



**Top row:** Karen Owsley Nease, *The Green Party*, 2002, oil on linen, in *Sex and Chocolate* at Joseph Nease Gallery; Fairfield Porter, *Girl and Geranium*, 1963, oil on canvas, in *Fairfield Porter: Familiar Spaces* at Kemper Museum. **Bottom:** Pok Chi Lau, *The Dragon Tree, China*, 1984, photograph, in *Pok Chi Lau: From Hong Kong With Love* at Jan Weiner Gallery; glass sculpture by Hyewook Huh in *Practice; Line and Form* at Millenic Glass.

characterized by clean lines influenced by Scandinavian and Asian design, embellished with various types of inlay.

**Daniel Brennan: Drawings and Paintings from the Lawrence Collection**  
The Arts Incubator

Through November 30.

Back in the '60s, long before the Crossroads exploded, there was the Lawrence Gallery at 4307 Main, run by Anne and Sidney Lawrence. Among those championed by the Lawrence Gallery was Daniel Brennan, a Kansas City artist who got his start drawing portraits in the gallery's coffee shop. With the couple's help, he later moved to Mexico, where he lived and worked in San Miguel de Allende until his death in 1989.

Some four decades since Brennan's lyrical line drawings won attention, the Arts Incubator presents *Daniel Brennan: Drawings and Paintings from the Lawrence Collection*. According to Sidney Lawrence, these pieces, which include works on paper as well as oils on canvas, reflect "a search for

permanence and beauty that is based on simple things, simply observed."

**The Lemegaton:**

*72 Infernal Drawings* by David Goodrich  
The Forum

Through November 30.

David Goodrich is a Kansas City painter known for intense, figurative images that often picture mythological characters and narratives in contemporary terms. Debuting on Halloween at the Forum, his latest effort is a series based on *The Lemegaton*, an ancient tome featuring descriptions of 72 demons believed to have been locked into a box and thrown into a lake by the Biblical King Solomon. Later, as the story goes, curious Babylonians opened the box, letting them out. Presenting his illustrative imaginings of these demons, Goodrich brings a gothic sensibility to 18th Street. Boo!

**David Poindexter: Transfigured**  
Greenlease Gallery

Through December 7.

Kansas City artist David Poindexter, who earned his

MFA in printmaking from UMKC and currently teaches in the KCAI Continuing Education department, presents a solo exhibition of prints created between 1981 and 2002. Figurative in nature and often incorporating religious subject matter, Poindexter's intaglio prints are products of plates that have been reworked a number of times, manifesting the accumulation of layers of scrapings, burnishings, and retchings. Conveying the push-pull of years' worth of build-up, the finished works possess a richness of texture and dynamic tension between surface and depth.

**Wendy Ewald: Collaborative Works with Children, 1969-1999**

Kemper Museum of Contemporary Art

Video Screening: *Wendy Ewald Projects* —

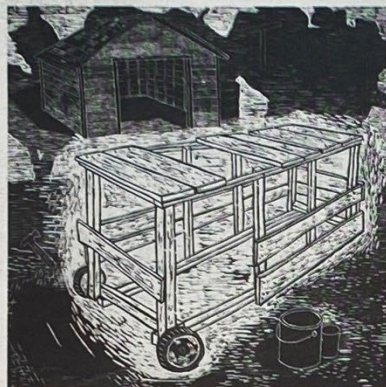
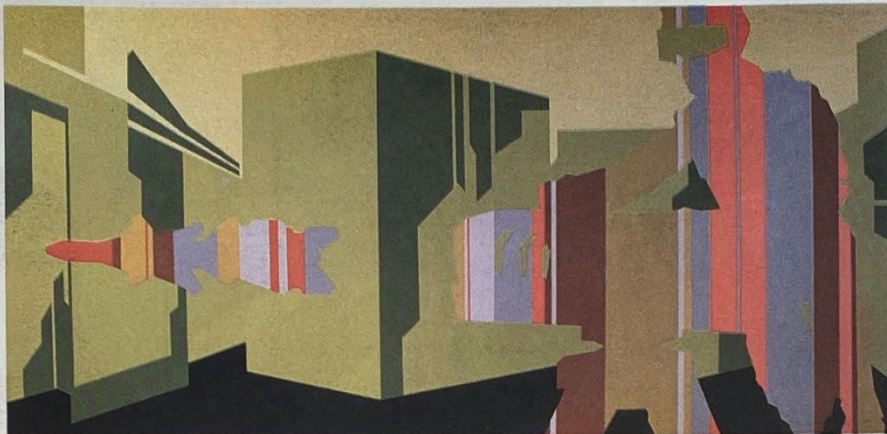
Sunday, November 24, 2 p.m.

Through December 8.

*Wendy Ewald: Collaborative Works with Children, 1969-1999* is not the kind of show one breezes through quickly; the 150-plus photographs on view, often accompanied by poignant texts con-

tributed by the subjects of the images, invite slow and thoughtful consideration. Over the past 30 years, the photographer and educator has collaborated with children around the world, from young women in Jeddah, Saudi Arabia; to Native Americans living on reservations in Canada; to poverty-stricken adolescents in Gujarat, India. Many of the black and white images are striking and profoundly revealing of the children's lives — sometimes they reflect joyful, whimsical self-expression but more often they testify, subtly or overtly, to complex struggles and painful everyday realities. Still, a remarkable sense of hope and resilience persists. The show raises issues about collaboration itself, such as where the line exists between artist and subject, and who, ultimately, is the author of these images. While it is difficult at times to understand the process by which they were created, the final images, more often than not, are both gorgeous photographs and powerful testaments to the imaginations and insightful observations of the children with whom Ewald has worked. The series *Kentucky, 1974-1982*, for example, for which Ewald

# OPEN + OPENING



Armando Diaz, *IT\_ART.01*, acrylic on canvas, at Paragraph; Gesine Janzen, *Homemade Bus*, 2002, woodcut, at Kansas City Artists Coalition; Sara Rytke, digital print from the *Paper Dolls* series, 2002, in on art, beauty, and persuasion at SCP.

