russets the shade of fall foliage.

In "Untitled (gray blue)" and "Limn 7" she paints the same kind of blue-gray shifts one sees looking down on the ocean while flying. One of her brightest pieces is "Untitled (salmon)," which resembles the pinks and reds of a freshly scraped wound and is startling in its immediacy.

At first sight, Zelfer-Redmond's paintings seem to be mostly beautiful washes of color with penumbra, arcane markings, but in time systems of numbers, double-helix spirals, letters and tic-tac-toe markings reveal themselves.

Some canvases are much more worked over than others.

"A Plane Face" is an all-white field with indecipherable, polychromed markings scattered densely

## REVIEW

■ **"Jan Zelfer-Redmond: Codeswitching" and "Shaun Cassidy: Four Hats" continue at the Joseph Nease Gallery, 1819 Central St., through March 27; an opening reception will be from 6 to 9 tonight. Gallery hours are noon to 5 p.m. Fridays and Saturdays and by appointment, call 421-2166.**

throughout the piece, and the artist's seven small works on paper contain clear graphite drawings that float over washes of neutral color. If there is any content or meaning with the markings, it is unclear.

Other works, such as "Untitled (salmon)" are more obviously abstract.

As assured and compelling as Zelfer-Redmond's paintings are, the particular idiom she works in has been well-plumbed and is becoming stale.

Like several artists in the last two decades, she creates dreamy surfaces that reveal indecipherable

kinds of markings underneath all the painterly gesturing, encouraging the viewer to drift off into poetic reverie.

This kind of painting is not easy to pull off, and Zelfer-Redmond paints as if she invented this technique.

Fortunately she does not indulge in the kind of faux-naïf qualities that are gratefully present in so much of this kind of work, and her surfaces are often exquisitely painted.

One just wants to see her stretch a little more stylistically. This is obviously an artist who can go far.

Also on view in the back room is "Four Hats," an installation by Shaun Cassidy. Hot pink, bright turquoise, lime green and blindingly white groupings of stuffed animals that have been dipped in clay and fired are placed on concrete pillows that rest on swing sets hanging from stainless steel wire. Painted, empty wooden boxes rest beneath the swings.

These settings are like suburban archaeological finds, as if the detritus of childhood had been scavenged and deposited in a kind of funky shrine, and they are strangely moving.



HERB LOTZ

"Word Through" (1999), by Lesley Dill, is part of her "New Cast Works," the inaugural exhibition at the Byron C. Cohen Gallery's new space at 2020 Baltimore. The reception will be from 7 to 9 tonight.

## OPENINGS

■ **Byron C. Cohen Gallery for Contemporary Art, 2020 Baltimore,** opens "Lesley Dill: New Cast Works" with a reception from 7 to 9 tonight.

■ **"Cynthia Schira: New Work Drawing on Tradition" opens with a reception from 7 to 9 tonight at Sherry Leedy Contemporary Art, 2012 Baltimore.**

■ **Hammerpress/GrafikARCHIVE, 2009 Baltimore,** opens "Jim Sheridan and Hatch Show Print" with a reception from 7 to 11 tonight.

■ **Ople Gallery, 2006 Baltimore,** opens "Looming Eleven," an exhibit of works by artists from the University of Kansas and Kansas City Art Institute, with a reception from 6 to 9 tonight.

■ **Dolphin, 1901 Baltimore,** opens "Michael Johnson: Photographs" with a reception from 7 to 9 tonight.

■ **Smith and Burstert, 122 Southwest Blvd.,** opens "Hooked: Early American Rugs" with a reception from 6 to 9 tonight.

■ **In conjunction with the exhibit "Jan Zelfer-Redmond: Codeswitching," Joseph Nease Gallery, 1819 Central,** will hold an artist reception from 6 to 9 tonight. The gallery also is opening a new installation by Shaun Cassidy titled "4 Hats."

■ **"Women Commercial Photographers as Fine Artists" opens with a reception from 6 to 10 tonight at Image Point, 1515 Grand Ave.**

■ **Images Art Gallery, 520 West Penney,** opens "Kansas City Metropolitan Photographers Association," "Jonathan Wilke: Pottery" and "Invit-

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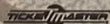
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