

Selected Press:

Sunday, March 18, 1990/The Columbus Dispatch/7 F

VISUAL ARTS

World of Russian art is long on tradition

Exhibit a fine introduction to rarely displayed works

By Jacqueline Hall
Dispatch Art Critic

Petersburg — Perestroika: Contemporary Russian Art From Ohio Collections* at the Schumacher Gallery, Capital University, is a wonderful introduction to an artistic tradition still little known in the West. Although the bulk of the exhibition consists of works created since World War II (and especially over the last 20 years), a selection of pieces date to the 17th and 18th centuries, establishing a sense of artistic tradition while a number of 19th- and early 20th-century objects reflect the intense intellectual and artistic activities of the decades preceding the Russian revolution.

The title needs some explaining, and Margaret Betz, guest curator, weaves the explanation throughout her essay in the show's catalog. She sees Saint Petersburg, or Petroburg, or Petrosburg, or Leningrad (by whichever of these names the city happened to have been called at one time or another of its 300-year history) as typifying the spirit of *perestroika* (or restructuring), which has become such an important part of Soviet life.

Petersburg was created at the turn of the 18th century by Czar Peter the Great, who restructured the northern swamp of Russia into a city of concentric canals while making it a symbol of opening to Western influences. Nothing is more revealing of that restructuring than the four color engravings in the show. One by F.E. Werber represents Moscow, *Line 17th-Early 18th Cent.*, with its typical explosion of onion domes and a rich, exotic and slightly Oriental flavor. The other three, by unknown artists, present various views of Petersburg around 1760-80. The carefully laid-out canals and classical buildings do not seem to belong to the same land that produced Moscow; they appear to be the products of totally different countries and cultures.

That restructuring in the early 1700s could really be called a revolutionary act against traditional Russia, which made the city a link with Western European culture, but which also may have marked Petersburg from its inception as the "birthplace" of radical change and revolution.

The works in the show come from nine Ohio collections, including the Schumacher Gallery. They were selected and displayed to point at the different trends that have survived the centuries as well as at the aesthetic and intellectual evolutions that marked those trends.

The oldest pieces are two exquisite crucifixes from the 17th century, made of brass and enamel. With a superb icon, *Virgin Hodegetria With the Lord of Hosts and Patriarchs*, executed in tempera on board and accompanied with a beautifully tooled brass cover, dating from the 18th century, they represent one of the most traditional aspects of Russian art. That tradition continued to the late 19th century, but, by then, Western influences and the peculiar sentimentalism that pervaded much of Victorian art had transformed the icon imagery into something *gaudy* (as seen in *Icon: The Iveron Venerable Mother of God*) and so skillfully executed as in the *Icon: Christ Pantocrator* that it had



Clockwise from top: *Head, 1883* by Alexander Neizvestny; *Flight, 1888* by Valery Balabanov; and *St. Petersburg Carnival: In the Gendarmerie, 1880* by Mikhail Chemiakin.

lost much of spiritual and aesthetic values. To restore vigor to religious content, artists in the 20th century moved away from the traditional icon format and adapted modern techniques and styles to that purpose.

It is intriguing that in a society that denies God, artists still feel the need to express religious ideas and emotions. Those are sometimes openly rendered, as in *Alexei Khvostenko's pen-and-ink Christmas Church, 1963* or *Viacheslav Kalinin's Nativity Holiday, 1988*. At other times, they are far more subtly expressed, especially as in *Anatoliy Krysny's Fossil, 1977*, which, in its ambiguous imagery, suggests the Holy Family and Joseph protecting Mary and Jesus in the curve of his overcast arms. It is a striking image, far more memorable in its ambiguity than the strongly expressive *Crucifix, 1883* by Anatoliy Shipilov.

The color engravings of Moscow and Petersburg from the late 17th and the first half of the 18th century



are the earliest expressions in the show of another trend, the graphic style that still dominates the works of contemporary Russian artists.

That feeling for line certainly dominated Peter the Great's vision. Writer Joseph Brodsky remarked on his native city that the czar had designed Petersburg with a ruler. The line does not have to be all that rigid to reflect that linear propensity of artists from that city. A group of graphic works in the show is as fascinating for their intellectual and political contents as for their artistic realization. They run from the satiric, with *Ivan Treubner's Carnival, or the Little Parisian Toy of Mardi Gras, 1812*, caricaturing Napoleon's ambition, to the tragic, with *Ivan M. Grabovskii's rendering of "Mother Russia" nailed to the cross as an allusion to the revolution of 1905 in They Hung Her on a High Cross, 1906*.

The show is rich in graphic works, some of the latest

dating from the 1980s, with particularly outstanding etching and aquatint pieces by Boris Babitsovich and ink-and-paper collage by Lydia Masterkova.

But almost more striking is the manner in which that linear style pervades contemporary paintings, especially those of Mikhail Chemiakin, probably the best represented and certainly the most versatile of the contemporary artists in the exhibition. His *St. Petersburg Carnival: In the Gendarmerie, 1880*, unites linear quality to another trend found in much Russian art since the 18th century: a fascination with the Italian *Commedia dell'Arte* and the grotesque.

Contrary to many of the other artists, Chemiakin has a particularly bright palette. He also can abandon the linear for a more fluid technique as in his pastel of a *Russian Nobleman, 1886*. He even tackles sculpture with his bronze with colored patina, *Carnival St. Petersburg, 1987*.

Few sculptures are in the show, but they are particularly arresting. Alexander Neizvestny's carved terra cotta *Head, 1988* is intriguing by its unusual technique and surrealistic rendering of a head that is part woman and part bird. Ernst Neizvestny's sculptures deal more clearly with the human figure, but his use of negative space is a curious mixture of cubism and constructivism, although both movements could be tempted to reject him. Surprisingly, there is no truly "constructivist" work in the show.

Constructivism is the one truly Russian modern movement in sculpture and has had far-reaching influence in 20th-century art. Its counterpart in painting is suprematism. Equally non-objective in imagery, they reflect a Russian affinity for the abstract.

One work in the show, *Suprematist Composition, 1919*, could be said to be a homage to the founder of the suprematist movement, Kasimir Malevich. It should be pointed out that neither Picasso nor Braque ever pushed cubism to total abstraction; it was a Russian — Kandinsky — who created the first non-objective painting of our century in 1911.

Several works in the exhibition seem to combine several trends in an imagery that borders on the surrealistic. In the ambiguous *Flight, 1988* by Valery Balabanov, the steeple of a church points upward to the Earth, in what could be called a view from out-of-space, or, since three angels occupy the lower part of the picture, heaven's view of the world. The strong linear quality of the imagery, its great realism of details and an abstract concept of relations where the earth is no longer the point of departure for an exploration of space, all combine to create a work fascinating more by its implied meaning than by its excellent but rather dry rendering.

It is a remarkably rich and diversified exhibition — with a few samovars and ceramic toys to add a folkloric touch. It is the best introduction so far to Russian art in this area and a pleasure to behold.

The exhibit continues through April 8 at The Schumacher Gallery, on the top floor of the library building at Capital University. Hours are 1 to 5 p.m. Monday through Friday and 2 to 5 p.m. Saturday and Sunday.

Assistant Curator Robert Falcone

Arts
March 15, 1990
Pg. 4

Ohio collectors display Russian art

by Andrea Boone
Chimes Staff Reporter

The Schumacher Gallery is now featuring Petersburg-Perestroika, an exhibit featuring contemporary Russian art from Ohio collections.

The exhibit displays at least 60 different pieces, almost every one of them using vivid, eye-catching colors and various types of shapes.

The four pieces of particular interest are "Crosses" by Slepyshev Anatoly, "Minotaur" by Ernst Neizvestny, "St. Petersburg Carnival: in the Gendarmerie" by Mikhail Chemiakin and "Collage With Cards" by Vladimir Neimukhin.

"Crosses," an oil on canvas, has different shades of blue, brown and gold. The painter used what look like thick, easy

strokes, and one interpretation is that it is showing the crucifixion. It successfully shows emotion through its use of colors and techniques.

"Collage With Cards" has bright colors and patterns and geometric card shapes creating a simple, yet unique composition.

"Minotaur" is an etching done with quick, almost childlike lines and black, lavender, pink, shades of blue.