## Prototypes for Recreation: Eric Robertson Bemis Center For Contemporary Arts Through December 7

*Prototypes for Recreation* is the culmination of Kansas City-based emerging artist Eric Robertson's four month residency at the Bemis Center in Omaha. In 1998, Robertson established C.A.R.L. — The Center for the Advancement of Recreation and Leisure — an entity that has undertaken a series of projects related to "supporting the casual organization of information." These projects seem to exalt utilitarian and nomadic instincts, which are applied to any range of materials and situations with the aim of creating "polyfunctional" structures. For this exhibition, C.A.R.L. delivered to the Bemis director's office a rock climbing wall that doubles as a theater, featuring *Remote Applications* — a video which, according to the artist, "captures several ephemeral excursions, exploring the structure of play in a space between departure and arrival (studio and gallery)." Another work, *Auto node*, is "a recreational boulder." The cardboard construction might be engaged by a user, or set into motion by natural forces or unpredictable events, while also featuring an extractable interior that can be transformed into a small tent. The possibilities are endless...

ences that are particularly potent or intense.) The former architect is also injecting a design sensibility into many works, which reflects experimentation with two computer programs — AutoCAD, an architectural/engineering drafting program, and Quilt Pro, a quilting design program. These works, "drafted" in the computer and then "constructed" on canvas, continue to relate to her interests in natural and artificial patterns and the layers of time and information that create and define those patterns. Further works were inspired by evocative phrases — cleave, human genome, bubblebath, pink champagne — leading her to contemplate such matters as the morality of asexual reproduction and media seduction. Karen Owsley Nease has exhibited locally in several solo and group exhibitions since receiving her BFA in Painting and Printmaking from the Kansas City Art Institute.

Nease's back gallery features *Assortment*, an exhibition of new small scale work by Kansas City artists including Marcus Cain, Jennifer Field, Steve Frink, Archie Scott Gobber, Bernie Koehrsen, Json Myers, Dr. Serious, and Davin Watne.

**Meredith Allen, Tom Burckhardt, Jay Sheldon**  
Byron C. Cohen Gallery

Reception: 7-9 p.m. Through December 28.  
Artists' talk: Saturday, November 9, 10 a.m.

Recent works by New York artists Meredith Allen and Tom Burckhardt, and Kansas City artist Jay Sheldon, are on view at Byron Cohen Gallery. Meredith Allen presents ten color photographs that combine two beloved icons: ice cream and the landscape of Long Island. Each image focuses on a single popsicle, held by a disembodied hand, set against a blurry backdrop of blue sky, water, and greenery. These drippy pictures of creamy desserts melting in the sun provide a sort of tongue-in-cheek response to Ab Ex, and seem to deliver something along the lines of what Komar and Malamud's poll-takers might desire.

Tom Burckhardt's paintings are dexterous mish-

mashes, combining decorative, representational, and abstract aspects, with lots of pop culture references and humor woven in. A longtime assistant to Red Grooms, Burckhardt's smallish enamel on panels are densely packed with imagery, saturated with bold color, and loaded with a whimsical, fun house quality. A recipient of a Pollock-Krasner Foundation Grant and a former Marie Walsh Sharpe Art Foundation resident, Burckhardt is represented by Tibor de Nagy Gallery in New York and Barbara Toale in Boston, and has shown at other spaces including Esso Gallery, Exit Art, and Art in General.

Kansas City-based Jay Sheldon's small scale carved wood sculptures possess a witty intelligence, suggesting that they will feel right at home in the context of this show. Crisp, graphic, and stoic at first glance, the minimalist forms reveal subtle complexities upon closer approach, resounding as tightly wrought, surprisingly potent little packages.

**Pok Chi Lau: From Hong Kong with Love**

Jan Weiner Gallery  
Reception: 6-9 p.m.

Lecture at SCP: Tuesday, November 12, 6 p.m.

Book signing: Friday, December 13, 6-8 p.m.

Through December 31.

I previewed Pok Chi Lau's *From Hong Kong with Love* in the last issue as one not to miss. Don't Lau brings a real seriousness of intent to his photographic work, which typically translates into images that resound with insight into important matters of personal and cultural identity, while also possessing a tenderness and honesty that are emotionally affecting. In conjunction with a public lecture and signing of Lau's newly published book, *Dreams of Golden Mountain*, Jan Weiner's show offers a chance to consider the artist's work in depth.

**Jon Aley: Moving in You**

The Green Door Gallery

Reception: 7-10 p.m. Through December 7

Having recently relocated to Kansas City, painter and filmmaker Jon Aley spent most of the past four

## OPENING:

### FRIDAY, NOVEMBER 8

**Karen Owsley Nease: *Sex and Chocolate* and *Assortment***  
Joseph Nease Gallery

Reception: 6-9 p.m. Through December 14.

Karen Owsley Nease presents recent paintings at Joseph Nease Gallery drawn from several different bodies of work. Among them are examples from "The Atomic Chocolate" series, based on a new fear of things that can be weaponized. (Nease notes how the phrase "weapon-grade" was immediately borrowed, post 9-11, to describe products or experi-