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'There Goes the Neighborhi

. Vampire Grrrls' from the series 'City Shadow: Mythic Journey of the Hero' / Provided/YWCA

Written by Karen S. Chambers E nquirer contributor

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Things To Do

One of the 70+ exhibitions that were part of October's regional FotoFocus photo fest sticks around until Jan. 10 – Landscapes of the Mind: Metaphor, Archetype & Symbol at the YWCA Women's Art Gallery.

It's worth a look even if you have photo fatigue.

It show cases three photographers: Nancy Rexroth, Judi Parks and Jane Alden Stevens. The Cincinnati artists used various techniques and cameras and shot different subjects at 20-year intervals. But each creates documentary images that go beyond mere representation of reality to deeper meaning.

IF YOU GO

Where: YWCA Women's Art Gallery, 898 Walnut St., Downtown. Dates: Monday-Friday through Jan. 10 Hours: 9 a.m-5 p.m. Admission: Free More information: 513-241-7090, www. ywcacin.org First, Rexroth's dreamy photographs of small tow ns and the people w ho live there comprise a mid-1970s body of w ork she called low a. How ever, the pictures are of Southeastern Ohio w here she w as living at the time. For her this "sad and dreary area" contrasted w th happier childhood memories of visiting relatives in low a.

These photographs are the first serious art photography made using a Diana plastic toy camera. A "passable camera," Rexroth bought one for a dollar in 1970, and embraced its "defects — irregular exposures, bent perspective and blurred focus."

The Diana "could make dream-like, and even ethereal images," Rexroth explains. "I photographed emotions of longing and urgency with a dark and gritty underbelly."

Rexroth's haunting pictures are about 4 inches square -snapshot size – and their intimacy draws you in like "Clara in the Closet, Carpenter, Ohio, 1973," did me.

Clara is very grandmotherly or w hat I used to think of as grandmotherly until I started meeting 40ish ones.

The stooped w oman with sagging breasts wears a house dress. I imagine her white hair tinted blue and tightly permed. Standing in her bedroom closet, she looks lost.

I "know" Clara. Leven recognize that antique dresser and the quilt that covers her bed. I bet you "know" her, too.

Judi Parks' black-and-w hite photographs from the "City Shadow: Mythic Journey of the Hero" series, made in the 1990s, also record a "dark and gritty" world. But she focused on the "urban landscape and social issues plaquing many cities."

Parks documented street people and rundow n neighborhoods, all very real, but that doesn't mean they can't be melodramatic and

How can you not be affected by "Perry and Ralph"? Cradling a dog, a homeless man is asleep with his cheek on a scavenged throw pillow.

"There Goes the Neighborhood ... Vampire Girls" is lighter in tone, verging on the comic. Here an elderly woman wearing oversized bifocals and an anorak stands in front of Mission Dolores with its extravagant church door. Two young women with their Hallow een vampire fangs bared look over her sloping shoulders. One snarls menacingly but her partner seems to smile. This is not a hostile takeover.

You can escape the city in Jane Alden Stevens' recent "Secrets the Land Told Me" color photographs of the apple farms of northern Japan and the anonymous people w ho tend them. The subject sounds mundane but the photos are poetic.

"This landscape spoke to me like none other before," Stevens explains. "It sang of passion, templation, fertility and desire. It sighed of death and endings as the seasons turned, and, at the same time, it w hispered of renew at."

Having read a 1995 article in "The New York Times" about apple grow ing in Aomori Prefecture, it took until 2010 for Stevens to get grant money and time to undertake this project.

Grow ing these apples - Fuji is the best-know n variety - is









incredibly labor linerisive. From the time the trees bloom, the w orkers touch the apples 10 times, including double bagging each

The outer bag is light tight and sometimes splits open before being removed when the apple matures. The inner bags are translucent wax paper to prevent the fruit from being sunburned. When they are taken off, the apple turns red within 24-36 hours.

In Red Inner Bag #1, Fall, 2010, Stevens has photographed a bag, w hich looks like a tulip against a field of green grass. Although it has a simple, almost sublime beauty, the discarded bag served an essential purpose and will be burned with trimmed branches and leaves to replenish the earth.

Each of the artists approached the exhibition's themes of metaphor, archetype and symbol through their ow n personal lenses, and then invited us into their worlds.

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