



Ericson at Dirt Gallery; Roslyn Schwartz at Sherry Leedy Contemporary Art.



led by Tom Gregg, its silver and rainbow-like array of glistening pedestrian to new series of laminated signs by Ian Mortimer addressing us in freedom. Elegant large-prints by Warren Rosser hang high on the walls, as a dichotomy between the sublime. Works on paper by Deanna Miller, understated land-art by McNany, sleek ceramic vid Pier, and shrouded pictures by Matt Wycoff.

Gallery Street
11 a.m. - 5 p.m.

at Jan Weiner includes a number of nationally acclaimed artists, were represented in her *Frontal* exhibit last year. Inspiring thought and political matters want post 9-11, the show, features an intelligent selection of works subject matter speak per-

tinently to the moment. Included are powerful, brand-new pieces by John Sparagana and Lawrence-based Pok Chi Lau. (See *Collecting*, Page 11.) Other highlights are Catherine Opie's crystal-sharp image of a deserted Wall Street area; Andres Serrano's huge, lush *Superman*; Justine Kurland's *Candy Toss*, a vivid portrait of female friendship and adolescent abandon from her *runaway girls* series; and John Schabel's *Night Shot #2* capturing a tourist with his camera's lens aimed directly at the viewer the moment the flash goes off. Works by consistently engaging artists Zoe Leonard and Carrie Mae Weems, while not explicitly related to recent events, further the show's contemplative, poignant mood.

In conjunction with *RE: ACTION* will be a talk by John Sparagana, Associate Professor of Art at Rice University in Houston, Texas, on Saturday, February 9, 2 p.m. at Society for Contemporary Photography.

3 Ring Circus: A Curatorial Spectacle
In rear gallery: **Haegen Kim Leedy-Voulkos Art Center**
2012 Baltimore Ave.
816-474-1919
Through February 16
Closing reception:
6-9 p.m., February 15
Wednesday-Saturday,

11 a.m.-5 p.m.

Since early December, *3 Ring Circus* has been unfolding at Leedy-Voulkos Art Center as a collaboration among a group of artists, arts professionals and art collectors. The exhibition experiment is structured like a game, whereby each participant takes a turn placing 3 artworks or objects of his/her choice in the gallery, in response to the prior choices of others. Providing viewers with a glimpse into the minds and personal collections of the participants, the show also calls attention to the activity of curating itself.

In fact, all of us curate everyday — choosing what clothes to wear together or how to arrange the living room. In *3 Ring Circus*, it is through the juxtaposition of artworks and objects, derived from a range of sources and reflecting a spectrum of sensibilities, that meanings are made (and remade via each subsequent choice.) Critical to curating is the idea of creating context. How is one object transformed when placed in relationship to another? How is its reading altered? The public is given the opportunity to watch this process in action, with the exhibition continuing to evolve over the course of its duration, as new participants take their turns. Wall labels reveal who made which choices and in what order, and a binder includes a statement by each participant explaining the rationale behind them.

Participants include: Sean Kelley, Hugh

Merrill, James Martin, Michael Schonhoff, Richard Nadeau, Kate Hackman, Jim Leedy, Mike Miller, Warren Rosser, Tim Brown, Joseph Nease, Jessica Johnson, Jenny Mendez, Tamara Haddad, Johnny Naugahyde, Tom Gregg, Christopher Leitch, Jim Calcara, David Ford, John O'Brien, Lester Goldman, Tom Levitt, Jim Woodfill, Kathy Aron, Nate Fors, Kati Toivanen, Brian Reeves, Andrew Wells, Doug Drake, Tammi Kennedy, Raechell Smith, Adriane Herman, Elizabeth Kirsch, Abe Haddad, Mark Southerland, Peregrine Honig, Bruce Hartman, Jack Rees and May Tveit.

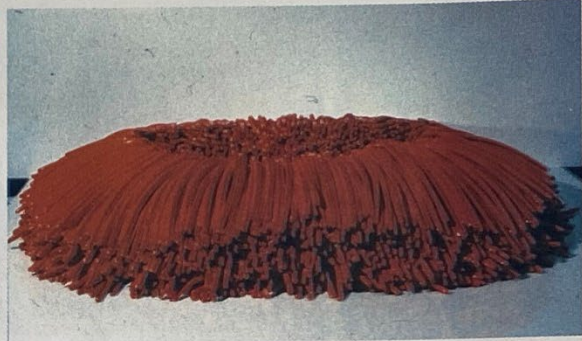
Also at Leedy-Voulkos is a solo exhibition of recent work by Haegen Kim, on view in the rear gallery. Using inexpensive, everyday utilitarian materials including toilet paper, writing paper, tape measures and towels, Kim creates tactile sculptures both playful and elegant. By recontextualizing and transforming common goods into visually striking artworks, Kim explores what she calls "forgotten familiarity" — our tendency to overlook the beauty and potential of those things which constantly surround us. Born and raised in Korea, Kim views her work as well as a means of reconciling the contradictory impulses of two distinct cultures — one of which holds shyness and subtlety as virtues, the other of which values boldness and individualistic expression.

