

# attractions

## NO BOUNDARIES

Painter sets himself apart with panel process



**CLOCKWISE FROM TOP:** Artist James B. Campbell. // "Phoenix Rebounds" by James Campbell. // "As She Looked Away, I Loved Her" by James Campbell. // "Undersky Underground" by James Campbell. (Courtesy photos)

**T**enacity often wins. In fact, it might have been James B. Campbell's unwillingness just to let go that won him Sharon, his wife. The 1969 moon landing had occurred, and he had graduated from high school, so he was "feeling rather bold." He therefore persevered and convinced Sharon, who was already attending college, that dating him would be beneficial.

"I took all of my earnings and flew to Ohio to see her," he said over the phone. It worked. Soon thereafter, as a Massachusetts college student, Campbell had yet to take the prerequisite course that would allow him to take a coveted class with art instructor Paul Scott. So Campbell obtained Scott's address and paid him a home visit.

"I just had to study art with this man," Campbell said. Campbell had always longed to work with Scott, who seemed to know what every brush stroke is doing.

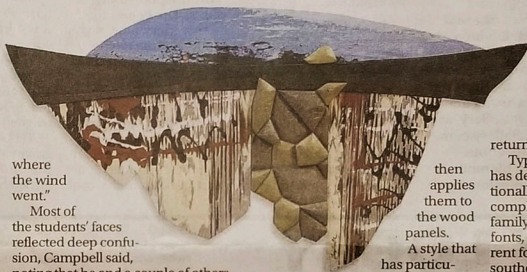
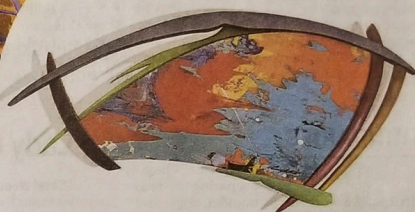
Back in class, including Campbell now, Scott announced one day, "What you're going to paint today is

where the wind went."

Most of the students' faces reflected deep confusion, Campbell said, noting that he and a couple of others instantly understood the directive. Art, after all, can be ethereal, and certainly impossible to define at times.

Today Campbell's six double-pane bronze-tinted sandblasted windows bedeck St. Mark's United Methodist Church on Bloomington's east side. His work is also on display in downtown Spencer at the Juniper Art Gallery, and he has had many shows, including those at the John Waldron Arts Center, which he misses terribly.

One aspect that sets his painted pieces apart, aside from their form and structure, is the way he prepares his painted panels. During this process, he uses an unusual method he devised, where he creates large sheets of paint, allows them to dry,



with the workload — lately, he has returned to that field.

Typefaces bewitch him, and he has decided to resume his "exceptionally tedious" project of designing complete type families, where a family comprises a related group of fonts, or faces. He named his current font Arles, after the town in southern France where Van Gogh and Gauguin painted. Each font has 1,087 characters and supports several languages.

"Arles will be particularly well suited to the publishing industry," he said of the font he is preparing to submit to Linotype at fonts.com.

Over the years he has designed several fonts. His Arles family contains Arles Regular and Italic, Arles Noir and Italic, and Arles Graver. "Just for my own interest," he said, "I've designed some other fonts and always have concepts for more rolling around in my head."

He continues work on Arles Sans Light and Arles Sans Noir, which when completed will become yet another family.

**SEE BOUNDARIES | PAGE C2**

then applies them to the wood panels. A style that has particularly captured him, however, is 3D.

And his 3D works are never circumscribed by a frame.

"We're so used to seeing things in picture frames," he said. Why do we confine ourselves?"

A substantial difference between artists and non-artists is how and what they see; he seeks to break boundaries and expand the way we see WHAT we see.

"What we look at in this world is not rectangles," he said. And when someone is hanging art, the wall is already a rectangle."

Having started his career decades ago as a designer — he began in an entry-level position, and within a year had to hire an illustrator to help



**Connie Shakalis**  
H-T COLUMNIST

### BOUNDARIES

CONTINUED FROM PAGE C1

In 2015 he worked on a book design for Mike Moore's "Dragons & Hot Sauce" illustrated by Andy Young. Campbell designed a font based on Young's hand lettering.

In addition, since its inception in 2012, he has been a committee member and artist with

Bloomington Open Studios Tour.

His role is largely preparing the tour booklet, signs and other advertising materials with the help of Mary Uthuppuru.

Find James B. Campbell and his art at juniperartgallery.net and at Juniper Art Gallery, at juniperartgallery.com

For more about BOST, visit bloomingtonopenstudiotour.com.

### Lady Gaga goes full diva for moving national anthem

**Mikael Wood**  
Los Angeles Times

Lady Gaga brought a welcome — and moving — splash of razzmatazz to Joe Biden's inauguration when she performed the national anthem at his presidential swearing-in on Wednesday morning.

Wearing a fluffy red gown and navy jacket affixed with a large dove brooch, the pop

star summoned her most convincing Broadway-diva vibe as she belted the famously tricky tune, toying gently with the tempo and bending notes in unexpected directions.

Her voice? Big and crisp. Her expression? Lightly twinkling. Her arms? Waving with intensity.

The singer's accompaniment by the United States Marine Band had a cool,

jazzy lilt — especially as she took her time delivering the lyric about how the "flag was still there" — that made you wish they got to play with showboating pop stars more often. (And given Gaga's long friendship with Biden, for whom she campaigned, perhaps they will.)

Yet Gaga didn't miss the gravity of the moment: At the end of the song, she turned her gaze admiringly

toward the Stars and Stripes — the same emblem rippling on the National Mall in place of the hundreds of thousands of Americans who couldn't be there in person due to COVID-19 — and seemed to reclaim for patriots the spot where two weeks ago insurgents staged their hideous attack on the Capitol.

Then she went to her seat and put on a mask.