

# OPEN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2015



CHANGING OF THE GUARDIANS | NEW JULIAN STANCZAK BOOKS | T.R. ERICSSON AT TRANSFORMER | MOSES PEARL AT AAWR | ARTFACE: SHARI WILKINS

COMM  
UNITY  
WORKS

# Women to Watch Ohio



Cleveland Institute of Art, in collaboration with the Ohio Advisory Group of the National Museum of Women in the Arts, showcases accomplished women artists and highlights the hurdles that women artists face in this curated exhibition of works by (from left, above) Lauren Yeager, Christi Birchfield, Hildur Ásgeirsdóttir Jónsson, Mimi Kato, and Eva Kwong.

**On view: April 2–May 2, 2015**

**Public Opening Reception:**

Thursday, April 2, 6–8pm

**Panel Discussion with the artists:**

Friday, April 10, 12:15pm

CIA's Gund Building  
11141 East Boulevard  
[cia.edu/womentowatch](http://cia.edu/womentowatch)

Sponsored by:



Huntington Bank  
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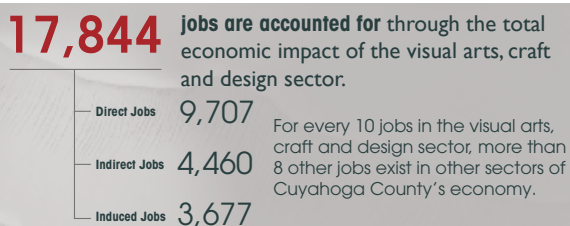
Cleveland Institute of Art **CIA**

Consolidated Ad



## What does the visual arts, craft and design industry look like in Cleveland?

well, for starters...



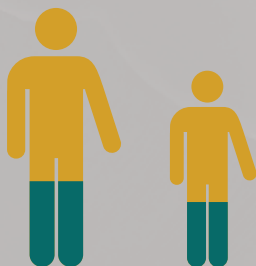
**Employment declined 31.4% from 2000-2011**

**Employment grew 1.7% from 2011-2012**

Seemingly small growth outpaced state (decline) and nation (stagnant).

**Stable Sector:**  
Employment declined, but its overall share of total employment remained almost unchanged between 2006 and 2012.

● Total Employment  
● VACD Share of Total Employment



Learn more about the impact of Cleveland's visual arts, craft, and design industry, and read stories from the field in *Forming Cleveland*.



**MOCA Cleveland:**  
Sturdy, Dynamic & Stylish



**Tremont:**  
Creative Place



**Artist Activists:**  
Heightening Social Awareness



**CAN Journal:**  
Pressing for Change



[www.cultureforward.org](http://www.cultureforward.org)

# THANK YOU

CAN is proud to present this largest issue ever in conjunction with the opening of the Northern Ohio Illustrators Society's *Best of NOIS* exhibit at BAYarts. Thanks to Nancy Heaton, Eileen Stockdale, Karen Petkovic, and everyone at BAYarts, and to the artists of NOIS for having us along for the ride.

This issue marks three full years of *CAN Journal* as a quarterly. On this occasion we thank all the people and organizations who brought us this far, including co-founder Liz Maugans and Zygote Press for serving as our fiscal agent for the first year, Wally Lanci and Consolidated Graphics for incredible generosity, beautiful printing, and ongoing support, St. Clair Superior Development Corporation for taking over and continuing as CAN's fiscal agent, PNC Bank for invaluable support as CAN continues to grow and evolve, all of our advertisers, all of our ever growing list of member organizations, and all the writers, photographers, artists, and other individuals who make CAN the collective voice of the Northeast Ohio art scene.

The Collective Arts Network continues to grow, and needs constant guidance and advice as we take steps to meet the demands of growth and sustainability. For legal support we are grateful to The Milton A. Kramer Law Clinic Center and the Case Western Reserve University School of Law. For additional guidance and support along these lines we thank William Busta, Wally Lanci, Liz Maugans, Nancy Heaton, Brian Friedman, and the amazing Alli Milburn.

As this issue hits the streets, CAN's benefit committee is planning for another spectacular party that will help us raise critical funds for continued growth. Thanks to Karen Petkovic, Hilary Gent, JoAnn Dickey, Liz Maugans, Dan Bush, 78th Street Studios, and all who are already helping to make So You Think You CAN Sing (May 21, 2015) one of the most memorable parties of the year.

Finally, thanks to everyone who reads *CAN Journal*. There's no point in talking about art if there's no one to listen and see it.

**EDITOR/PUBLISHER**  
Michael Gill

**DESIGNER**  
JoAnn Dickey

**SR. ACCOUNT EXECUTIVE**  
Carlos E. Ramos

**CO-FOUNDER**  
Liz Maugans

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### CONTACT

Publisher/Editor: [michael@canjournal.org](mailto:michael@canjournal.org)  
Advertising: [carlos@canjournal.org](mailto:carlos@canjournal.org)

 **PNC BANK**



Ohio Arts Council



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**The George Gund Foundation**

# THE CHURCH NEEDS ITS CHOIR

As 2015 warms up, the art world in Cleveland is at one of those dynamic times, when a whole lot of things could change. It's like an ecosystem, with interdependent species making our culture, and what any one of them does affects all the rest.

Exhibit A is the shifting gallery landscape. In a city with scores of active galleries, one retirement wouldn't usually deserve a place in this conversation, but the retirement this summer of William Busta leaves a significant hole in the scene: his focus on high quality, new work by artists living in the region is unique. We look forward to the roles he'll play beyond running his gallery. And we know other galleries will step into his big shoes.

Meanwhile, the three nonprofit organizations that recognize, honor, and preserve the work of Northeast Ohio artists all have new leadership. The Cleveland Arts Prize, Artist Archives of the Western Reserve, and ARTneo all named new executive directors late last year. Each of these in different ways plays a role in

as well as individual artists. In the run-up to the vote, arts advocate and public funding champion Barbara Robinson has reconvened the Arts and Culture Action Committee to raise money and build support. Indians CEO Paul Dolan has joined the effort.

In the coming months we will certainly hear from a range of anti-tax activists. It's also a challenge that the vote will come after Governor Kasich has stirred up the waters by seeking a \$1 per pack increase in the state tax on cigarettes to help pay for other tax cuts. But the boost that artists give to children, struggling neighborhoods, and our collective soul is more than worth the effort it will take to win over the naysayers. To say this is important to readers of this magazine is preaching to the choir. But at the risk of pushing the metaphor too far, the church needs its choir now, more than ever.

You'll read more about all these stories in this and upcoming issues of CAN. Before I wish you happy reading, I want to let you know about two upcoming

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## INTERDEPENDENCE IN A SHIFTING LANDSCAPE

how Cleveland's culture is understood and preserved. All three have been through tough times and with their new directors are in the midst not of re-invention, but certainly planning for how to make history connect to the present and future. The potential for growth in 2015 is there.

And on the financial front, there's this: Even people who care very much about the arts in Cuyahoga County have only recently begun to hear about the likely November vote to renew the tax that supports Cuyahoga Arts and Culture. The public agency pumps approximately \$15 million annually into arts organizations, from small ones like Art House, and Waterloo Arts to mighty ones like the Cleveland Museum of Art,

events: March 15, join me and Cuyahoga Arts and Culture director Karen Gahl-Mills at the First Unitarian Church of Cleveland for a discussion about public funding of the arts. And join the whole CAN family Thursday, May 21 at 78th Street Studios for our 2015 benefit. You'll find more details on these pages, but for now I'll just note that —like last year's Corn Hole Extravaganza, CAN's 2015 benefit will be a participatory event, with artists, curators, directors, and all kinds of people playing—maybe even singing— together. The church needs its choir.

Thanks, and best wishes,  
Michael Gill  
Editor/Publisher

# for expressing your imagination.

*PNC is proud to partner with CAN to show our support of the art communities and the collaboration of non-profits with the commercial galleries.*



for the achiever in you™



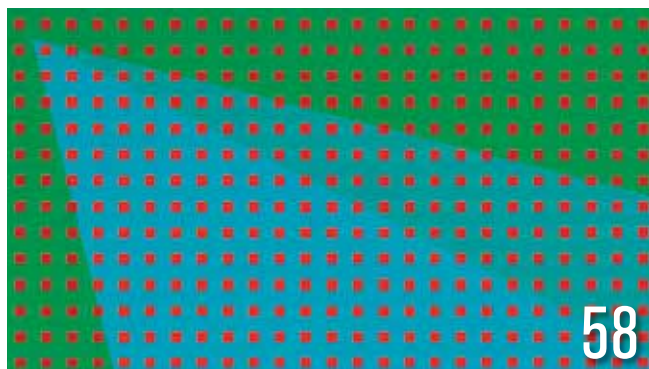
**PNC BANK**

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A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

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*Photo by Herbert Ascherman Jr.*

COVER IMAGE: "Extended Family" (2013, latex paint, black pastel and shellac on canvas; 75" X 67") appears in Douglas Max Utter's upcoming solo show, one of the final exhibits at William Busta Gallery.