"St. Petersburg Carnival in the Gendarmerie," according to Margaret Betz, guest curator, "introduces the homely touch of a samovar." This composition creates a complex image through the use of colors and skimming lines.

The exhibit is on display through until April 8.

A 60-piece contemporary Russian art exhibit, Petersburg-Perestroika, is on display in the Schumacher Gallery through April 8. Photo by Kevin Hines.

Assistant Curator Robert Falcone

At Any Moment. . .

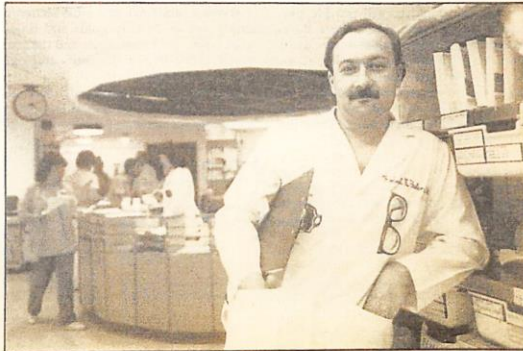
A case of trauma

By GAYE SPETKA

On this afternoon the emergency room is deceptively quiet. Only one or two patients wait in the lobby. There is no frenetic activity. It's almost time to go home. But any minute the call could come

through. It might be a paramedic out in the field attending a badly wounded car accident victim.

"I'm in Xenia. I have a multiply injured patient. . . ."
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"Trauma is the leading cause of death to people under the age of 40," Falcone says

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ing hospital, say, in southeastern Ohio. "We just don't have the facilities for this kind of injury. I'm sending him to you."

A call like either of these would set in motion an immediate sequence of events. By the time the patient arrived in the emergency room, the hospital's special team of trauma surgeons and medical support staff would be waiting.

"Trauma is the leading cause of death to people under the age of 40," says Dr. Robert Falcone, director of Grant Medical Center's trauma center. And it is the third leading cause of death overall. "In 1981, it cost America \$87 billion. To put it in perspective, it costs us more in productivity time and lives lost than cancer, stroke, heart disease (collectively)."

Because a recent awareness that the medical profession could be doing more to prevent the unnecessary loss of trauma victim's lives, hospitals across the country have begun to specialize and organize "trauma centers." A trauma center is a means for organizing a surgical team whose primary commitment is to the trauma victim.

Trauma is defined as a broad category involving the most minor to the more severe injuries. "A trauma could be someone with a broken ankle, somebody with multiple broken bones, ruptured internal organs, bad injury to the brain," Falcone explains.

In Ohio at least the concept of a trauma center, according to Falcone, "is a place and a group of people who are experienced in dealing with usually the more severe cases."

In other states, California, for example, organized trauma care has been going on for several years, he says, and that state has legislatively designated different centers where specialized trauma care is relegated.

"In California, if you are badly injured you will be taken to a center. You may bypass another community hospital. In Ohio, we don't have that kind of a program. The term 'trauma center' is a misnomer. The 'center' is not a place, it's a concept. In Ohio, we don't have particu-

lar places designated for trauma. We have multiple facilities that meet minimum requirements to function as specialty areas to take care of multiply injured patients."

The American College of Surgeons, the same body that inspects the legally designated trauma centers in other states, voluntarily inspects Ohio hospitals and informs the institution whether it has met the criteria of a Level One, Level Two or Level Three center. That does not mean that a particular institution is "the" center. In fact, Columbus has three Level One trauma centers, Level One being the top grade of the categories. The three are Grant Medical Center, Riverside Methodist and University Hospitals.

"In Ohio the term 'trauma center' is a misnomer. The 'center' is not a place, it's a concept."

Falcone explains that a Level One facility "is the most expert and most involved in the care of trauma. A facility that meets the criteria for Level One guidelines can provide care to the most seriously injured trauma patients and do it in the most expedient way." A facility meeting the criteria of a Level One center is also involved in teaching and research, Falcone says. A Level Two center is also exceptionally skilled in treating trauma victims, but is not committed to research or teaching. A Level Three facility is "also extremely committed to treating trauma, but is not capable of taking care of all the injuries."

A Level One center needs to have an in-hospital physician other than the emergency physicians who are on-call in case a trauma victim is brought in.

"If you were to be shot outside this emergency room, we could take you from the emergency room to the operating

46 The Ohio Paper, May 20, 26, 1999

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The ninth annual **ACBE Art Auction** is set for Saturday. And in the event that live entertainment, food and bidding for artwork doesn't float your boat, consider it a chance to check out the building where it all takes place: Smith Brothers' Hardware Co., 580 N. Fourth St. The evening begins with a 7 p.m. preview of the artwork; the auction starts at 8. Tickets are \$15 for members, \$20 for non-members. For more details, see page 26, 209-4000.

VISUAL ARTS

Old canvas tepee continues mission, sheltering memories

When the time came to dispose of the old canvas tepee, Robert Falcone couldn't bring himself to think it. Little wonder: Back in the '90s, the structure was part of a family memorial at Madison Township, providing lodging for visitors and a meditation space for family and friends.

Some projects, including his process had done and painted on it. It was the stuff of fond memories, especially after his wife, Anne F. Miller, died in a 1998 traffic accident. Instead, he converted the canvas into 21 artworks, which will be displayed in "Pictures of Memories" at Lindsay Gallery.

Falcone cleaned and stretched the canvas segments and painted on some of them. He is a surgeon, chief operating officer at Great Medical Center and a painter. Miller had been a surgeon at Grant and also an artist.

After her death, Falcone and others organized Anne's Fund, which has raised more than \$300,000. The fund supports regional artists and arts groups. Proceeds from sales of their artworks will benefit it.

Working with the canvas was a homework activity for Falcone but worthwhile.

"It was an nice to see this mass of sleeping canvas turned into something very pretty. It is about transformation from death to life. It has a fair amount of meaning to those of us who were in the middle of it," Falcone said.

Hours at Lindsay Gallery, 960 N. High St., are noon to 6 p.m., Wednesdays through Saturdays. A reception will be held from 8 to 9 p.m. May 9. Call 614-291-1973.

Moving option
The nonprofit Anne Art Co. has moved its gallery from the Short North to 297 Indianola Ave., where it shares a retail space with American Imports.

A grand opening party will start tonight at 8. Starting Saturday's Gallery Hop, Anne will be open on Indianola from 7 to 11 p.m. with a mixed-media show. It also will be open in its old digs at 1129 N. High St. from noon to 10 p.m. Sunday for the Columbus Price Project, in which visitors can paint, draw or write their views on a communal canvas. Gallery hours: from 3 to 11 p.m. Thursdays through Saturdays and from 3 to 9 p.m. Sundays. Call 614-299-4003.

Getting interactive
For a dose of the digital, partake of the free open house from 3 to 6 p.m. Friday at the Advanced Computing Center for the Arts and Design.

Several silly projects will be demonstrated, said Maria Pizazi, director of the Ohio State University unit at 1224 Kinnear Rd.

Those include a wireless virtual reality program in which a person using a set of 3-D style glasses can view scenes from actual locations, such as the Shiloh Chapel or Times Square.

"You're seeing everything in 3-D; you can move your head; you can walk around. You're looking at a virtual environment," Pizazi said.

Plus, there will be snacks and live, not virtual, jazz. Call 614-292-1003.

