

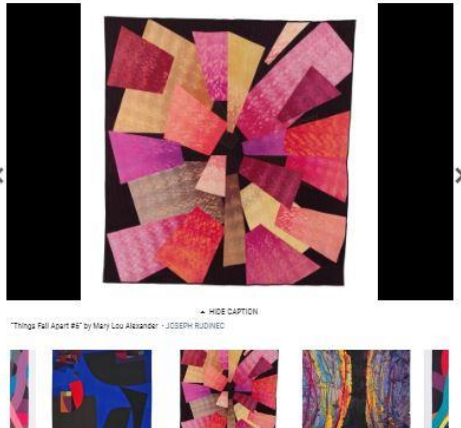


Jelly Roll Quilts

Jelly Roll Quilt book series & patterns by Pam & Nicky Lintott quiltroom.co.uk



Colors pop in Riffe Gallery exhibit of large quilts, textiles



A quilt and textile exhibit at Riffe Gallery spotlights many artists from Ohio and beyond. Inventive and imposing works by Mary Lou Alexander of Hubbard and Christine Mauersberger of Cleveland are among the highlights of the show, which also includes artists residing in Arizona (Barb Wills), Michigan (Elizabeth Brandt), Pennsylvania (Jan Myers-Newbury) and West Virginia (Denise L. Roberts).

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Although the show is geographically diverse, the works share certain features.

Curator Nancy Crow sought new pieces that were striking in scale.

“Material Pulses: 8 Viewpoints” continues through July 16 at the Riffe Gallery, 77 S. High St.

Hours: 10 a.m. to 6 p.m. Mondays, Tuesdays, Wednesdays and Fridays, 10 a.m. to 8 p.m. Thursdays and 11 a.m. to 4 p.m. Saturdays.

Call 614-644-9624, or visit www.riffegallery.org

“I was actually mostly interested in showing outstanding textiles in very large form,” said Crow, an artist and teacher in Fairfield County whose students have included five of the artists.

Crow wanted colorful works, too.

“I (was) attracted to quilts way back in the 1970s because of the fact that they were so colorful, they were in your face, they had such personality,” she said.

Both aims have been achieved in the exhibit.

Three quilts by Alexander present what resemble shards of broken glass -- in hues ranging from brown to rose -- in circular patterns against black backgrounds. Through her bold designs, the artist invites viewers to imagine how the pieces might have once fit together before becoming fragmented.

A large-scale installation by Mauersberger is surely the show’s most ambitious work.

“Momentum” features swaths of tulle dangling from the gallery ceiling. Attached to the fabric are stripes of red rubylith, a masking film. The red lines appear to defy gravity.

Also hanging from above are three quilts by Willoughby. The sides visible to those entering the gallery present unremarkable oval shapes in shades of gray. But the opposite sides -- visible when viewers venture behind the quilts -- offer explosions of color, as in the Jackson Pollock-like “Side B” of “Veiled Connection.”

Each of the artists is attuned to patterns.

Wills’ quilts present blocks, sometimes in gold and yellow, filled with thin, inky lines, while Myers-Newbury’s pieces offer rows of colors that call to mind -- in the case of “Punctuation” -- a collage of striped socks.

The shapes in Brandt’s quilts owe something to cubism, with large wedges of black and small slivers of red, purple and gold. More free-form are the quilts in Roberts’ “Mitote” series, which depicts a jumble of lines that can -- depending on the quilt -- call to mind a thicket of plants, a swarm of snakes or

a sea of streamers. The latter image is evoked in “Mitote #10,” a breathtakingly vibrant work.

Benn’s works in surface design lack such exuberance but are nonetheless memorable. In “Traces of Time: Watering Hole,” the outline of a circle is seen against a plain brown background; is the circle a source of water in the stark surroundings?

With artists hailing from near and far, the exhibit overflows with top-flight textiles.

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