# Beauty Reigns at the Akron Museum of Art

by Akron Museum of Art Staff



ALL IMAGES AKRON ART MUSEUM

From *Beauty Reigns: a Baroque Sensibility in Recent Painting*, Jose Alvarez (D.O.P.A.), "We Came From the Stars", 2011. Acrylic, enamel, ink, colored pencil, organdy, feathers, quills, crystals, and mixed media on ultrachrome prints, 72" x 176 in. Collection of the McNay Art Museum, Museum purchase with funds from the McNay Contemporary Collectors Forum.

THE EXHIBITION currently on view at the Akron Museum of Art celebrates the exoticism, exuberance and optimism found in the work of thirteen contemporary abstract painters. *Beauty Reigns: A Baroque Sensibility in Recent Painting* (January 24-May 3, 2015 in the Karl and Bertl Arnstein Galleries) offers viewers visual pleasure, with each artist approaching ideas about beauty in different ways.

Many of the artists in *Beauty Reigns* draw upon experiences in other countries. Brazilian Beatriz Milhazes uses the sun, pearls, roses and spheres to create "a big fantasy-filled world picture." Kamrooz Aram, born in Iran, is inspired by Islamic textiles and contemporary social issues. South Korea native Jiha Moon fuses her Eastern origins and Western life in works that meld figuration and abstraction. Susan Chrysler White, whose dense compositions allude to "fracturing and rebuilding of connections," was fascinated by Antoni Gaudí's architecture as a child in Spain. Nancy Lorenz's vigorous brushwork and rich surfaces are informed by Abstract Expressionism and living in Tokyo as a teen.

## Altered Landscapes

February 14 – July 12, 2015

Judith Bear Isroff Gallery

As Industrial Revolution spurred urban settlement, artists increasingly turned their attention to landscapes. Initially their work focused on pastoral views and topographically-accurate representation. More recently, artists worldwide have also used outdoor settings as sources for fanciful compositions, sharing personal perspectives or conveying social commentary. *Altered Landscapes* features art works from the Akron Art Museum collection that take innovative approaches to this subject. Californian Wayne Thiebaud simplifies the Sacramento Valley vista in "River and Slough," while Peter Dean adds imaginative elements to his verdant surroundings in "Doovekill Poppies." The industrial view Randall Tiedman invented in "Limbus Patrum #7" vividly evokes the character of his native Cleveland. Also on display are photographs by Meridel Rubenstein and Barry Underwood, a pastel by Hollis Sigler, a sculpture by Mark Soppeland, a textile by Lilian Tyrell and other works in various media.

## Inside/Out

#InsideOutAkron

Starting in the spring of 2015, the Akron Art Museum will embark on a new community outreach project, placing 30 high-quality reproductions of artwork in the museum's collection in the streets and parks of the city of Akron and surrounding areas. These framed images will be placed in individual communities, often clustered within bicycling or walking distance, to enable residents to discover art in unexpected places. This will give the art museum the opportunity to connect with new audiences outside of traditional museum walls. Working with community partners throughout the city, the art museum seeks to spark conversations about the art, provide opportunities for site-specific programming—such as bike tours, street festivals, and photo contests—and stimulate ideas and creativity through art. Inside/Out is modeled on a program that was originally implemented by the Detroit Institute of Arts in 2010 and will expand to several cities including Akron thanks to funding from the John S. and James L. Knight Foundation.

The two exhibition periods for 2015, Spring/Summer and Summer/Fall, will





From *Altered Landscapes*: Randall Tiedman, "Limbus Patrum #7," 2010. Acrylic and oil on paper, 49 x 73 in. Gift of Susan Tiedman and Kokoon Arts Gallery.

run approximately three months each. The Spring/Summer season (April through June) will include Downtown, Towpath/Summit Metro Parks, and North Hill. Summer/Fall (August through October) will include West Hill/Highland Square, University Park/The University of Akron, and Cuyahoga Falls.

Maps and information about programming can be found at [AkronArtMuseum.org](http://AkronArtMuseum.org).

**Christopher Pekoc: Hand Made**  
**November 15, 2014 – April 26, 2015**  
**Fred and Laura Ruth Bidwell Gallery**

Christopher Pekoc's work is distinctive in the artist's novel use of gelatin silver and Xerox prints, shellac, sandpaper, punches and other common tools and materials to create evocative assemblages. He employs stitching to supply content to his compositions, as well as to add visual resonance—another uncommon approach.

Hands in myriad gestures recur in Pekoc's assemblages. These complex constructions also convey the presence of the artist's hand in their making, with scarred surfaces as metaphors of our imperfections. *Christopher Pekoc: Hand Made* reveals ways the artist has amplified his techniques and themes in recent years. These include motifs and media Pekoc encountered in the Czech Republic in 2001 and reinterpretations of longstanding subjects, such as his ambitious "Portrait of K. as Eve with Black Heart." Threats to nature and environmental degradation that have become increasingly important to the artist are also addressed in new work. ■



From *Inside/Out*, Installation View of Raphael Gleitsmann, "Winter Evening", (reproduction) on Main Street, Akron, OH, December 2014. Photograph by Chris Rutan Photography.



From *Christopher Pekoc: Hand Made*, Christopher Pekoc, "Portrait of K. as Eve [with a Black Heart]," 1995–2014. Mixed media, including gelatin silver print, laminated electrostatic prints, polyester film, paper and machine stitching, 41 x 33 in. unframed. Courtesy of the artist and Tregoney & Co., Cleveland.

## Akron Art Museum

One South High Street  
 Akron, Ohio 44308  
[akronartmuseum.org](http://akronartmuseum.org)  
 330.376.9185

**CHRISTOPHER PEKOC: HAND MADE | NOVEMBER 15, 2014 – APRIL 26, 2015**

**ALTERED LANDSCAPES | FEBRUARY 14 – JULY 12, 2015**

**BEAUTY REIGNS: A BAROQUE SENSIBILITY IN RECENT PAINTING | JANUARY 24–MAY 3, 2015**

**FREE EVERY THURSDAY, FROM 11:00 AM – 9:00 PM. MUSEUM CAFÉ OPEN DURING GALLERY HOURS.**

# Harris Stanton: Common and Lees in Akron, while Art-tini Auction benefits Cleveland Arts Prize



From left: "Approaching Storm, Sunset," by Mark Common; "Passage 7," by PJ Rogers; "Layers of Time in the Garden," by Rogers; "Playmates IV," by Charlotte Lees.

IMAGES COURTESY OF HARRIS STANTON GALLERY

**THIS MARCH** the Akron Harris Stanton Gallery will present new oils and three dimensional works by Cleveland artists, Mark Common and Charlotte Lees. These pieces, all inspired by the natural world, reflect two very different approaches: while Common's paintings display a traditional, quasi photographic technique, Lees' are more interpretive and suggestive, using traditional materials in very imaginative ways. Common's subjects primarily depict our regional parks and Lake Erie. Lees', on the other hand, are less specific and more reflective of people engaging with their surroundings.

In April the new Cleveland gallery will inaugurate a tradition we have held at the Akron gallery for over two decades. Our Art-tini

Auction (formerly known as the Absolute Art Auction) is a silent auction benefiting the Akron Art Museum at our Akron location. In Cleveland, we will select a visual arts oriented non-profit each year as the recipient of a portion of the Auction's proceeds. This year, we have chosen Cleveland Arts Prize to be the beneficiary. The mission of the Cleveland Arts Prize is to support and encourage artists and to promote public awareness of artistic creativity in Northeast Ohio through the work of the Arts Prize recipients. The Auction will open for bidding April 10th and close with a vodka themed party on April 17. It's a great opportunity for novice collectors and more seasoned ones to start or expand their collection. Bidding on the art starts at a discounted price, 20% below retail, and will feature the gallery's vast array of local and international fine art. The event gives back to a great cause while supporting our area's local talent.

This May, we are looking forward to participating once again in the NOADA ("Northern

Ohio Art Dealer's Association") ArtExpo at the Transformer Station, where we will feature new works by our exclusive artists, both regional and international., including Yuji Hiratsuka and Terry Klausman.

In January of last year, Harris Stanton Gallery lost one of our most beloved and talented artists, Phyllis J. ("PJ") Rogers. This May we will honor and celebrate her strong artistic legacy with a Tribute Exhibition at our Cleveland location. The show will feature an array of work from all of her artistic periods, including her early etchings and woodblocks, her velvety May Show award winning aquatints, complex and striking digital prints and whimsical sculptural work. In addition to presenting the body of work, the gallery will publish a book detailing Rogers' significant career. ■

## Harris Stanton Gallery

2301 W Market Street  
Akron, Ohio 44313  
330.867.7600

## Harris Stanton Gallery Cleveland

1370 West 9th Street  
Cleveland, OH 44113  
harrisstantongallery.com

## AKRON

**CHARLOTTE LEES AND MARK COMMON | MARCH 6-APRIL 4**

**28TH INTERNATIONAL EXHIBITION | MAY 1-MAY 30**

**NOADA ART EXPO | MAY 8, 9, & 10**

## CLEVELAND

**ART-TINI AUCTION BENEFITTING THE CLEVELAND ARTS PRIZE | APRIL 10-17**

**NOADA ART EXPO | MAY 8, 9, & 10**

**PJ ROGERS TRIBUTE EXHIBITION | MAY 22- JUNE 20**

# Northern Ohio Illustrators Society at BAYarts by Nancy Heaton

COURTESY OF BAYARTS



Members of the Northern Ohio Illustrators Society work in a multitude of styles and media.