All May is a Dispatch arts reporter.
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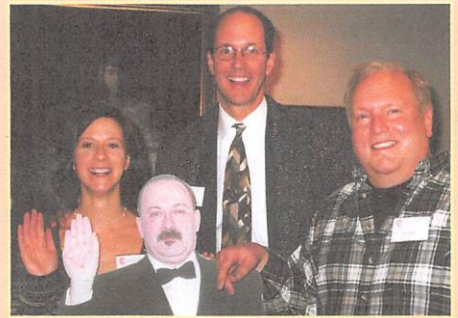
An untitled work by Robert Falcone from "Pictures of Memories" at Lindsay Gallery



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Image: Metal Girls series, Robert Falcone

Image: Pictures of Memories Series, Robert Falcone



(l-r) Chef Sharon Reiss, a cardboard cutout of co-host Dr. Robert Falcone (who was out of town for the event), President Griffith, and co-host Ron Slotter

Destroying a teepee, creating art, finding meaning

A teepee decorated with swirling painted figures and symbols once stood among the trees on 15 acres near Walnut Creek in Madison Township. Around a fire ring, musicians waited for inspiration, and friends partied, painted the teepee and conducted Native American-inspired ceremonies. A physician, Anne Miller, was the hub of this lively compound, also home to a commercial recording studio and a glass-blowing workshop, all owned by Miller and her husband,

Dr. Robert Falcone. Miller was a renaissance woman who loved glass blowing, beekeeping, taxidermy, art, music and fast cars. When she died in 1998 in an auto accident, friends and family knew it would take years to get over her loss, but they didn't anticipate that Miller would continue bringing people together even after her death. Duff Lindsay, owner of the Short North's Lindsay Gallery, had been Miller's high school sweetheart in Portsmouth. Through the years he remained



COURTESY DUFF LINDSAY (3)

friends with her, but hadn't gotten to know Falcone that well. Her death hit him hard. Now, Falcone and Lindsay have become partners of sorts, linked by Miller's teepee, which is the focal point of an opening in Lindsay's gallery in May to benefit Annie's Fund, a foundation set up in memory of Miller to encourage the arts in the Ohio Valley.

The teepee, weathered and rotted in the years after Miller's death, began its transformation when Falcone, also an artist, got an idea. He began to cut the canvas and, over the course of a year, selected and framed 22 pieces. Of some of the images, Falcone says, "They're interesting and evocative because you know what's behind them, and they come to life as a ghost of the past."

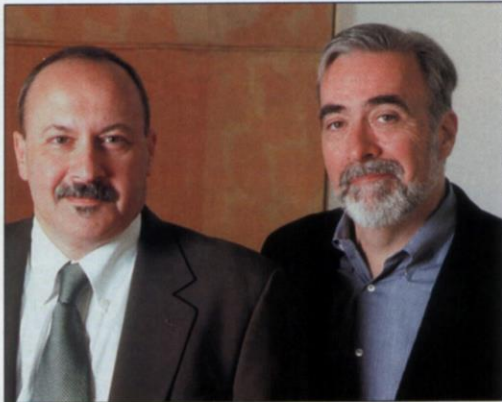
He assembled the finished works with the help of Miller's best friend and glass-blowing partner, Ellen Grevey, director of the Ohio Art League. Grevey happens to work five doors down from the Lindsay Gallery, so she called Lindsay to see if he was interested in putting on a show of the teepee pieces.

And hence the circle was

completed when Falcone, Grevey and Lindsay began working on the project. "Somehow, the forces in the cosmos have brought us all together," says Lindsay. "Robert's become a friend. It's been helpful to see what an amazing life she went on to have."

Falcone says about Lindsay, "She spoke of him frequently, and it was just nice to get to know him. It's such a small weird world, and all these pieces fit together in an abstract puzzle. I have a feeling that when we see it all on the wall, it will all make sense."

▼ Sonya Huber



Teepee art (above); Robert Falcone (left) and Duff Lindsay in the Lindsay Gallery.

MICHAEL A. TOLTY/REUTERS/ASSOCIATED PRESS

For the record

Compiled by Ray Paprocki

"The Bexleys of the world, their slums are underground."
—**Kimberly Gibson**, of the Mid-Ohio Regional Planning Commission, on the deteriorating infrastructure of aging suburbs.

"My wife just pulled up, so I'm going to actually conclude talking to you."
—**Jesse Stock**, a sergeant in the

reserves and a COSI employee, stopping an interview at a ceremony for military personnel being shipped to the war in Iraq.

"I've always been a fan of the bar scene. You get to see the best people at their worst and the worst people at their best."
—**Bartender James Thornburg**, who won a contest to cohost an

episode of the Comedy Central show "Insomniac."

"Charles Bass off the glass."
—**Ohio State basketball coach Jim O'Brien**, on the seldom-used freshman banking in a foul shot with six seconds left to defeat favored Michigan State in the Big Ten Tournament.

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THE A-LIST

OPEN MIC/ KARAOKE

THURSDAY JANUARY 25

Bogey Inn, 6013 Glick Rd. 764-1727, Eldorado Gold Karaoke.

Dolphin Lounge, 345 Agler Rd. 475-9944. Open Stage w/Gary.

Downtown Connection, 894 W. Broad St. 223-9600. Karaoke.

8 Ball Sports Bar, 2410 Morse Rd. 436-2948. Far Out Productions Karaoke.

Eldorado's, 4968 N. High St. 785-0190. Eldorado Karaoke.

Fats Bar & Billiards, 2992 Hayden Run Plaza, 761-9939. Open Mic.

Finish Line Bar & Grill, 30 E. Winter St. 749-3622. 1010. Open Mic. Jam w/Shawn Duncan.

Gordy's, 6150 Sanbury Rd. 895-1147. Top Cat Karaoke w/Cat.

Otani Japanese Restaurant, 5900 Roche Dr. 431-3333. Karaoke.

Peddler's Lounge, 1977 Jackpot Rd. 539-1885. Karaoke w/Dan/Dan.

Rick's Coaches, 230 Granville St. 476-4496. Deluxe Karaoke.

Scotch & Soda Lounge, 316 S. Hamilton Rd. 476-4262. Karaoke w/Mike Owens.

Studebaker's Pub, 3770 W. Broad St. 276-9973. Karaoke w/Riche Rich.

Studio Club 161, 1212 E. Dublin-Granville Rd. 547-5787. Top and Temble Talent Night.

Wine Shoppe & Bistro, 7178 Mairfield Dr. 799-9222. Open Mic. Night.

Woo Doggies Grille, 5257 Westpoint Plaza Dr. 876-2147. Bad Johnny Acoustic Night.

FRIDAY JANUARY 26

Groucho's, 5770 Columbus Square. 882-5439. Topical Karaoke w/Cat.

Otani Japanese Restaurant, 5900 Roche Dr. 431-3333. Karaoke.

SATURDAY JANUARY 27

Bob's Bar, 4961 N. High St. 888-9073. Far Out Productions Karaoke.

Dolphin Lounge, 345 Agler Rd. 475-9944. Open Stage w/Doc Jimmy.

Fats Bar & Billiards, 2992 Hayden Run



fresh and ripe

From the walls of Lindsay Gallery, a parade of women in bikinis and baby dolls wink and imply, come hither. Painter Robert Falcone found them on the covers of vintage pin-up mags, attached them to the wall, and painted them-thumbs-tacks, masking tape and all. In *Fresh Fruit Tarts*, his solo show at Lindsay through February, these works are paired with his approach to vintage botanical illustrations of apples, pears and other delectables. The subjects share a certain ripeness, which is no surprise, but what Falcone has hidden on the back of each piece is: a clean color copy of the original image that inspired it.

—MELISSA STARKER

Image: Forbidden Fruit Series, Robert Falcone



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SPECIAL FULL-OUT SECTION INSIDE!

Local Music Guide 2008

Is it roots rock or indie rock? Who can say?

67. OMNIPOP, *My Imagined Life With Alfred Moore* (2000, Dig)
Jeff Ciampa and band live up to their name in running the full pop spectrum.

66. AMERICAN DOG, *Last of a Dying Breed* (2000, Outlaw)
They manage to get everything from country to punk to metal under the bar-rock banner.

Omnipop, *My Imagined Life with Alfred Moore*, Robert Falcone Executive Producer



Jonalee White *Wake Me*, Robert Falcone Executive producer



Indepth Arts News:

"The Forbidden Fruit: Alison Chism, Robert Falcone, Ellen Grevey" ^[L]_{SEP}2004-09-04 until 2004-09-25
^[L]_{SEP}Ohio Art League ^[L]_{SEP}Columbus, OH, USA United States of America

From the perfect candy-apple red of Eden's Tree of Life to the fantastic hallucinatory fruits of Hieronymous Bosch, fruit "the word, the image and the item itself "is dripping with sensual/sexual metaphor. "The Forbidden Fruit" combines the gilded paintings of Robert Falcone with the blown glass sculpture of Alison Chism and Ellen Grevey. Falcone's paintings are stylized representations of fruits presented in an iconographic fashion. Communicating on multiple levels, his work can be interpreted as portraiture, representations of the body, or even of particular individuals. It is loving and obsessive, almost worshipful.

