

By Christopher A. Yates
FOR THE COLUMBUS DISPATCH

For 20 years, the Roy G Biv Gallery has been a place for artists to share their work and ideas.

A vital part of the arts community, the gallery partners with many organizations and offers monthly shows.

Two concurrent exhibits, both on N. High Street in the Short North, honor the gallery's anniversary: Paintings by founding member and gallery director Dan Work are on view at Roy G Biv, and a juried show of members' works can be found several blocks to the north at Smith and High Developments.

The 20th Anniversary Juried Exhibition — selected by Christopher Lynn, executive director of Cleveland's Spaces gallery — is contemporary, spare, engaging and successful.

Viewers are challenged as to what constitutes art. The works offer a mix of history, technology, pop culture and material transformation.

Like Bart Simpson writing on a blackboard for bad behavior, Sheilah Willson drives her message home: *I promise to make art that is forever magic*. The glowing, cursive-script neon piece sets the tone for the exhibit.

Using curling ribbon that is more often applied to gift-wrapping, Joe Casey Doyle transforms the material in *Ribbon #3 (citrus)*. Presented with lushly draped folds on the wall, the work takes something temporary and disposable, and reveals its unexpected potential.

More material transformation occurs in *It's Raining Light* by Sandhya Kochar (in collaboration with Jay Gopal). Using fiber-optic cable and test tubes, the suspended piece forms a translucent cube resembling a minimalist chandelier.

A metaphor for self-obsession and entrapment, David Stanunas' video *Image Problem* features a simple cartoon of a man looking into a box. Spiraling, the image repeats itself in layers with gradually larger boxes until the man disappears. One by one, the boxes disappear, leaving a blank screen.

Among the strong photographs,



Boy With Beetle Tattoo by Kate Shannon



I promise to make art that is forever magic by Sheilah Willson

► **The Roy G Biv 20th Anniversary Juried Exhibition continues through Oct. 31 at Smith and High Developments, 1248 N. High St. "D'Art: New Work by Dan Work" continues through Oct. 31 in the Roy G Biv Gallery, 997 N. High St. Hours at both venues: 3 to 6 p.m. Wednesdays through Fridays and 1 to 5 p.m. Saturdays. Call 614-297-7694.**

Kate Shannon's *Boy With Beetle Tattoo* documents that slice of Midwestern life known as a carnival.

Cosby Lindquist's *91 North 4th St*, by simply focusing on the windows of a vacant high-rise apartment, speaks of ideas of fragmented communities and relationships.

as gallery prospers

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In the late 1980s, several young graduates of the Columbus College of Art & Design — including John Chamberlain and Dan Work — banded together to form a gallery where they could show and sell their work.

Ben Rupp, a businessman who appreciated art, helped the group go nonprofit, and the Roy G Biv Gallery was under way. When Chamberlain died unexpectedly, Work became the gallery director — a position he held for 10 years.

Living in Portland, Ore., Work returns to Columbus regularly to visit friends and exhibit his paintings.

He is known for his simple, signlike images, forthright in meaning and intent. His best pieces, produced on wood with several layers of paint, depict single objects with a word or phrase. Each offers a clear, tangible metaphor.

An exhibit of his old and new paintings is on view in the gallery he helped establish.

Q: Ten years ago, you left your position as Roy G Biv director. Why?

A: I had visited Portland over six months and liked what I saw. For 16 years I'd lived in Columbus, and I needed a change. The (Portland) art community is great. The Portland Market was a big draw.

Q: What's that?

A: It's one of the largest and oldest outdoor art markets in the country. There are more than 400 vendors selling everything — art, T-shirts, oils, beads... After



Dan Work, co-founder of the Roy G Biv Gallery

about a year and a half, I was able to make a living just selling my work.

Q: What do you think about the 20th anniversary of Roy G Biv?

A: I'm very proud, really proud of the organization. I wasn't sure what would happen when I left, but key people stepped up. It was great to be a part of it at the beginning, operating on a shoestring budget.

Q: How did you get involved with the gallery?

A: After the death of John Chamberlain, the initial force behind the gallery, I got a call from Ben Rupp, and we sat down to plan the next step. I wanted nonprofit status, and, with Ben, we went through the process and got a board together.

Q: Why is your latest exhibit called "D'Art"?

A: It's not just the Duchamp thing. My career mirrors the gallery. I got to thinking about dartboards and how, just like Roy, there are 20 points — 20 years. Just like making art, you throw darts at a target. It doesn't hit all the time, but you just keep going.