**WHAT'S MORE** fun than a group of illustrators meeting for an evening of drawing and a few local brews? We can't think of much, except for seeing the fruits of this seriously creative group's labors in one exhibition: "The Best of NOIS" will be in BAYarts Sullivan Gallery through April 3.

Comprised of illustrators, fine artists, designers, students and instructors, Northern Ohio Illustrators Society began over 20 years ago when a group of Cleveland area illustrators, faced with rapid changes in their field, felt a need to get out of the studio, meet in an informal setting and exchange points of view. With a focus on artistic excellence and smart business practices, the group began meeting regularly and inviting various local artists to speak on a variety of topics, such as marketing, promotion and business issues from contracts to copyrights. NOIS is

committed to bringing in national talent once a year to speak at the Cleveland Institute of Art, which speaks to NOIS' mission of mentoring to emerging illustrators.

NOIS has over 30 members who meet regularly for support and inspiration. Besides interaction with colleagues and other professionals, members participate in members-only gallery exhibitions, have the opportunity to be included in exclusive promotional materials, like directories and calendars, as well as a link to their portfolio page on the NOIS website.

But the best perk, members will agree, is keeping the conversation lively and the creative juices flowing by getting out of the studio and interacting with like-minded illustrators. Occasions such as "4th Wednesdays" at NANO Brew in Ohio City provide opportunities for socializing, drawing and talking shop. Visitors are welcome.

For more information on NOIS and 4th Wednesdays: [nois.com](http://nois.com).

*BAYarts presents a gallery talk with members of N.O.I.S. Sunday March 22nd at 2pm in the Sullivan Gallery.*

## Learn from the Illustrators at BAYarts ADULTS

- Portrait Workshop with Loren Naji Saturday, March 14th
- Figure Drawing with John W. Carlson Mondays beginning April 13th
- Basics & Beyond with John W. Carlson Wednesdays beginning April 15

## KIDS

- Art Academy – on-going with various instructors, next session, April 11th
- New! Super Hero Boot Camp taught by Rustbelt Monster Collective members ■

## BAYarts

28795 Lake Road  
Bay Village, Ohio 44140  
[bayarts.net](http://bayarts.net)  
440.871.6543

## BAYARTS SPRING SCHEDULE: [BAYARTS.NET/CLASSES](http://BAYARTS.NET/CLASSES)

**THE BEST OF NOIS | MARCH 6 - APRIL 3**

**SPRING OFFICE HOURS | MONDAY – SATURDAY, 9 AM – 5 PM**

**SULLIVAN GALLERY | TUES – SAT 9 AM – 3 PM, OR BY APPOINTMENT**

**ROB ROTH, MARGE GULLEY, BERNIE D'ETTORE | APRIL 10 - 25**



# Valley Art Center Mural Sends Mixed Message by David Lange



South Russell artist Charles "Bud" Deihl's mural design celebrates village life, and clearly is not a sign for an art center.

COURTESY OF VALLEY ART CENTER

AS THE NEW mural on the east wall of the Valley Art Center's Bell Street building in Chagrin Falls begins to take shape, two lessons from the local battle of wills might provide some guidance for the obstructionists on Capitol Hill—or not.

For one, it shows that compromise does produce results. For the other, it is an example of how giving the opposition an opportunity to save face can enable your side to get what it wants.

This local standoff stiffened last fall, after VAC officials decided to spruce up the bland wall with a mural consisting of a series of painted pictures within painted frames on a painted faux facade of brick and stucco. Their big mistake was finding nothing in the village code to prohibit such a wall painting—because there isn't anything—but, more to the point, failing to get permission for it from the village bureaucracy.

The illogical result was that, while Chagrin Falls political leaders routinely breach the rules to allow parking and hillside variances that can have deleterious consequences, they

applied a contrived interpretation of the village sign code to a comparatively inconsequential matter. The village administrator declared the artwork an illegal sign and ordered it removed, and the village board of zoning appeals concurred.

Although there were temptations among some VAC officials to fight the unjustified governmental intrusion, cooler heads prevailed to pursue a compromise, which resulted in a design competition to create a mural that would be more acceptable to the magisterial censors.

And the winners are: South Russell artist Charles "Bud" Deihl, whose selected mural design is a "fantasy villagescape," showing people, animals and vehicles along a wall that will be painted on the wall, as opposed to paintings painted on the wall; the Valley Art Center, which gets to spruce up its wall with an attractive work of art after all; and Chagrin Falls village officials, who can say this mural isn't a sign, because it's not a painting of paintings that conveyed a message about the art center, even though the acceptable alternative is still art.

By the village's rationale, the original mural portraying artworks was unacceptable for a building in which art occurs, but it would not convey a message if it were painted on the wall of a business or organization where art does not occur. On the other hand, the content of Mr. Deihl's art does not convey a message about art, but it could convey an unacceptable message for an automobile, motorcycle or bicycle shop, a pet store or an equestrian business.

The art of compromise is a sight to behold. ■

*This originally appeared as an editorial in the Chagrin Valley Times.*

## Valley Art Center

155 Bell Street  
Chagrin Falls, OH 44022  
valleyartcenter.org  
440.247.7507

**GALLERY EXHIBIT: GO FIGURE | MARCH 27 - MAY 7**

**SPRING CLASSES | APRIL 13 - MAY 24**

**ARTWALK / ARTISTS SALE | MAY 1 - MAY 2**

**32ND ANNUAL ART BY THE FALLS | JUNE 6, 10AM - 7PM AND JUNE 7, 11AM - 5PM**

**SUMMER CLASSES AND CAMPS | JUNE 15 - AUGUST 9**

**ANNUAL STUDENT / FACULTY ART EXHIBIT | JUNE 26 - AUGUST 5**





# Latin American and Latino Art at the Allen

THROUGH JUNE 28, 2015  
OPENING: SEPT. 4, 5-8 PM

Works from the 20th and 21st centuries, by artists representing 12 countries, explore themes of immigration, identity, human rights, religion, and revolution. The Allen Memorial Art Museum presents this diverse collection for the first time.

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# Two Diverse Exhibitions Explore Space, Memory and Temporality at Heights Arts

by Heights Arts Staff

IMAGES COURTESY OF THE ARTISTS AND HEIGHTS ARTS



ABOVE: "Diaspora," Achala Wali. BELOW: "Euclid Corridor," Darlene Beiter.

**IMPERMANENCE:** One of the three essential doctrines of Buddhism. All of conditioned existence, without exception is transient, or in a constant state of flux.

Over the last year, *The New York Times*, *Travel + Leisure*, *The LA Times*, *Fodor's* and *The Wall Street Journal* are just some

of the national publications singing the praises of the wonderful changes in Cleveland. In this spirit of change, Heights Arts gallery invites you to view *Impermanence*, running March 6 to April 18.

Impermanence celebrates place, use, and time in Cleveland through pairs of photographs showing the same view of a space at different historical times. These photographic diptychs begin with original photographs that come from numerous archives throughout Northeast Ohio and private collections. Using an academic approach, ten respected photographers readdress these often-brittle old photographic prints, first finding the original locations and then determining what camera placement,

photographs are magical.

Photographers include David Hagen, Nathan Migal, Chuck Mintz, Emily Smith, Mark Holz, Victoria Stanbridge, Andrew Cari, Darlene Beiter, Beverly Conley, and Brian Swaney.

— contributed by Daniel Levin, M.F.A., guest curator

## Syncope

The exhibition *Syncope*, on view from April 24 to June 6, pairs new works by regional artists Rachel Beamer and Achala Wali. In medicine, the noun syncope (SINGkuhpee) refers to a fleeting loss of consciousness caused by a drop in blood pressure; in phonetics it's when sounds or letters are not pronounced aloud (probably becomes probly). In the large black-and-white photographs of Rachel Beamer and the abstract pencil-and-ink drawings of Achala Wali it's when the compositions hint at elements not present—the shadow but not what casts it; the suggestion of a mapped landscape without the real-world analogue; intriguing visual echoes of things felt but unseen.

Join us on Thursday, May 21 at 7 p.m. for an artist talk and reading of original poems created in response to the works on view.