Chism and Grevey's glass pieces began as an exercise in symbolism and form using shape and curve to illustrate the connection between edible fruits and the human body. These artists see fruit as directly symbolic of womanhood, drawing parallels regarding fertility, ripeness, and age. Their offering of forms will evoke thoughts on temptation, eating, sexuality, and reproduction.

Longtime friends and business partners, Grevey and Falcone share an ongoing dialogue on everything from art making to criticism, and from art marketing to collecting. Falcone is a long time trauma surgeon and health care administrator. He began his college education as Fine Arts major and continued for three years before going into the Sciences. Grevey started school with a scholarship to OSU's College of Engineering and emerged five years later with an Art degree. Both artists have that complex and inspired combination of right and left-brain influences.

Chism and Grevey met in 1991 at the prestigious Pilchuck Glass School in Seattle Washington where both have studied and served on the school's staff. After many inspiring summers "immersed" in glass, the two found themselves classmates in OSU's graduate program, where they completed their MFA's. Grevey is a 2004 recipient of an Ohio Arts Council Individual Artist Fellowship for her sculpture. Chism's exquisite glass-work can be seen at the Thomas R. Riley Galleries in Columbus, Ohio .

SHORT NORTH GALLERY HOP HATS OFF TO HEADY IDEAS

On the first Saturday of the month for more than 20 years, thousands of people have descended on High Street in the Short North for the Gallery Hop.

The evening toasts art with new exhibits as well as shopping, eating and more.

The official hours are 4 to 10 p.m., but many shops open earlier and many bars and restaurants close much later.

BIG NOGGINS

Painter Craig Carlisle, who spent several years in Los Angeles, has moved back to Ohio. He's working from a sprawling studio in the Milo Arts building on E. 3rd Avenue.

Carlisle, who has had exhibitions on the West and East

coasts, has had annual shows at the Sharon Weiss Gallery, 20 E. Lincoln St. "New Big Head Paintings" will be the 13th and his first "Big Head" show since the series debut in 1994.

The Big Heads — offbeat, slightly whimsical heads that seem to be reading the viewer's mind — were a big boost to Carlisle's early career.

The new iterations are painted on canvas, paper and cigar boxes.

A reception will run from 6 to 9 p.m. Friday, but Carlisle will also visit the gallery Saturday evening for the hop.

ROCKER REVERENCE

The Beatles, Bob Dylan, Mick Jagger, Janis Joplin, Keith Richards: The list of rock 'n' roll

royalty from the second half of the 20th century rolls on.

Robert Falcone, a Columbus surgeon turned painter, features portraits of a variety of musicians in "Rock Icons" at Lindsay Gallery, 986 N. High St.

The paintings have a pop-art quality but with gold and silver colors reminiscent of religious iconography.

"I think he's playing with the deification of rock stars," gallery owner Duff Lindsay said.

The gallery will get a head start on the hop with a reception from 6 to 9 p.m. Friday that includes music by John Schwab, whose portrait is included in the exhibit.

TWO-WOMAN SHOW

The classic drawing ap-

proach of a da Vinci or a Durer combined with the imagery of a Hieronymus Bosch indicates what Laurie Lipton is up to.

Lipton, who works in London, England, creates finely detailed drawings with allegorical content.

The pieces will be on view at Rivet, 1200 N. High St., along with works by California artist Annie Owens.

Owens makes acrylic and watercolor paintings, many of them of girls who are sometimes sullen, sometimes frazzled.

She likes alternative art so much that she co-founded *Hi-Fructose*, a magazine that covers the alt-art scene.

— Bill Mayr
bmayr@dispatch.com



Fundraiser: Annie's Fund: A Night of Music, Friends and Memories

Thursday, March 4, 2010 6:00 AM

By Jesse Tigges

Anne Miller was one of the community's best surgeons, specializing in helping women with breast reconstruction after mastectomy, but she was also a well-known artist. After her death, Miller's husband created Annie's Fund for the Creative Arts, an endowment fund benefiting local artists with scholarships and arts programs. Besides her passion for art, Miller sang and played organ with her husband and friends in the rock band the Bruise Brothers (pictured). This Saturday, the band's getting back together - first time in 17 years - for a special one-night-only benefit concert. Minneapolis' Caroline Smith (Caroline Smith & the Good Night Sleeps) will also perform. Cotters Restaurant will provide hors d'oeuvres and a cash bar. Tickets are \$20, with all proceeds going to Annie's Fund.



When: 6:30 p.m. Saturday, March 6

Where: St. Charles Theatre, Bexley

Web: annies-fund.org

Bruise Brothers set to reunite

Wednesday, March 3, 2010 2:52 AM

The organizers of a reunion concert this weekend at St. Charles Preparatory School say the event is all about healing — and not just because it involves a bunch of doctors.

Proceeds from the folk-rock show, featuring the Bruise Brothers, will go to Annie's Fund for the Creative Arts.

The grant program, administered by the Greater Columbus Arts Council, was established to honor Anne P. Miller, a Columbus plastic surgeon, artist and musician who died in a car crash in 1998 at age 41.

Miller, who specialized in breast reconstruction for cancer patients, helped form the Bruise Brothers two decades ago. The band featured several area physicians and health-care administrators — including Miller, who played keyboards, and husband Bob Falcone, a trauma surgeon who later served as president of Grant Medical Center.

The group stopped performing after Miller's death.

"Now, for one night only, we turn back the clock for some great music and lots of memories," the reunion's organizers say in a flier publicizing the event, titled "A Night of Music, Friends and Memories."

Four original Bruise Brothers will perform: Falcone, Wally Adamson, Tom Baxter and Dennis Smith.

The concert is scheduled to begin at 6:30 p.m. Saturday in the theater at St. Charles, 2010 E. Broad St.

Tickets, \$20, can be reserved at www.annies-fund.org or purchased at the door.

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Pictured (center) is Robert Falcone, M.D., F.A.C.S., Senior Operating Officer at Grant Medical Center, and two Anthem associates who have worked with the program: Wallace Adamson, M.D., Southern Ohio Medical Director for Anthem and Pamela Schultz, R.N., Manager of Medical Management/Quality Improvement at Anthem's Worthington, Ohio location.

Grant Medical Center, located in downtown Columbus, Ohio, has collaborated with Anthem to promote best practices and patient safety and has participated in the Hospital Quality Program since 1993. Grant, a teaching medical center, is known throughout the region for its Level I Trauma Center.



Arts: August Gallery Hop

Thursday, August 5, 2010 05:00 AM

By Heather Gross



Click image for slideshow

Devo is everywhere this summer - at the state fair, on the radio, in an Ohio Historical Center exhibit. Now they've even inspired art on display at Lindsay Gallery, which ordinarily sticks to showing folk art.

The album art of Devo's "Q: Are We Not Men? A: We Are Devo!" and other classic rock and pop albums has been re-imagined by local artist Robert Falcone.

"He's come up with his own version of what the album cover should look like," explained gallery owner Duff Lindsay. Other covers include The Beach Boys' "Pet Sounds" and Frank Zappa's "Hot Rats."

Lindsay has paired Falcone's work with steel sculptures by Kendall Polster, a Milwaukee-based welder.

"His work displays well with Robert's," Lindsay said. "He takes scrap steel from his welding shop and turns it into art."

Polster's work on display includes an actual-size guitar and a scaly tuna fish made of many little pieces of metal.

The show of the men's work, which had its opening last weekend, is to benefit Annie's Fund for the Creative Arts. The fund was set up in honor of artist Anne Miller, Falcone's wife, after she was killed in an automobile accident. It gives grants to artists and groups who are working to advance hand-crafted art forms.