Judith Sanazaro — spacing
Joseph Nease Gallery
1819 Central
816-421-2166

Through February 16
Friday-Saturday, noon-5 p.m.

At Joseph Nease Gallery is *spacing*, an exhibition of large-scale, multi-panel abstract paintings by Kansas City painter and KCAI instructor Judith Sanazaro. Relating closely to her two-panel piece included in *Space Oddity* last summer, these new pieces feature thickly painted (with her fingers) amoeba-like forms, tethered by lilting ropelike lines that, while linking as many as five panels together, are interrupted by gaps of wall space between each one. The grounds of some of these newest paintings are light refractive and/or metallic, reflecting Sanazaro's further interest in exploring light "both as a physical substance and shifting illusion." One may thus read the paintings as evocations of simultaneous moments viewed from a multiplicity of perspectives, or as a sequential series, like filmic frames, relating to a passage of time. Viewing the artist's paired canvases alongside those comprised of three or more panels offers an opportunity to consider the nature of our own perception and the organizational structures that inform the way we process visual information.

EXHIBITIONS		EVENTS	
scp SOCIETY FOR CONTEMPORARY PHOTOGRAPHY BALTIMORE ST. CITY, MO 410-712-1115 www.scp-online.org	CURRENT ANTI-FORM NEW PHOTOGRAPHIC WORK FROM LOS ANGELES Curated by James Welling Featuring the work of emerging artists Shannon Ebner, Katie Grinnan, Brandon Lattu, Amir Zaki and Florian Maier-Aichen and MEMBERS' GALLERY ARTIST KATHRYN DUNLEVIE THROUGH FEBRUARY 23RD	COMING SOON (dys)FUNCTION FEATURING RECENT WORK BY CLINT IMBODEN and MEMBERS' GALLERY ARTISTS CHRISTINE NYGUEN AND CARISSA LIVINGOOD JOHNSON MARCH 1ST - APRIL 13TH ----- DEVELOPING IMAGES 2002 HIGH SCHOOL COMPETITION APRIL 19TH - JUNE 1ST	JOHN SPARAGANA ARTIST LECTURE Saturday, February 9th at 2pm and CLINT IMBODEN VISITING ARTIST LECTURE Saturday, March 2nd at 2pm EXHIBITIONS AND LECTURES FREE & OPEN TO THE PUBLIC HOURS 11 TO 5 WEDNESDAY - SATURDAY and FIRST FRIDAYS FROM 7 TO 9
	<small>501(c)3 NON-PROFIT ORGANIZATION SUPPORTED BY ITS MEMBERSHIP AND GIFTS FROM INDIVIDUALS, CORPORATIONS, FOUNDATIONS AND THE MISSOURI ARTS COUNCIL, A STATE AGENCY.</small>		



From left: Judith Sanazaro at Joseph Nease Gallery; Bean Finneman at Kemper Museum of Contemporary Art.

5500 West 123 Street
Overland Park, KS
913-266-8413
Through February 24
Tuesday-Friday, 11 a.m.-4 p.m.
Saturday-Sunday, 1-4 p.m.

It is a rare moment to walk into a gallery and be struck with a total sense of surprise and awe. To describe May Tveit's *Retail Therapy* at the Gallery at Village Shalom would be to diminish that delightful moment; rest assured that the drive to 123rd and Nall to see this smart installation, which completely transforms the gallery space, is well worth the effort. Commenting on consumer culture, national grief, patriotism, and more, the piece achieves a level of formal and conceptual conciseness that render it both thought provoking and visually rewarding.

Tveit, currently an assistant professor in the School of Fine Arts at the University of Kansas, often monumentalizes everyday subject matter to draw attention to, and infuse new meaning in, the seemingly insignificant and taken for granted. Likely best known for her Avenue of the Arts 2001 *Curtain Wall*, animating a grid-like façade of windows with pastel fabric on Central Street, Tveit makes her solo debut with *Retail Therapy*, which was created specifically for The Gallery.