For more information on our exhibitions, gallery shop, music programs, or membership for patrons, artists, or businesses, visit [heightsarts.org](http://heightsarts.org). Share in our local art conversations by following Heights Arts on Facebook, Twitter and Instagram. ■

## Heights Arts Gallery

2175 Lee Road  
Cleveland Heights, Ohio 44118  
[heightsarts.org](http://heightsarts.org)  
216.371.3457

**IMPERMANENCE** | MARCH 6 - APRIL 18

**EKPHRASTACY: ARTISTS TALK + POETS RESPOND** | 7 PM THURSDAY, APRIL 2

**CLEVELAND HEIGHTS POET LAUREATE READING** | 7:30 PM SATURDAY, APRIL 18

**CLOSE ENCOUNTERS: TRANSFIGURED BASS** | 3:00 SUNDAY, APRIL 19

**HERRICK MEWS IN CLEVELAND HEIGHTS**

**SYNCOPE** | APRIL 24 - JUNE 6; OPENING RECEPTION 6-9 PM FRIDAY, APRIL 24

**EKPHRASTACY: ARTISTS TALK + POETS RESPOND** | 7 PM THURSDAY, MAY 21

 **CIFF39** MARCH 18–29, 2015  
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**CLEVELAND INTERNATIONAL FILM FESTIVAL**

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**RIDE RTA TO TOWER CITY**

# The Cleveland Arts Prize: Past Present and Future

LATE IN 2014 the Board of the Cleveland Arts Prize unanimously endorsed Alenka Banco as Executive Director. Barbara Robinson, Chair, Cleveland Arts Prize Board of Trustees shares, "Alenka not only has a thorough knowledge and long involvement in the Cleveland Arts Prize, she is highly respected by the community of artists and brings professional experience in business and community development."

Says Banco: "Every year, for 55 years, the Jurors of the Cleveland Arts Prize are overwhelmed by the task of reviewing the talent that this region boasts. On Thursday, June 25, 2015 at the Cleveland Museum of Art, Cleveland will once again recognize and celebrate this year's Awardees. The Cleveland Arts Prize is more than an award, it is a legacy and with that comes pride and responsibility. Who are the artists who have influenced, taught and paved the road, that makes the cultural landscape of greater Cleveland the envy of other cities?"

In each upcoming issue of *CAN Journal*, we will take you back and reintroduce you to an Arts Prize winner from the 60's, 70's, 80's, 90's, and the 20th Century. Let's celebrate the artists that helped shape Northeast Ohio. Please visit our web site [clevelandartsprize.org](http://clevelandartsprize.org) and reconnect with Cleveland's arts legacy.

## The Sixties

**JOHN CLAGUE, Sculptor, 1928–2004**

**1967 Cleveland Arts Prize for Visual Arts**

Born in Cleveland in 1928, Clague studied at the Cleveland Institute of Art (B.F.A. with honors, 1956) under Edris Eckhardt, Walter Sinz, Walter Midner, John Bergschneider, Julius Schmidt and William McVey. As a fourth-year student he was awarded a Yale/Norfolk Fellowship and, on graduation, spent an eye-opening year in Europe as a Catherwood Foundation Traveling Fellow. He taught sculpture at Oberlin College for four years, then at CIA for 15 years, becoming chairman of the institute's department of sculpture, before retiring in 1971 to devote all of his time to his own work.

Clague's sculptures have been exhibited in the Whitney Annual Exhibition of Contemporary American Sculpture and in 28 May Shows at the Cleveland Museum of Art. He is represented in the permanent collections of the CMA (six sculptures including his 1960 bronze *Flower of Erebus* and his 1963 plexiglass *Progression in Black and White*), the Art Gallery of Ontario, the Aldrich Museum of Contemporary Art, the University of Massachusetts and the Williams College Museum of Art. His work is documented in the Archives of American Art of the Smithsonian Institution in Washington, D.C., and represented in *The Sculpture of the End of the 19th and the 20th Centuries* (Éditions Rencontre, Paris, 1966/67).  
– Dennis Dooley

## The Seventies

**HALE SMITH, Composer, 1925–2009**

**1973 Cleveland Arts Prize for Music**

The list of eminent musicians who have performed Hale Smith's music is as impressive as it is long, and extends to opposite poles of the musical world. It would be sufficient to name such jazz luminaries as John Coltrane, Joe Lovano, Ahmad Jamal, Chico Hamilton, Betty Carter and Eric Dolphy. But then you would have left out the likes of singers Jessye Norman, Kathleen Battle and Hilda Harris, as well as legendary concert pianist Natalie Hinderas (one of the first African Americans to have an important career in classical music), and the New York Philharmonic.

But they were all latecomers, in a matter of speaking, in spotting the musical gifts of this Cleveland-born prodigy. Duke Ellington, shown a composition by the 16-year-old Hale Smith in 1941, was sufficiently impressed to sit down with him and make suggestions as to some fine points. (A few years later, avant-garde composer Wallingford Riegger praised a song sequence young Hale had written as a student that became *The Valley Wind*.)



John Clague

## The Eighties

**ALBERTA TURNER, Poet, 1919–2003**

**1985 Cleveland Arts Prize for Literature**

Born in 1919 in Pleasantville, New York, Alberta Tucker attended Hunter College, earning her master's and Ph.D. at Wellesley College and Ohio State University. At OSU she met and married Arthur Turner, a brilliant graduate student who wore leg braces as a result of polio. In 1947, Arthur began teaching English at Oberlin College. The school's nepotism clause limited Alberta to teaching only the occasional course, so in 1964 she accepted a part-time teaching position at Cleveland's Fenn College—along with the directorship of its Poetry Forum, an ambitious project established a year or two earlier by the poet Lewis Turco. Turner continued in both capacities after Fenn was subsumed into the new Cleveland State University. In 1969 she moved to full-time status. The same year, at Oberlin, she co-founded *Field*, an journal of contemporary poetry and politics that over the next 20 years would bring her into contact with, and earn her the respect of, most of the eminent poets then writing in America and England.

She was 51 when the first of her own eight books of poetry, a small chapbook inspired by a recent trip to Alaska, was published by Triskelion Press in Oberlin.





Hale Smith



Alberta Turner



Stephen J. Bucchieri



David Shimotakahara

## The Nineties

**STEPHEN J. BUCCHIERI**, Architect  
1991 Cleveland Arts Prize for Architecture

Though Bucchieri may be best known for his many award-winning homes, he has also brought his gifts to larger projects such as the Gunning Park Recreation Center (1995) at West 168th Street and Puritas Avenue in Cleveland; his striking conversion of the old Murray Hill School in Cleveland's "Little Italy" into galleries, offices and residences (1987), which has been called "the closest thing Cleveland has to a Soho" (*Fine Arts in Cleveland: An Illustrated History*, Indiana University Press, 1994); and the airy, welcoming HealthSpace Cleveland (2003). The museum's exhibits teased and beckoned passers-by through huge floor-to-ceiling windows, which flood the interior with natural light and are a dramatic departure from the windowless facade of its predecessor, the old Cleveland Health Museum, which had been built in the wake of the Hough riots of 1966.

## The Twenty-first-Century

**DAVID SHIMOTAKAHARA**,  
Choreographer  
2000 Cleveland Arts Prize for Dance

In 1998, after 16 years as a principal dancer with Ohio Ballet, Shimotakahara launched GroundWorks Dancetheater to advance his vision of collaboration with artists from other disciplines and present new dances that expand the perimeters of how and where dance is shown.

Collaborators have included composer Gustavo Aguilar and photographer Masumi Hayashi, to name but a few, and his Landmarks Series, which takes dance to places and buildings of architectural or historical significance, is creating new venues and new audiences for dance performance.

His distinctive choreography ranges from lighthearted and outright humorous to contemplative, bittersweet and dramatic, and expresses a high degree of emotion without being sentimental. ■

## Cleveland Arts Prize

P.O. Box 21126  
Cleveland, Ohio 44121  
440.523.9889  
[clevelandartsprize.org](http://clevelandartsprize.org)

# Maria Neil Artists Take on Life's Incongruities and the Paradigm of the Human Body

by Adam Tully and John Farina

## Pita Brooks and Kristin Rogers

Living and working together in Lakewood, Pita Brooks and Kristin Rogers create artworks that are at once entrenched in material explorations, and in the expression of ideas surrounding life's absurd incongruities. Sometimes they create collaboratively and sometimes independently. Their work as a whole is a layered dialogue about both the situational and the dispositional.

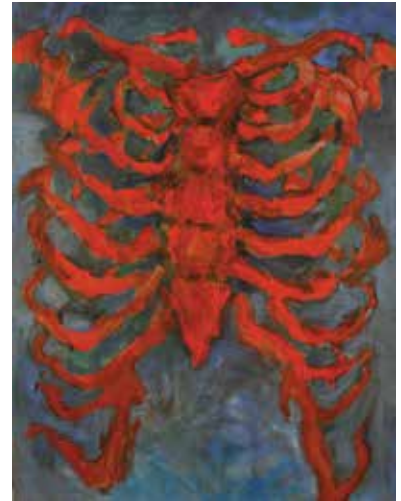
Pita Brooks' work examines the balances and imbalances between organic and synthetic production. She takes a modestly cynical look at how these systems are too often either grossly abused or wildly misinterpreted. With a pronounced interest in intricacy and finely hidden details, her diorama-like landscapes—largely encaustic—present wonderfully waxy narratives of unbelievable (dis)proportions.