Gallery Hop

4-10 p.m. Saturday, Aug. 7

Short North

shortnorth.org

"The Album Recovered" and "Junk"

Lindsay Gallery

Through Sept. 4

986 N. High St., Short North

"Vessels and Viscera"

Shenle Galeria

Aug. 7-31

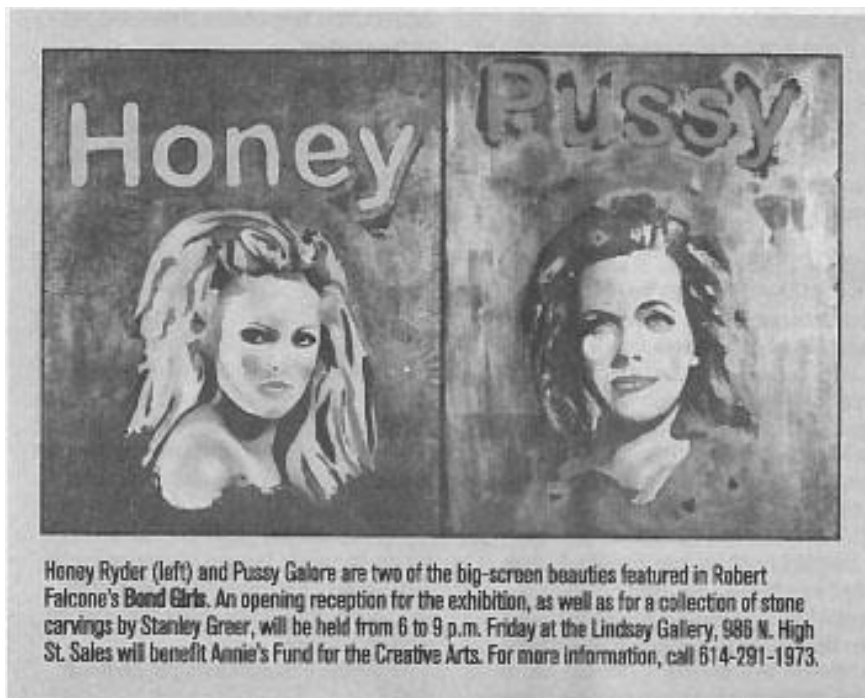
694 N. High St., Short North

"The Art of Abstraction"

Marcia Evans Gallery

Aug. 6-Sept. 30

8 E. Lincoln St., Short North



Other Paper 8/11/2011

arts: PREVIEW

"BOND WOMEN"

BY MELISSA STARKER

Beyond the pleasure of 007's company, it's hard out there for a Bond girl.

In both the Ian Fleming books and the long-running movie franchise, the women who align with James Bond can be little more than arm dressing with laughably suggestive names. Often they end up as targets for his enemies. And in real life, being cast in a Bond film usually doesn't do much for an actress's career.

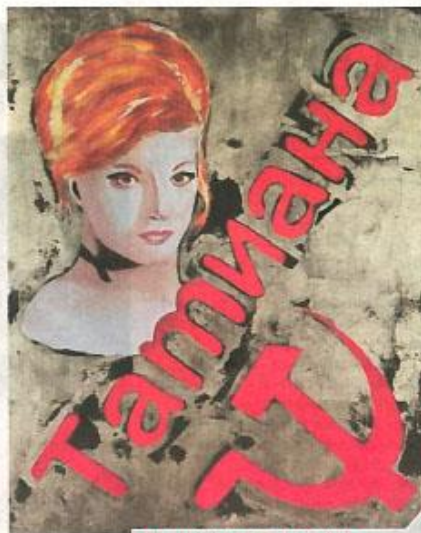
Physician and artist Robert Falcone decided it was time for some of these ladies to get the respect they're due.

"I was watching a Bond [movie] marathon, which I'm wont to do, and I just thought, all these women are exceptional icons. Weird names, but phenomenal women," Falcone said.

In "Bond Women," on view tomorrow through Sept. 24 at Lindsay Gallery, he'll debut more than a dozen glossy, glamorous portraits of the actresses who fleshed out such roles as Pussy Galore in "Goldfinger" and Honey Ryder from "Dr. No," the first Bond film.

"I painted the ones I thought were women I'd like to know," Falcone explained. "Quite a few are from the early films, when most of the women were a match for Bond and not just eye candy."

For more than a decade, Falcone has been presenting annual exhibitions of his work at Lindsay Gallery to benefit Annie's Fund, the nonprofit he founded in memory of his late wife, Dr. Anne Miller. Proceeds from sales feed a grant program supporting arts projects that might not otherwise be funded.



"Tatiana,"
Robert Falcone

CHERISH THE LADIES:
LINDSAY GALLERY

Artist's reception: 6-9 p.m. Friday, Aug. 12
Art on display through Sept. 24
986 N. High St., Short North

Columbus Alive 8/11/2011

LABOR of LOVE

Local artist, surgeon Robert Falcone pays tribute to female icons

BY ADAM SCOPPA

Robert Falcone is a man of many hats: trauma surgeon, painter, philanthropist and, perhaps above all, a pop culture enthusiast. His recent works have explored celebrities, musicians and re-imagined album covers in a striking illustrative style. It's no surprise that Falcone's latest inspiration struck him in the middle of a James Bond marathon. For this series, he's taking on 007's women.

"I grew up with these women," Falcone said. "Pussy Galore was my first on-screen love. I fell in love with her when I was 14, and I don't think I've ever fallen out of love."

In a rough-around-the-edges decorative style, Falcone has paid tribute to some of the most captivating action starlets ever to grace the silver screen.

"They're done in my own version of 'icons,'" Falcone said. "A lot of gloss, a lot of gold. That's a tradition that goes back to Byzantine times and continued up to 20th-century Russia."

Bond Girls marks the artist's eighth solo show at Lindsay Gallery. A pillar of the Columbus artistic community, Falcone donates proceeds from his sales to Annie's Fund, a charity organization he founded in 1999 in honor of his late wife.

Anne Miller was a respected plastic surgeon and glass artisan who perished in an automobile accident in 1998. The couple met while studying to be physicians and shared a passion for the arts, as well as a desire to support underappreciated local artists.

"She had a penchant for supporting the arts and artists that never really got any money or attention," Falcone said. "These are the people who generally don't get grants, and may or may not get shows, but are very talented and do really interesting things that are maybe a little offbeat or a little different."

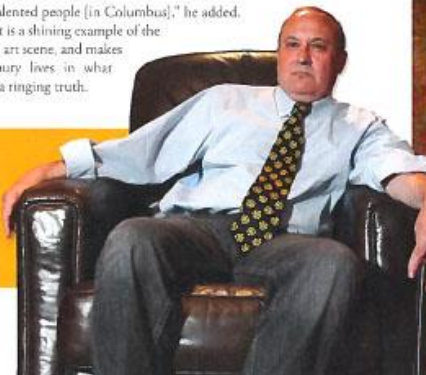
Through work with various institutions ranging from the Ohio Art League to the Columbus College of Art and Design, Annie's Fund has awarded nearly \$100,000 in private grants over the last 12 years.

Falcone recognizes that working as a professional artist can be a difficult lifestyle to wrangle. Having second thoughts about a career as an illustrator, he turned to the medical field in the 1970s.

"God bless the people who put their life and effort into it, because it's a struggle," he said. "Most artists I know – and I know a lot of them – typically have day jobs. They can't make it work."

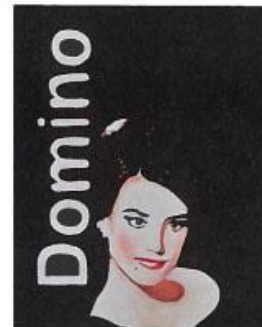
"We've got so many talented people [in Columbus]," he added.

Falcone's commitment is a shining example of the vibrancy of the Columbus art scene, and makes the charity's credo, "Beauty lives in what hands and minds create," a ringing truth.



Bond Girls by Robert Falcone will open with a reception at Lindsay Gallery (886 N High St.) on August 12th from 6 to 9 p.m. For more information, visit www.lindsaygallery.com.

PHOTOGRAPH BY GREGG COLELLA



SHORT NORTH GALLERY HOP RECOVERED CHAFETZ PIECES ON VIEW

BY BILL MAYR | FOR THE COLUMBUS DISPATCH

On the first Saturday of the month for more than a quarter-century, thousands of people have descended on High Street in the Short North for the Gallery Hop.

The evening toasts art with new exhibits as well as shopping, eating and more.

Despite the official hours of 4 to 10 p.m., many shops open earlier — and many bars and restaurants close much later.

