

FOR IMMEDIATE RELEASE

### **A Visual Conversation**

A group exhibition featuring works in glass and other media by John Brekke, Jane Bruce, Sydney Cash, Irene Frolic, Natali Rodrigues, Michael Rogers, and Judith Schaechter.

**June 7 – July 19, 2012**

**Opening Reception: Thursday, June 7<sup>th</sup>, 6-9 PM**

River House Arts is pleased to present *A Visual Conversation*, an exhibition of works by seven artists who are perhaps best known for their achievements in glass but who are accomplished in other media, including printmaking, drawing, and painting. Curated by Jane Bruce, the exhibition examines the translation and transformation of ideas as the artist moves from one medium to another.

### ***Featured artists***

For **Jane Bruce**, art requires exquisite craftsmanship<sup>i</sup>, a sentiment discernible in the work she's selected for this exhibition, as well as in her own artwork which is deeply rooted in the history of the decorative or applied arts. In glass, Bruce's concern lay with the 'essential' of an object, particularly of the vessel, reducing it to its central and fundamental parts and attributes. Her drawing and printmaking practice allow for the development of works that open up and compliment the ideas produced in glass and for a visual conversation between media.

**John Brekke** is a mark-maker for whom the physical making of lines - scratches, letters and strokes delivered by a variety of means including sandblasting, drilling, grinding and cutting and painting - is central to his work. Both the glass works and the paintings contain a balance between the "micro" -- as each mark has its own value -- and the macro visual, which crystallizes in the process of making the finished artwork.

Light has long been an important facet of **Sydney Cash's** work. In his most recent series of sculptures, however, it is the essential and primary medium. Approaching light as if it were solid matter, Cash calculates and manipulates its qualities with a structure of mirrored glass to make the inventive, the unimagined, and the unseen "real." As he moves from light sculpture to painting on paper, the fundamental qualities of the imagery are changed. They're now solidified and unyielding. For Cash, regularly shifting between the multi-dimensional and two-dimensional is a means of sustaining a vital flow of energy in his work and his studio.

Believing that "nothing should go unnoticed; everything should be touched", **Irene Frolic** has a particular interest in developing the emotional palette of glass to better serve as a medium for her art. Widely recognized for her stunning kiln-cast glass sculptures, Frolic's work has been noted for its comments on memory, its musing on the interdependence of beauty and decay, and the link between topography and psychology. Frolic's most recent work uses color and light to direct the viewer's gaze to the sculpture's interior.

**Natali Rodrigues'** work often explore the threads of language, journey, and faith that bind her nomadic family together. Her drawings and small spare glass forms are the material expression of unexpected and unpredictable moments of "grace". Rodrigues considers these transcendent

experiences as universally human, but profoundly personal and they materialize through two distinct ways of making: drawing and glass. Moving between a meditative practice of drawing and the profoundly physical work of glassmaking, Rodrigues is able to map out the landscape of her hypothesis.

In both his elegant glass domes and his etchings with beeswax, **Michael Rogers** uses found objects and imagery to create a thoughtful, poetic narrative. Through careful order and placement of these items, the artist is able to trigger multiple associations in the mind of the viewer. By translating them from one material to another, Rogers also changes the entire context in which the object or image is perceived.

**Judith Schaetcher** ‘paints’ with the Photoshop program and the two prints in this exhibition represent two different ways other media interface with her stained glass work. “Jailbird” was based on a black and white drawing and conceived of as an end unto itself. However, the resulting print has led her to consider realizing it in glass. Alternatively, “Cold Genius” was a direct attempt to work out color and design solutions for a stained glass piece, which was never realized and confirmed for her that media have their own sense of integrity, and that this idea worked solely in the print form.

*River House Arts is a full-service gallery presenting contemporary works of art from around the region and beyond. Founded in 2009, the gallery is located in historic downtown Perrysburg, Ohio.*

Gallery Hours are 11-6 Tuesday thru Saturday.

For more information and for updates on special gallery hours during Glass Art Society conference, please go to [www.river-house-arts.com](http://www.river-house-arts.com) .

Hi res images available upon request.

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<sup>i</sup> Dan Klein, “ Expressive Formality: the Art of Jane Bruce” *Jane Bruce: Contained Abstraction.*