Kristin Rogers' work explores the interplay between the delicate and the makeshift, between the coarse and the refined. Using reclaimed construction materials as the building blocks, his works create an unsettling limbo of deconstructed environments that have been, nonetheless, carefully reconstructed. The assemblages resonate as the artist turns his attention to conceptual layers that pertain to the (social) constructions of meaning—particularly around notions of labor, power, authority, community, and language.

The gallery will be transformed to feature this expressive, three-dimensional exhibition.



Kristin Rogers, "Poking Fun," Detail.



"Angry Ribcage," by Barbara Stanford.

IMAGES COURTESY OF MNAP

## Barbara Stanford

Whatever you do, don't call Barbara's work "medical". Though the term might come in handy, given her body of work that will be exhibited at Maria Neil Art Project this May, she struggles daily to engage the viewer in the hopes that they retain ownership of their bodies and better understand them within and without.

"The majority of people willfully and blissfully remain in denial and ignorance of the contents of the 'house' they are living in, walking around in, sleeping in, etc., every second of their earthly existence. We have been so accustomed and even trained to leave all this to the doctors that I consider artistically confronting people with their own physical

makeup to be the equivalent to breaking a long held taboo, much like the advent of psychotherapy revealing the unconscious with all its dark and frequently unsavory aspects."

Ms. Stanford has been creating art mostly for herself and for a handful of juried and group exhibitions. Having never shown commercially, nearly twenty years of work will be on display to the public for the very first time. Emotion runs heavy in her work. Every bone, nerve ending, and muscle is recreated with the understanding that there is greater meaning to them besides the obvious. All mediums are open for exploration, and in every new experience is another piece to the bigger puzzle. ■

### Maria Neil Art Project

15813 Waterloo Road  
Cleveland, Ohio 44110  
216.481.7722  
marianeilartproject.com

Every First Friday: 5 - 10 pm  
Wednesdays: 2 - 8 pm  
Saturdays & Sundays: 12 - 5 pm  
Other hours by appointment

**PITA BROOKS & KRISTIN ROGERS: RELENTLESS INCONGRUITIES** | MARCH 6 - APRIL 19  
OPENING RECEPTION: 5 - 10 PM FRIDAY, MARCH 6

**BARBARA STANFORD: IMPERCEPTIBLE PARADIGM** | MAY 1 - JUNE 14  
OPENING RECEPTION: 5 - 10 PM FRIDAY, MAY 1

# National Arts Program and more at Waterloo Arts by Amy Callahan

COURTESY OF WATERLOO ARTS



Stephanie Streeter, Best in Show, National Arts Program 2014.

IN EARLY FEBRUARY, when I see a City of Cleveland truck pull up in front of Waterloo Arts, an employee hop out and jog toward the gallery, I know what they are looking for. I grab a registration form and meet them at the door. After years of participating, they know it is time for the National Arts Program exhibit. For the past 16 years, the City of

Cleveland has provided an opportunity for employees and city residents of all ages and at all levels of artistic experience, to showcase their work in a gallery setting. Work is judged in categories from amateur to professional and in all age groups, with a total of \$2400 in cash prizes awarded. This year's exhibit runs March 6 – 20 in the gallery at Waterloo Arts.

## Transgender Art Exhibit & Video Project

Most of us take our gender for granted, which is to say, we don't understand our gender as something separate from our biological sex because we have never experienced them separately. Our gender identity and the biological sex we were born with are aligned. For many others, though, this is not the case. This art exhibit and video project hopes to help our community better understand gender and the challenges many transgender people face everyday. The project includes digital storytelling, educational workshops, a gallery exhibit and opening night celebrations with performance, public art installations, music and dancing. Check [waterlooarts.org](http://waterlooarts.org) for updates and a schedule of events.

## Waterloo Arts Fest Juried Exhibition

For the first time, in 2015, Waterloo Arts is combining the annual Members' Exhibit with their National Juried Exhibit. This is a unique opportunity for artists to receive substantial exposure during the district's largest community event, the Waterloo Arts Fest, which annually draws more than 7,000 attendees. Over 30 selected works will be exhibited in the Waterloo Arts Gallery and a top prize of \$1,000 will be awarded. ■

### Waterloo Arts

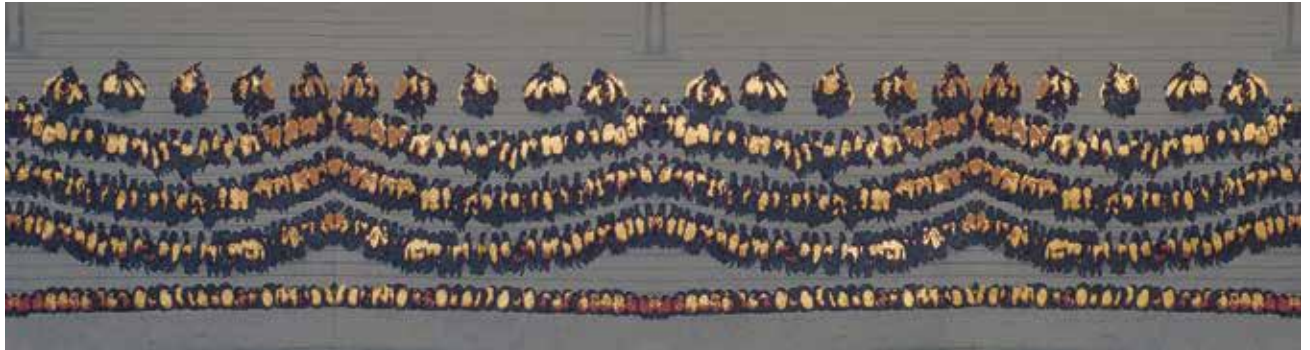
15605 Waterloo Road  
Cleveland, Ohio 44110  
[artscollinwood.org](http://artscollinwood.org)  
216.692.9500

**NATIONAL ARTS PROGRAM | MARCH 6 – MARCH 20**

**TRANSGENDER ART EXHIBITION | APRIL 3 – MAY 25**

**WATERLOO ARTS FEST JURIED EXHIBITION | JUNE 5 – JULY 17**

# HEDGE Connects to KSU, CIA by Hilary Gent



Detail of "Plight of the Passenger Pigeon," Emily Sullivan, three panel 12 color screen print with gold leaf [part of the *Process + Material* exhibit].

HEDGE Gallery is preparing another year of dynamic exhibitions by joining forces with local colleges and universities, art organizations and of course, local artists.

*Process + Materials* opened February 20 in collaboration with Kent State University School of Art and its gallery director, Anderson Turner. The show features work by a large group of local artists, including many from the university's art program, including Emily Sullivan, Dana Depew, Rebecca Cross, Lesley Sickle and Andrew Simmons.

"Our hope is that KSU's Art Program can create stronger ties with Cleveland galleries, such as HEDGE, and educate our art graduates about furthering connections with them," Turner says.

*Process + Materials* is a multi media exhibit featuring artists who develop their work through a variety of practices. Printmaking, installation pieces and sculpture are just some of the media on view in this show, which will run until April 3, 2015.

April 17, HEDGE Gallery opens its first juried show, a collaboration with Cleveland Institute of Art Visual Arts and Foundations Lecturer, Michael Meier, which will highlight

students' work. All currently enrolled CIA students are encouraged to enter both 2D and 3D work, which will be reviewed by a jury including HEDGE Gallery Director Hilary Gent, and writers and artists Michael Gill and Douglas Max Utter.

"I want CIA students to become more comfortable with the gallery/artist relationship, and to gain experience submitting work to galleries before they graduate. This show has potential to be an annual or bi-annual event, which will give the general public an example of what our student body is currently working on," stated Meier.

The CIA Student Show opens April 17, (78th Street Studios Third Friday event), and will be on view through May 8. Open call for submissions starts March 6, and deadline for online submission is Friday, April 3 at 5 pm. For information, please contact Hilary Gent (hedgent@gmail.com).

HEDGE Gallery will host the 7th annual "Drawn and Quartered" event on May 15, alongside some well-known artists such as Gary Dumm, Ron Hill, George Kocar and Juan Quirarte. The event promises to be another rip-roaring good time, with drawing

groups competing against time and each other for the amusement of an engaged audience. This interactive portion of the event will start at 7 pm, and run until 9 pm. The Gallery will also host the *Drawn and Quartered Art Exhibit* (where many of the participating artists works will be available for sale) May 15 until June 5, 2015. ■

## HEDGE Gallery

78th Street Studios, Suite 200  
1300 D, West 78th Street  
Cleveland, Ohio 44102  
[hedgertgallery.com](http://hedgertgallery.com)

**PROCESS AND MATERIALS** | FEBRUARY 20 – APRIL 3

**CLEVELAND INSTITUTE OF ART STUDENT SHOW** | APRIL 17 – MAY 8

**DRAWN AND QUARTERED** | COMPETITION MAY 15; EXHIBIT: MAY 15 – JUNE 5



# The Cleveland School, and Preston Buchtel at Kenneth Paul Lesko Gallery

by Ross Lesko

IMAGES COURTESY OF KENNETH PAUL LESKO GALLERY



LEFT: William Grauer, *Cubist Figures*, ca. 1930s. Watercolor on Paper, 20 x 25 inches. RIGHT: Preston Buchtel, *Evolution*, 2013. 1/10. Archival Pigment Print, 15 x 25 inches.