SOCIAL RETROSPECTIVE

Artworks previously missing for almost 70 years are displayed in "Then and Now, 1943-2011," featuring works by Columbus artist Sid Chafetz.

The exhibit is on view at Sherrie Gallerie, 694 N. High St.



gallery owner Sherrie Hawk: Chafetz created some

joined the military during World War II, attended Rhode Island School of Design and reached Ohio State University in 1948 to begin a long career as a member of the art faculty. An acquaintance, who offered to store some of the mid-1940s works for Chafetz, sold some pieces and retained others.

The remaining art, recovered last year, formed the basis for the exhibit, which incorporates pieces from throughout his career.

The printmaker became known for his social commentary.

Separately, the Columbus Museum of Art has an exhibit of Chafetz prints.

DISTANT DISCOVERIES

St., is highlighting two artists.

Johnny Yanok of Akron combines gouache painting with digital techniques and a retro sensibility. Lauren Gregg of Athens, Ga., explores art from an illustrator's perspective.

A reception will take place from 7 to 10 p.m. Saturday.

007 PERSPECTIVE

Depending on the point of view, Bond women are heroines, romantic interests or sex objects.

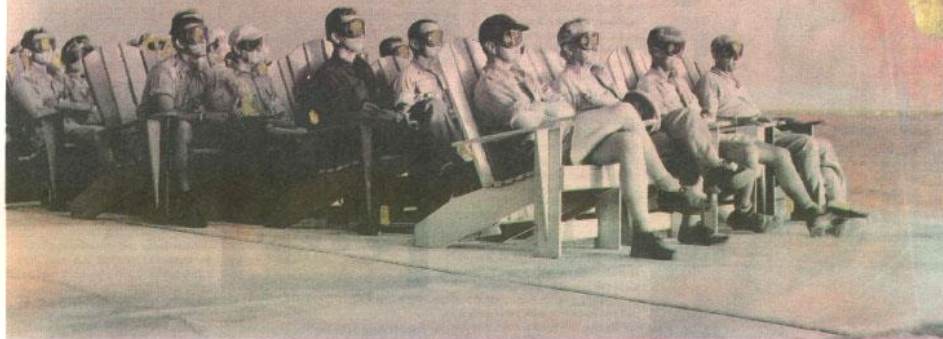
Columbus artist Robert Falcone painted portraits of several actresses featured in James Bond spy films, reflecting their iconic roles.

The pictures are on view at Lindsay Gallery, 986 N. High St.

Columbus Dispatch 9/1/2011

arts & entertainment:

ROBERT FALCONE AT LINDSAY GALLERY • DEADLY MEDLEY AT THE GARDEN THEATER
THE MERCHANT OF VENICE • BREW HA HA • WEEKEND FESTIVAL ROUNDUP • SAVAGES
TAKE THIS WALTZ • DO-DECA-PENTATHLON • BREAKING BAD • POLITICAL ANIMALS



"Waiting for the End," by Robert Falcone

Columbus Alive, 7/12/2012

arts: EXHIBIT

"ROBERT FALCONE: APOCALYPSE SOON"

BY MELISSA STARKER

Though she passed away in 1998, plastic surgeon and arts lover Anne Miller still has a presence in Columbus' cultural community. For example, if you've visited the Pacific Island Water Garden at the Franklin Park Conservatory, you've probably enjoyed the view of her Japanese koi swimming in its pond.

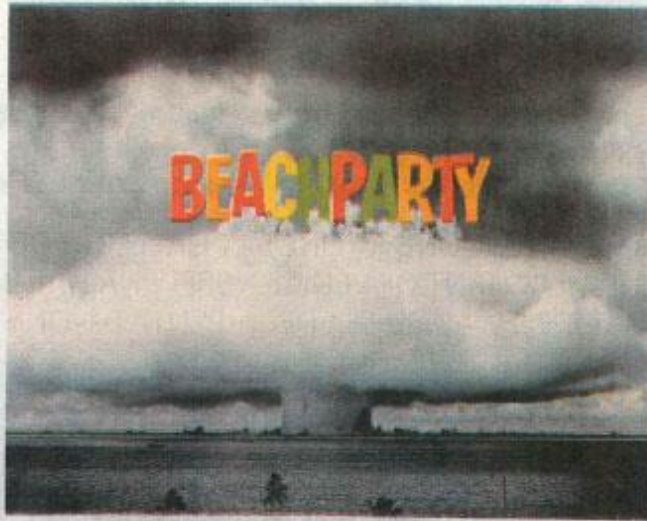
A number of local artists and organizations have benefited more tangibly from Miller's memory through the programs administered by Annie's Fund, the nonprofit founded in her honor by her husband, Robert Falcone. In its 14 years of existence, more than \$75,000 in cash awards has been disbursed to professional and student artists.

"It was established in an effort to perpetuate the things she was interested in, such as fine crafts," explained Ellen Grevey, a founding board member. "We've given an individual artist grant through Greater Columbus Arts Council every other year, and we established a scholarship fund to send CCAD students to Pilchuck Glass School."

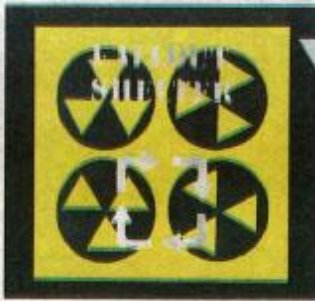
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As he explained, "On National Geographic there's a reality show about people preparing for doomsday. I thought, if the end time is coming, it



"Beach Party," by Robert Falcone



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doesn't have to be the end of art and culture, so I painted art for bunker walls — cave paintings to be discovered 2,000 years from now by some poor alien archaeologist."

"Apocalypse Soon" features a dozen works that take a light approach to the end of civilization. Classic Civil

PREPARE FOR THE END:

LINDSAY GALLERY

Through July 28; artist's reception
6-9 p.m. Friday, July 13
986 N. High St., Short North
lindsaygallery.com

Defense logos and radiation symbols are treated to gold leaf and other decorative touches, and a National Archive photo of early nuclear tests on the Bikini Atoll is given an absurd shift in tone with the simple, multicolored addition of the phrase "Beach Party."

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As Grevey observed, "Robert's got a great and strange sense of humor."

Toledo high-schoolers make light of tragedy

What if Juliet had woken from her drug-induced sleep just in time to prevent Romeo from drinking poison? That's one of the twists a group of high school girls will propose when they present **Deadly Medley** this weekend at the Garden Theater.

"It's a 45- to 50-minute romp through four of Shakespeare's great tragedies," said Trish Sanders, theater teacher at Notre Dame Academy, an all-girls Catholic school in Toledo.

Besides *Romeo and Juliet*, the tragedies are *Julius Caesar*, *Macbeth* and *Hamlet*. Sanders said she originally wrote the theatrical piece in the 1990s because, "As a teacher, I want kids to be aware of these plays."

Deadly Medley introduces students to the classical quartet by concentrating on the "murder and mayhem" that figure so prominently in Shakespeare, she said. For example, it offers three takes on the end of *Romeo and Juliet*, which normally sees Romeo taking poison because he thinks Juliet is dead, after which the distraught Juliet stabs herself.

"First (we do) the original version, and then a version where she grabs his hand right before he drinks the poison, so it's a happily-after-ever," Sanders said.

"(In) the third version, she wakes up just as he's about to drink the poison, grabs his hand and drinks the poison herself because she's been in a tomb for three days and she's really thirsty. Then

he stabs himself because she's been poisoned."

"It's one bloodthirsty narrative," Sanders concluded.

Bloodthirsty or not, *Deadly Medley* apparently impressed Zack Baird of the Short North Stage, the resident company at the Garden. Baird saw a group of Ohio State students perform it awhile back under the leadership of

Sanders's daughter, Bethany, as a fundraiser for the OSU speech and debate team.

Baird said he arranged for OSU's version to be performed at Kafe Kerouac, as he was then in charge of booking acts for the North Campus bar/caffeehouse.

"Hands down, this was my favorite thing that I had brought into Kerouac," Baird said in an email. "And it was probably also one of the funniest and most well-received, because it's so tightly scripted and just highly intelligent."

Baird subsequently suggested the piece to the Short North Stage board, which agreed to book the

high school thespians for several performances this weekend.