By Popular Demand:
Art for the Masses

Dirt Gallery
1323 Union Ave., West Bottoms
816 471-3278
Through February
Saturday, noon-5 p.m.
and by appointment

Curated by Leo Esquivel, co-director of the Dirt Gallery, *By Popular Demand: Art for Masses* strikes a balance between satire and sincerity. The announcement card for the show appropriated the yellow and black graphic format of a Cliff Notes cover, aptly alluding to the pop culture borrowings and "give the people what they want" attitude linking the works on view. Kitty cats, poodles, rock stars, TV Guide, galloping horses, inspirational posters, Bob Ross paintings, the state of Texas and the like figure prominently in the paintings, photographs, digital prints and mixed media pieces featured. These, for the most part, are not cold ironic critiques but rather fond yet savvy send-ups of low brow Americana, appealing in their lighthearted approach. Jay Norton, Jeremy Jones, Erin Zona, Jeremy Scheuch, Jay Ariaz, Eric Grimes, Corey Gorey, Seth Johnson, Mike Erickson, Leo Esquivel, Max Key and Brian Reeves comprise the roster of artists included.

Marek Cecula
Grand Arts
1819 Grand Blvd.
816-421-6887

Friday, January 25-March 16
Thursday-Saturday,
10 a.m.-5 p.m.
Artist talk: January 26, 2 p.m.
NCECA reception:
9:15 a.m., March 13

Grand Arts presents new works by Marek Cecula. Born in 1944 in Poland, Cecula studied art in Poland and ceramics in Israel, then had his own studios in Tel Aviv and Binyamina before moving to Brazil to design for Schmidt Porcelain. In 1976, Cecula moved to New York and, since 1984, has headed the ceramics department at Parsons School of Design. The internationally acclaimed artist continues to design for industry as well as pursuing independent, conceptually and sculpturally oriented work.

At Grand Arts, Cecula presents two installations, *The Stand* and *The Porcelain Carpet*, which "embody the paradox inherent in any contemporary discussion of form vs. function, ornament vs. utility, art vs. craft, art vs. non art."

The Porcelain Carpet is comprised of hundreds of porcelain plates on to which three versions of an oriental carpet have been printed using a high quality digital process. Conflating two categories of "craft" in the form of plates and carpet, while subverting the functional capacities of both, Cecula challenges the viewer's assumptions and expectations; even as the carpet invites one to tread upon it, that

very action would result in its destruction. Are art and utility mutually exclusive?

This same tension between material and viewer exists in *The Stand*, which is a life size ceramic Olympic award podium. Constructed from porcelain slabs, the material and meaning threaten to collapse under intended use.

UnMediated Vision
Salina Art Center
242 S. Santa Fe
Salina, Kansas
785-827-1431
January 26-March 31
Tuesday-Wednesday 12-5 p.m.
Thursday 12-7 p.m.
Friday-Saturday 12-5 p.m.
Sunday 1-5 p.m.

Opening at Salina Art Center on January 26 is *UnMediated Vision*, a new exhibition about art, science, technology and culture, curated by Stacy Switzer. This latest Salina offering furthers the Center's role as a significant, if surprising, venue for ambitious, innovative and challenging exhibitions and public programs.

Unmediated Vision focuses on artists using biotech and surveillance technologies. Video, installations, web based projects, performance and documentation by American and international artists consider the expansion and redefinition of what we call "nature" and related issues of real-virtual, organic-inorganic, public-

private.

The exhibition includes a residency by Adam Zaretsky, Professor of Conceptual and Information Arts at San Francisco State University, during which he will construct and live in a portable cleanroom for a week as part of his installation, *Workhorse Zoo*. Literally surrounding himself with the "work horses" of molecular biology: the animals and plants used in labs that bear the brunt of scientific examination and invasiveness, the artist hopes to introduce the public to these species, perhaps as an aid toward intelligent discussion about animal research, and the division between artificial and natural worlds.

DJ Spacewurm, a San Diego-based sound pirate and electronic DJ, performs at the show's opening. Investigating "sonic voyeurism," Spacewurm, records cell phone conversations using a modified police scanner. His new CD, *See You Later Oscillator* (Gravity), is available for listening in the gallery.

Creative Gene Harvest Archive, created by Los Angeles artists Tran T. Kim-Trang and Karl S. Mihail, includes hair samples from a variety of scientists and artists, along with documentation. Australian sound artist Zina Kaye's, *Contact Song: Music Composed From Outer Space*, made in Latvia in 2001, is composed of recordings from inmarsat, fm radio communications, and other

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