## **Cleveland School 2015** **March 20 – May 9, 2015**

When it comes to innovative artists creating powerful, well-crafted works of art, Cleveland has a rich depth of history. Cleveland School artists were known for keeping pace with their national and international peers, often outshining them in the quality of their work.

In the early 1900s, Cleveland artists experienced the strong influence of European Modernism. Henry Keller's painting, "Wisdom and Destiny," was included in the Armory Show in New York City, also known as the 1913 International Exhibition of Modern Art. The Armory Show was the first large-scale exhibition of modern art in America. The exhibition included examples of Romanticism, Realism, Impressionism, Symbolism and Post-Impressionism, but also showcased the 20th Century European styles of Fauvism, Cubism and Futurism.

These seeds of Modernism took root in Cleveland, evidenced not only by Henry Keller's work from that period, but by numerous others, including August Biehle,

William Zorach, and William Sommer. Reverberations of this Modernist influence emerge even in the work of American Scene painters like Charles Burchfield and Frank Wilcox. Generations of student/teacher relationships, as well as informal interaction and exhibition, have helped to produce a legacy of experimentation and dedication to craftsmanship that persists today.

## **Preston Buchtel** **Solo Exhibition** **May 15 – July 11, 2015**

Preston Buchtel's digital collages evoke a dynamic, surrealist aesthetic filled with bleak humor and introspective commentary.

In Buchtel's piece, "Evolution," we are treated to three unified levels of subjective perception, identity and truth. A passive audience watches a film in a darkened movie theater. The film is a projection within a projection, showing a soldier with a rifle pointed at a chimpanzee projected onto a screen. The chimpanzee holds a gun of its own, pointed at the soldier. Each of these three

layers of perception should exist within their own realities—the chimpanzee aware only of its own existence; the soldier aware of his own existence and the projection of the chimpanzee; and the audience aware of both the soldier and the chimpanzee.

The chimpanzee destroys the verisimilitude of this arrangement by pointing its gun at the soldier, appearing not only to be aware of the soldier, but engaging him in a threatening tête-à-tête, breaking its own fourth wall and forming a surrealist metanarrative.

We, as the ultimate viewers of the piece, become a fourth layer of perception. Aware of the chimpanzee, the soldier and the theater audience, we are forced to ponder our counterparts. Are the chimpanzee and the soldier so far removed from each other in their evolutionary arcs? Is the audience, entertained by passively watching this prelude to violence, an evolutionary superior? Are we, as the analytical observer, the final step in this evolution, or are we simply another aspect of the chimpanzee, the soldier and the audience? ■

### **Kenneth Paul Lesko Gallery**

1305 West 80th Street  
Cleveland, Ohio 44102  
kennethpaullesko.com  
216.631.6719

**CLEVELAND SCHOOL 2015 | MARCH 20 – MAY 9, 2015**

**PRESTON BUCHEL SOLO EXHIBITION | MAY 15 – JULY 11, 2015**

# Landscapes through Time

by William G. Scheele



Clockwise from top left: Frank Wilcox - "Laurentian Landscape." Michael Prunty - "Day's End." William Sommer - "Farm Landscape." Randall Tiedman - "Promethian Web #6." Michael Nekic - "Double Arch." William E. Scheele - "Bryce Canyon."

**THE HUDSON RIVER** School artists were the first Americans to attract major attention as landscape painters in the middle to late nineteenth century. Their mammoth scale works depicted the epic scope of the American wilderness that inspired a sense of awe at a time when much of the country was still being explored. Thomas Cole, Frederic Edwin Church, Thomas Moran and Albert Bierstadt were some of the more prominent members of this group.

Landscape painting was one of the major subjects of fine arts curriculums in the early twentieth century, when Cleveland School artists William Sommer, Henry Keller, Frank Wilcox, William Grauer and Paul Travis were going to art school. Although the scale of the

paintings may have grown smaller, the subject matter was still alive with the visions of an evolving world. With many of these artists working as art instructors, they had ample time to travel throughout America, Canada and Europe in search of subjects to inspire them. Sommer, Keller and Wilcox all spent time traveling in England, Spain, Germany and France, while the wilds of Africa influenced Paul Travis on his 1927-28 sabbatical.

Landscape subjects still find a place of honor in the work of contemporary artists in Cleveland, with an even greater variety of expression through traditional and newer digital media. Michael Prunty has worked in watercolor painting for decades, creating urban and rural settings infused with special

lighting and atmosphere. Randall Tiedman painted to classical music to drive his expressive, often large-scale paintings, and conjured unique images of the Northeast Ohio Rust Belt. Three decades ago, Michael Nekic began photographing the places he traveled and utilized several new computer software programs to alter the images. The results range from colorful, subtle nuance to outrageously psychedelic. ■

## Kokoon Arts Gallery

1305 West 80th Street  
Cleveland, Ohio 44102  
wgsproductions.com  
216.832.8212

**LANDSCAPES THROUGH TIME** | APRIL 17 TO JUNE 27, 2015

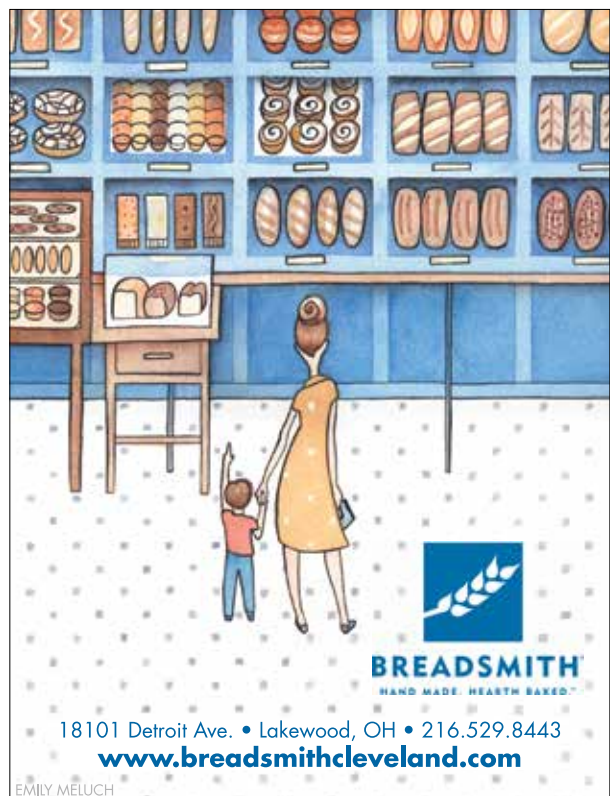
# JASON K. MILBURN

"Gatherings" at the  
William Busta Gallery

May 1, 2015

WBg  
jasonkmilburn.com

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# Merit Scholars and more in the Galleries at CSU

by Tim Knapp and Robert Thurmer

THE GALLERIES AT CSU are happy to present two student exhibitions in the spring of 2015. In the North Gallery is the Merit Scholar exhibition: Works by recipients of the CSU Art Department Merit Scholarships. Over \$40,000 is awarded each year in scholarships that recognize exceptional talent irrespective of financial need. All students, including incoming freshmen, are eligible to apply. In the Center and South Galleries is the 44th Annual Student Show, an exhibition organized by SOFA (Student Organization for

Fine Art). This juried exhibition with awards and prizes is a showcase for the creativity, and achievements of our best students.

Later, Phyllis Seltzer presents *The Italian Works*. The celebrated artist is primarily known for her iconic paintings of Cleveland. However, as a long-time resident of Venice, Italy, her lesser known and never-before seen in Cleveland "Italian works" will be the focus of this exhibition.

At the same time in the Center Gallery, emerging Cleveland artist Travis Kinchy

presents *From the Shadows Into Light*, a collection of highly expressive, somber, and melancholy sculptures in clay and bronze, dealing with universal and mythological themes of the human condition.