But the piece will take its 10 young performers a lot farther than Columbus. Next month, they'll

Medley is not, contrary to what one might suppose, modeled after *The Complete Works of William Shakespeare (Abridged)*, a popular comedy that takes a similarly condensed approach to the Bard (and which Actors' Theatre will present next month at the Columbus Commons).

"(*Deadly Medley*) was written and performed well before that was written," she said.

Richard Ales



Apocalyptic art: *Beach Party* is one of the works featured in Robert Falcone's "Apocalypse Soon" art show

perform it at the prestigious Edinburgh Fringe Festival in Scotland. Sanders explained that her school's theater program was nominated for the honor by an organization called the American High School Theatre Festival.

Sanders also was eager to explain that *Deadly*

[INFORMATION]

Short North Stage will present *Deadly Medley: Shakespeare in Brief* at 7 and 9 p.m. Friday and Saturday and 2 p.m. Sunday at the Garden Theater, 1187 N. High St. Tickets are \$12 in advance, \$15 at the door. 1-888-997-8167 or shortnorthstage.org.

End-of-the-world images

Apocalypse Soon, an art show by Robert Falcone, will open with a reception from 6 to 9 p.m. Friday at the Lindsay Gallery, 986 N. High St. Live music by the Bruise Brothers will begin at 7:30 p.m.

The show will remain on display through July 28. Proceeds will benefit Annie's Fund for the Creative Arts, a charity Falcone started in his late wife's name.

Regular gallery hours are noon to 6 p.m. Wednesday-Friday, noon to 5 p.m. Saturday, or by appointment. For more information, call 614-291-1973 or visit www.lindsaygallery.com.

Arts: August Gallery Hop

Thursday, August 5, 2010 00:00 AM

By Heather Gross



Click image for slideshow

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Gallery Hop

4-10 p.m. Saturday, Aug. 7

Short North

shortnorth.org

"The Album Recovered" and "Junk"

Lindsay Gallery

Through Sept. 4

986 N. High St., Short North

"Vessels and Viscera"

Sherrin Gallery

Aug. 7-31

694 N. High St., Short North

"The Art of Abstraction"

Marcia Evans Gallery

Aug. 6-Sept. 30

8 E. Lincoln St., Short North

It's representative of something Lucas finds both "fascinating and terrifying."

"[The nudity] isn't so much about vulnerability. It's more about hearing friends' stories ... and dating in this whole internet-Tinder-swipey-culture. I'm just fascinated by this reliance on devices to connect with people. Or even the dismissal of people, by swiping."

There's a somber vibe to "Modern Love" as well as others — including the exhibit's titular painting (pictured) — that is isolative and compelling, but there are moments of joy and vibrancy to others that show the balance and comprehension of the artist's practice.

STONE VILLAGE CHURCH
Opening reception: 7-10 p.m. Saturday, Aug. 1
139 E. Second Ave.,
Short North
stonevillagechurch.org

"CHICKEN OR EGG"

The magnificently graphic and whimsical paintings by Robert Falcone are easy to appreciate, but his annual solo show at Lindsay Gallery comes with an even more commendable aspect. Each year, Falcone's sales of new

work benefits the charity Annie's Fund, which supports the local arts community. Falcone's late wife, Anne Miller, was a glass blower and longtime patron of the arts. Since 1998, Annie's Fund has raised over \$75,000 to service arts institutions and individual artists.

LINDSAY GALLERY
6-9 p.m. Friday, July 31
986 N. High St., Short North
lindsaygallery.com

"ANDREW LIDGUS: DUALITY"

Chicago-based artist (and concert pianist) Andrew Lidgus unveiled a new series of mixed media pieces focusing on the duality of nature in mid-July at the Sherrie Gallery, but the collection is well worth visiting during the Hop. The artist uses paint, paper and found objects to create intricate and abstract pieces, buoyed by a wonderful physical relief and depth.

SHERRIE GALLERY
Through Aug. 28
694 N. High St., Short North
sherriegallerie.com

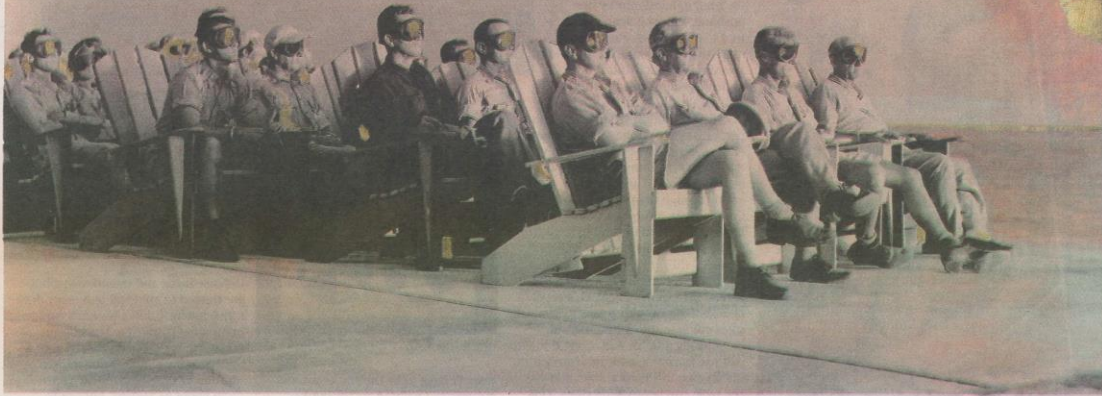


Staff Pick: Lindsay Gallery 15th Anniversary
By Jesse Tigges
From the December 4, 2014 edition

Lindsay Gallery
6 p.m. Friday, Dec. 5
986 N. High St., Short North

arts & entertainment

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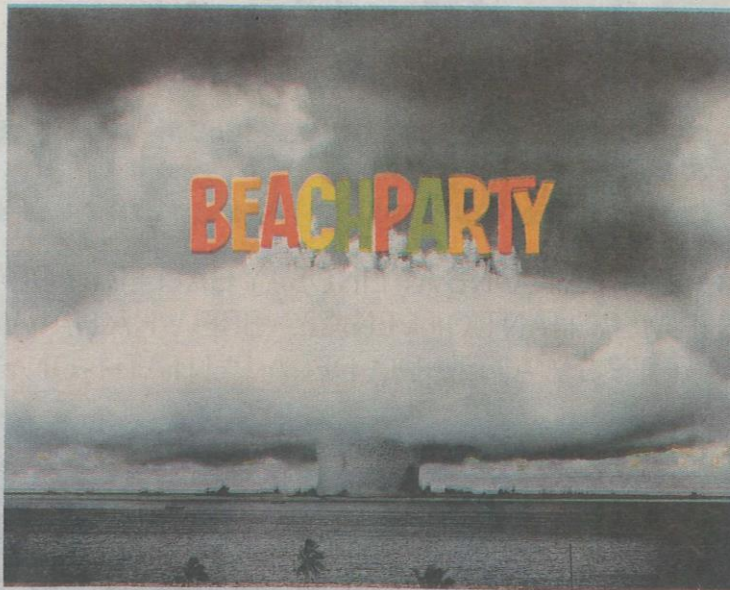
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© CunninghamCharlowe Photography

Arts preview: ‘Modern Madonna’

MOST POPULAR

Joey Monsoon’s “Modern Madonna,”
Courtesy Lindsay Gallery

By Jim Fischer

Posted Jun 27, 2018 at 11:00 PM

Terrific slate of local artists portray modern woman as icon in Annie's Fund exhibition

This exhibition features an all-star roster of featured artists, among them Joey Monsoon, Ashley Pierce, Kate Morgan, Lisa McLymont and Roger Williams. Artist/curator Robert Falcone asked 10 artists in total to address the contemporary woman through the lens of the exhibition title ("Modern Madonna"). The show is Falcone and the gallery's annual fundraiser in support of Annie's Fund, which provides grants to local artists in the name of Falcone's late wife, an artist and avid arts and artist supporter. Photographer Chas Ray Krider will have a live presentation during the opening reception.