Simultaneously, in the South Gallery, we feature *HeartWorks* – an exhibition of works in a variety of media created by artists with developmental challenges, curated by Tim Knapp, in collaboration with the Cuyahoga County Board of Developmental Disabilities. ■

## The Galleries at Cleveland State University

1307 Euclid Avenue  
Cleveland, Ohio 44115  
[www.csuohio.edu/artgallery](http://www.csuohio.edu/artgallery)  
216.687.2103

STUDENT SHOW AND MERIT EXHIBITION | MARCH 26 TO MAY 1

PHYLLIS SELTZER, TRAVIS KINCHY, AND HEARTWORKS | MAY 14 TO JUNE 20



SAVE  
THE DATES:

09.19.14  
10.17.14  
11.21.14  
12.19.14  
01.16.15  
02.20.15  
03.20.15  
04.17.15  
05.15.15  
06.19.15  
07.17.15  
08.21.15  
09.18.15

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78thstreetstudios.com



# THE BONFOEY GALLERY

april 17 - may 16, 2015



MARILYN FARINACCI



PATRICIA Z. PARKER

opening reception with the artists - friday - april 17, 5 - 8 pm

1710 EUCLID AVENUE, CLEVELAND, OH 44115 | WWW.BONFOEY.COM | 216.621.0178

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## VISUAL ARTS AT BECK CENTER

CLASSES

WORKSHOPS

EXHIBITS

**REGISTER TODAY!** Winter/Spring Visual Arts Session II: March 23 - May 23, 2015

NEW! 4-Week and 8-Week Workshops | Registration Required

UPCOMING EXHIBITIONS



PHOTOGRAPHY

**Beyond the Selfie**

Saturdays, March 28 - April 25, 2015



LECTURE

**Secrets of Visual Literacy**

Thursdays, April 30 - May 21, 2015



MIXED MEDIA

**Exploring Mixed Media**

Tuesdays, March 24 - May 26, 2015

■ Lakewood/Rocky River Rotary Student Art Contest

March 21 - April 20, 2015

■ FOCUS Photography Exhibition

April 20 - May 28, 2015

■ Beck Center Student Exhibition

May 30 - June 28, 2015

Comprehensive art classes and programs for children, teens, and adults of all skill levels and abilities



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Just minutes from downtown Cleveland. FREE parking!

# The Gallery at Lakeland Presents A Visual Journey Through Northeast Ohio

by Jessica S. Novak

COURTESY OF THE ARTIST AND THE GALLERY AT LAKELAND



"Sunset Billows," by Judith Brandon.

ONCE AGAIN, in an effort to spread awareness about women in art, Lakeland Community College art gallery coordinator Mary Urbas has led an initiative to engage galleries and studios, curating a show dedicated to female art and artists, coinciding with Women's History Month. This marks the eighth year Urbas has presented her

women-focused exhibit at Lakeland. *From Woman VIII: Created by Women, of Women, and about Women*, runs from March 1 – 27, 2015. A guide to more than 20 venues that will feature women and their artistic creations can be found at [lakelandcc.edu/gallery](http://lakelandcc.edu/gallery).

This year's show features the work of 37 female artists from across Northeast Ohio,

Akron, Columbus, Conneaut, Kent, Whipple and Wooster, Indiana and Missouri. A variety of media will be on display including: oil, acrylic and encaustic painting, drawing and pastels, photography, jewelry, enamels, digital art, ceramic sculpture, assemblage, and mixed media.

As in past years, the gallery will team up with the Lakeland Women's Center to celebrate strong, female role models in the community with the Women of Achievement Awards. The awards ceremony takes place at 2 pm Sunday, March 22, in Lakeland's Dr. Wayne L. Rodehorst Performing Arts Center, followed immediately by the *From Woman VIII* artist reception in the gallery. All art gallery events are free and open to the public.

Lakeland is located just off of the I-90 and Route 306 exit.

## Call for Artists

The Gallery at Lakeland invites local and regional artists to submit artworks for consideration to be included in the Sixth Annual May Show Juried Art Exhibition slated for the first week of May 2015. Throughout the past five years, the Gallery at Lakeland has given \$20,000 in cash awards. The "Best in Show" prize of \$1,500 is typically known as the best cash prize in the region.

Please visit [lakelandcc.edu/gallery](http://lakelandcc.edu/gallery) to view and download the entry information and application form. Drop-off deadline for May Show entries is Monday, May 4, 2015. ■

## The Gallery at Lakeland Lakeland Community College

7700 Clocktower Drive  
Kirtland, Ohio 44094  
[lakelandcc.edu/gallery](http://lakelandcc.edu/gallery)  
[murbas@lakelandcc.edu](mailto:murbas@lakelandcc.edu)

### Gallery Hours

Monday - Friday 9 a.m. - 9 p.m.

Saturday and Sunday 9 a.m. - 5 p.m.

**FROM WOMAN VIII** | MARCH 1 – 27 | ARTIST RECEPTION 3:30 – 5 PM MARCH 22  
"WOMEN OF ACHIEVEMENT AWARDS" CEREMONY BEGINS AT 2 PM MARCH 22

**LAKELAND COMMUNITY COLLEGE VISUAL ARTS STUDENT EXHIBITION**  
APRIL 6 – 30 | ARTIST RECEPTION AND AWARDS CEREMONY 7 – 9 PM APRIL 9

**6TH ANNUAL MAY SHOW AT LAKELAND** | MAY 15 – JULY 10 | ARTIST RECEPTION AND AWARDS CEREMONY 7 – 9 PM MAY 15

# SO YOU THINK YOU **CAN** *Sing?*

**ARTISTS, PATRONS, DIRECTORS,  
CURATORS COMPETITIVE TEAM KARAOKE**

**6 pm Thursday, May 21 at 78th Street Studios**

People from all parts of the Northeast Ohio art scene played together in CAN's benefit last year. In 2015 the tradition of inclusive fun continues with an evening of food, drinks, art, and yes, **KARAOKE!**

Featuring celebrity judges and singers, and some of the most interesting voices in the region.

Tickets are only \$35!

Tickets and more info  
at [CANjournal.org](http://CANjournal.org).



## WE HEARD YOU.

Artists have been incredibly generous to CAN. For two years, they have donated their work to auction at our annual benefit. This has helped CAN raise funds critical to sustaining the Northeast Ohio Art Community's collective voice, *CAN Journal*.

During that same period, many of the same artists have been involved in the

discussion of how benefit art auctions impact our careers and markets. Artists are asked time after time, year after year, to donate their work to raise funds for a range of causes, from curing diseases to supporting community gardens. Artists love to help.

But we understand that in those auctions, your work often sells for a

fraction of its normal sale price in a gallery or from your own studio. That erodes the value of your work. It takes sales from the galleries we mean to support. And it generally drives the market down.

This year we are trying something different. That's something to sing about.

# ARTneo Recognizes Cleveland's Working Artists with *Cleveland Creates*

by Christopher Richards

ON FEBRUARY 20TH, 2015 ARTneo opened *Cleveland Creates*, a juried exhibition of Northeast Ohio artists on the second floor of 78th Street Studios. First introduced in 2011, the exhibition reached out to members of the organization and those interested in joining ARTneo to submit up to three works of art to be considered. For the second iteration of the show, a panel of jurors was assembled to examine the entries and select three prize winners. Works in a wide range of media have been considered, including paintings, sculpture, prints, drawing, photographs, assemblage, installation, digital manipulation, ceramics, fiber, and mixed media.

"Cleveland has such a wealth of amazing artists and *Cleveland Creates* gives us a chance to showcase them and their work," says John Farina, ARTneo Executive Director. "While ARTneo honors and preserves the work of the artists of our past, it is important for us to keep looking forward for the next generation of work that might join our collection and the collections of other museums."

With the addition of prizes, *Cleveland Creates* increases the quality of work submitted by the great talent of the organizations members, and of Northeast Ohio artists. The first place winner will receive a solo exhibition sponsored by ARTneo in our soon-to-be-finished gallery space on the ramp level of 78th Street Studios. Second and third place winners will be given a two person exhibition in the same gallery. These exhibitions will be presented within the time between *Cleveland Creates* exhibitions. This year, the three artists selected are, in First Place, Andy Dreamingwolf, in Second Place, Jason Milburn and in Third Place, Laila Voss.



"Ed" by Andy Dreamingwolf

Three artists were also selected as Honorable Mentions: Phyllis Fannin, Matthew Hostelley and Eric Rippert.

The panel of jurors included Helen Forbes Fields, Loren Naji, and Christina Vassallo. Each have contributed to the arts in Cleveland, making it a more diverse and exciting creative community. Fields is a collector who has served on several boards throughout the City of Cleveland, including Karamu House, Cleveland Institute of Art, and the Cleveland Arts Prize. Currently, she serves as a Trustee for the Cleveland Museum of Art and the Museum of Contemporary Art (MOCA). Naji is a curator and gallery owner with a finger on the pulse of the arts scene. He runs the Loren Naji Studio Gallery in Ohio City and Satellite Gallery in Collinwood. Vassallo is the executive director of SPACES. She was previously the executive director of the Flux Factory in New York City. While in New York, Vassallo taught high school students at NURTUREart and owned her own gallery, Random Number.

Entries to the exhibition showcase the breadth and strength of the region's artistic talent while supplementing ARTneo's regular exhibitions of regional, historic art. Rotating on a biennial basis with *Cleveland Collects*, these exhibitions serve to give back to the community's artists and enhance the value of membership at ARTneo, while continuing to expand our audience.



"Hearing" by Jason Milburn



"SPACES: Reliquary Artifacts and Archives" by Laila Voss

## **Cleveland Creates 2015 Winners:**

### **First Place:**

Andy Dreamingwolf  
"Ed", 2013  
acrylic and marker, 22 x 24 in.

### **Second Place:**

Jason Milburn  
"Hearing", 2013  
pen, wash, collage on paper, 30 x 24 in.