Lindsay Gallery

986 N. High St., Short North

lindsaygallery.com

ALIVE

June 2018

Robert Falcone exposes the creepy side of nuclear

testing in ‘Operation Doorstep’

MOST POPULAR

13

By Joel Oliphint

Associate Editor, Columbus Alive

Posted Jul 21, 2020 at 3:59 PM

In a series of archival photos embellished by the artist, Falcone’s Urban Arts Space exhibit is available to view in an online video

For the last 10 or so years, artist Robert Falcone has been exploring the archives of nuclear testing facilities.

“I’m a child of the ’50s. I remember ‘duck and cover.’ I remember Civil Defense. I grew up with nuclear weapons as the bad guy, and as I got older and better educated, I started to wonder what this all meant,” Falcone said. “I’ve always been fascinated with [old] images of nuclear testing, much of which was done on U.S. soil, which I find pretty amazing.”

A few years ago, Falcone came upon a certain set of photos from a Nevada test site, and after being passed back and forth to various archives, he finally found the high-resolution images that depict cars, houses and mannequins in period-specific attire. The settings were used to assess how well structures could survive a

nuclear blast, and the before-and-after photos documented the damage.

“They were carefully staged scenes and houses built specifically to see what a nuclear blast approximately would do, and I thought the scenes were not only very interesting, but just a little off-putting. The way they were staged was a little weird. And I started thinking about what it would look like today,” Falcone said. “I wanted to show a storyline from immediately before the atomic explosion, in a variety of scenarios, and then immediately after the atomic explosion, and then somehow relate that to today. And the story I wanted to tell is that, 70 years later, I’m not sure we’ve advanced at all in our thinking. We’re as close to nuclear holocaust right now as we were then.”

To help tell the story, Falcone added gold splashes and other colorful embellishments to the black-and-white photos — not to make them more realistic, but to accentuate the strangeness of it all and to make them feel less clinical. “The colors aren’t traditional palettes. They’re just a little off. In some cases, they’re cool; in some cases they’re hot,” he said. “When I add gold — which I think is beautiful, but also kind of creepy, depending on what you do with it — that makes it even more off-putting. I want the viewer to not only see the story and think about it, but to be put off by it and wonder what he or she might do to keep our world safe in the next 20 years.”

Ironically, the families portrayed in these nuclear photos were not so nuclear. “You’ll have an image of a woman with three unrelated children, which is kind of a weird grouping for a family. Then you’ll have two men, a couple of children and a woman who seems to be distant from all this,” Falcone said. “I think that the people that did the designs and did the staging had their own inside joke about what a family should look like. ... The nuclear family at that time was a mother, a father and two

children, and they pretty much bashed that and showed a number of other possibilities.”

Initially, Falcone planned to exhibit the manipulated images in a certain order Downtown at OSU’s Urban Arts Space, but when the pandemic hit, the artist and gallery pivoted to a virtual show titled “**Operation Doorstep**.” In the video, which you can view below, Falcone’s images are juxtaposed with actors in a hyper-real setting, all set to an off-kilter, jazz-fusion soundtrack performed by the artist and his bandmates.

Falcone hopes the virtual show stirs up something up viewers. “I’d like them to begin to believe that the nuclear threat is still real,” he said, “and that there might be something they personally could do about it.”

Explosive statement: Artist alters photos from '50s nuclear test to both imaginative and eerie effect

Peter Tonguette For The Columbus Dispatch 7/26/2020

© **Provided by The Columbus Dispatch Images from “Operation Doorstep” by Robert E. Falcone**

For its latest virtual exhibit, Ohio State University's Urban Arts Space is offering a blast from the past — literally.

The title "Operation Doorstep" — a video exhibit accessible on the arts center's website, uas.osu.edu/events/operation-doorstep, through Sept. 11 — is a reference to a nuclear weapons test that the United States undertook in Nevada in 1953.

The Federal Civil Defense Administration hoped that officials would walk away with a more thorough understanding of how such a detonation would impact various man-made structures, including houses and bomb shelters — both of which were set up with mannequins to stand in for families.

Naturally, the government took copious photographs that captured the extent of the damage caused by the test — images that artist Robert E. Falcone has imaginatively altered for this new exhibit.

Falcone's "Operation Doorstep" is a 7½-minute video that features his versions of the original images. The photographs were printed in black-and-white in the 1950s,

but Falcone has introduced hints of rather sickly looking color. For example, in the artist's version of one image, a female mannequin's lips become red and her skirt becomes yellow.



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The work makes inventive use of video elements: As in a Ken Burns documentary, the photographs are accompanied by a soundtrack, with particular elements in an image — say, a mannequin's face — singled out for close-ups.

Intercut with the altered archival images is newly shot footage of three performers, dressed in vaguely 1950s-era garb and surrounded by period-appropriate decor, sitting and talking with one another.

Together, the old and new images tell a haunting before-and-after story: For the first few minutes, the viewer sees relatively uncontroversial images of family life — say, a mannequin family seated in a living room, or several mannequin children congregating around their mannequin mother.

Then the nuclear blast occurs — and Falcone "cuts" to stills showing the actual devastation of the test as well as newly shot scenes of the live performers faking their own deaths.

The sight of mannequins thrown about in their living room is striking: Surrounded by scattered furniture, one mannequin sits calmly, while the legs of another are visible at the edge of the frame.

Falcone ably suggests the overpowering force of the blast, with a cloud painted yellow lingering in the sky over an automobile that has been painted with sayings such as: "This Car Will Go Thru the Atomic Blast." Mannequins are dusted in gold — perhaps an indication of nuclear fallout.

The work is grim but entertaining in a macabre sort of way — ideal for those looking for satirical yet serious-minded quarantine viewing.



Lindsay Gallery presents *Pretty Thing: what glitters is not always gold*, its

annual fundraiser for Annie's Fund for the Creative Arts. This foundation was created by artist Robert Falcone in the name of his late wife, Anne P. Miller, to give grants to small arts groups. Featured paintings are all 16" x 20", oil and gold leaf on canvas, and will remain on view through September 27.

Preview The World Premiere Of Columbus Composer Richard Jordan Smoot's 'Crossing Variations'

By [JENNIFER HAMBRICK](#) · OCT 2, 2018



This weekend, a Columbus-based professional cello quartet will breathe new life into choral music originally composed for an art installation piece that explored the question of death.

[UCelli](#) performs the [world premiere](#) of Columbus composer [Richard Jordan Smoot](#)'s *Crossing Variations*, 3 p.m. Sunday, Oct. 7 at [Highlands Presbyterian Church](#) in Columbus.

Recently Smoot and the members of UCelli stopped by the Classical 101 studios to give us a preview of *Crossing Variations* and to talk about how the piece came about.

Smoot [composed](#) the music for an art installation piece created by physician and artist Robert Falcone and exhibited in the [Columbus College of Art and Design](#)'s 2016 MFA exhibition. Falcone created the installation, called *Crossing*, on his own quest to find meaning in his wife's tragic death in a 1998 car accident.

Crossing featured Smoot's music performed by the [Columbus Gay Men's Chorus](#) as the audio backdrop for an oversized image of a tiny, white roadside cross in the midst of an expanse of Montana landscape.

UCelli founder [Cora Kuyvenhoven](#) viewed *Crossing* and asked Smoot to create a cello quartet arrangement of his music. The resulting work, Smoot's *Crossing Variations*, expands on the main theme of his earlier music for *Crossing* in a stand-alone concert piece.

UCelli, Columbus' professional cello quartet, performs the world premiere of Richard Jordan Smoot's *Crossing Variations*, 3 p.m. Sunday, Oct. 7 at Highlands Presbyterian Church.

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Columbus Artist, Composer and Chorus Explore Life, Death in "Crossing" at CCAD

By [JENNIFER HAMBRICK](#) · APR 20, 2016



ROBERT FALCONE

Somewhere in Montana along U.S. Route 191, near Yellowstone National Park, a small white cross marks the site of a deadly car accident. This cross and others like it have haunted Columbus physician and artist [Robert Falcone](#) for nearly two decades, raising questions about the fragility of life and the possibility of an afterlife. Now, Falcone, Columbus composer [Richard Smoot](#) and the [Columbus Gay Men's Chorus](#) wrestle with these questions together in an installation of original art and music currently on display at the Columbus College of Art and Design's [Beeler Gallery](#).