### **Third Place:**

Laila Voss  
"SPACES: Reliquary Artifacts and Archives",  
2014 wall paint chips, exhibition remnants,  
catalogues, concrete, 23 x 8.5 x 12 in. ■  
*Cleveland Creates: February 20 - 19*

## **ARTneo**

1300 West 78th Street  
Cleveland, Ohio 44102  
artneo.org  
216.227.9507



# Working Studios Open Doors at the Screw Factory by Gina DeSantis

THE ANNUAL Screw Factory spring open studio event will be held on Friday, March 27th from 6-10 pm. Approximately thirty studios will open their doors, along with a dozen visiting artists. This is an opportunity to peak inside the studios and see where and how work is created, not just the finished product.

What makes the Screw Factory unique is that while there are not refined gallery spaces the building does house a large number of classrooms. There are numerous offerings from artists throughout the building in classes

such as painting, drawing, clay, glass fusing and jewelry making.

In 2015 Gina DeSantis Ceramics' classroom is expanding to offer a new series of clay workshops and hand building classes in addition to the popular wheel throwing classes. The kids' summer clay camps will also be back. Across the hall you can take a drawing or art journaling class with artist Karen Jewell-Kett of First Hand Studio. Downstairs on floor 2 Ingrid Hoegner-Leek of the Art Factory hosts

a great variety of classes for kids. The open studio event will be a great chance to check out the classrooms and sign up for a class.

Visit [screwfactoryartists.com](http://screwfactoryartists.com) for more information on the open studio events.



Students at work in Gina DeSantis Ceramics' classroom.

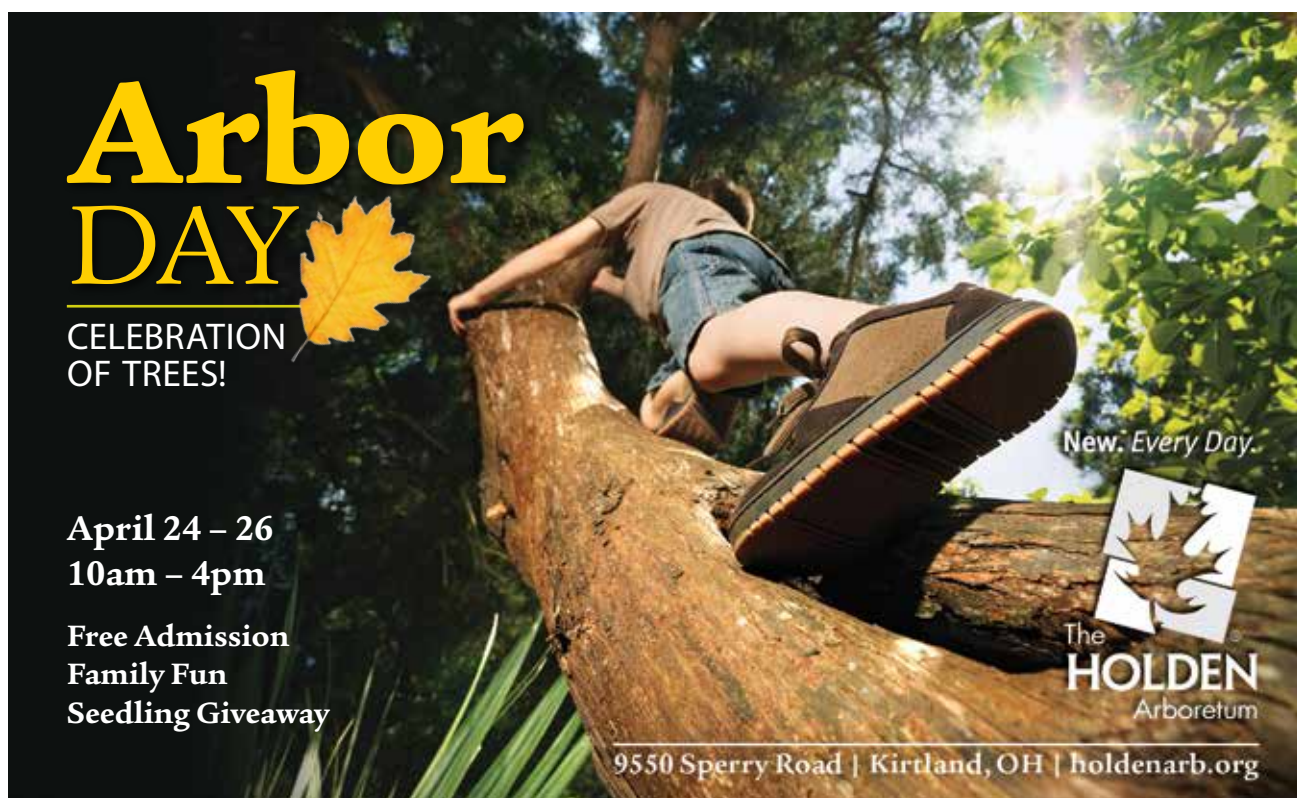
COURTESY OF GINA DESANTIS

## Screw Factory

The Lake Erie Building  
13000 Athens Avenue  
Lakewood, Ohio 44107  
[handmadefeelsgood.com](http://handmadefeelsgood.com)  
[screwfactoryartists.com](http://screwfactoryartists.com)

Visit [lakeeriebuilding.com](http://lakeeriebuilding.com) for a list of classrooms and links to studio classes.

Questions regarding the event can be directed to Gina DeSantis at [ginadesantisceramics@gmail.com](mailto:ginadesantisceramics@gmail.com). 



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*A Feller's Needs* 2013, Timothy Callaghan (KSU alumni, MFA 2005)  
28" x 26" acrylic & oil on canvas



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Contact: Jenifer Warren [jwarre22@kent.edu](mailto:jwarre22@kent.edu), (330) 672-2260

**CVA Benefit Art Auction Preview & Exhibition**  
**William Busta Gallery - April 21-26**

Reception - Thursday, April 23rd 6-9pm

**CVA Benefit Art Auction**

Gray's Auctioneers - Live Auction, Wednesday, May 6, 11am  
Online Bidding Opens April 3, details at [graysauctioneers.com](http://graysauctioneers.com)



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216.621.2314  
[www.SPACESgallery.org](http://www.SPACESgallery.org)



# A fresh season of creativity Springs forth at Flux Metal Arts

by Kim Baxter

FLUX METAL ARTS welcomes a new season of jewelry and metalworking with special guests to inspire and feed the creative spirit.

New Jersey artist Liza Nechamkin returns March 27 - 29 for her three day Chasing and Repousse' Intensive. During this workshop, students will gain a working knowledge of chasing and repousse' through detailed demonstrations, experimentation and different assignments. This class will

equip students to further explore the technique and use it to fluidly express their own aesthetics.

From Santiago, Chile we welcome visiting artist Mauricio Cristóbal Cortés Fuentes. Mauricio specializes in silver Filigree work, made with tiny beads or twisted threads in combination with decorative objects, like rings and earrings, arranged in artistic motifs. Both a printmaker and goldsmith, Mauricio is a resident artist this Spring at Zygote Press, as part of the Cleveland Foundation's Creative Fusion program. We are excited to partner with Zygote and offer this Filigree workshop April 25 - 26.

We also look forward to the return of Boston, Mass. artist and author Karen Christians, who offers a Soldering Intensive. May 29. Go beyond the basics of soldering in this fast paced workshop, practice "fussy



Karen Christians, Resin Inlay.

fits," experience several different styles of soldering, and learn a wealth of tips and tricks to solve complex soldering challenges. Then May 30 - 31, add amazing color to your work with Resin Inlay. Create jewelry based on cloisonné techniques using epoxy resin, adding wood, bone, paint pigments, sand, spices and more.

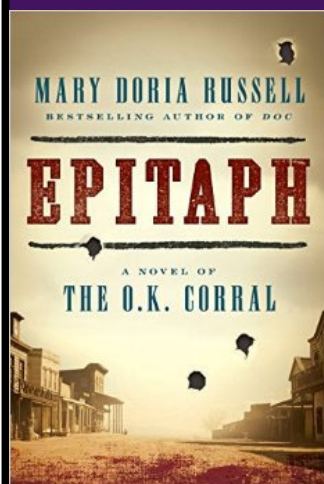
Visit [fluxmetalarts.com](http://fluxmetalarts.com) for a complete list of classes and events. ■

## Flux Metal Arts

8827 Mentor Avenue Suite A  
Mentor, Ohio 44060  
440.205.1770  
[www.fluxmetalarts.com](http://www.fluxmetalarts.com)

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## Loganberry Books



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**Commission**  
a painting or portrait

# Morgan Conservatory Grand (re)Opening by Mason Milani



Making progress, the Morgan completely remodels their retail space and office areas.

**SINCE OPENING** to the public in 2008, Morgan Art of Papermaking & Educational Foundation has been known as a place for transformation. We transformed an old industrial space into what has become the largest arts center in the United States dedicated to every facet of hand papermaking, book arts and letterpress printing—as well as cultivating the talents of professional and aspiring artists.

Initially, we focused on transforming parts of the space that are critical to enabling our vision – studios, gallery, kozo garden and a public gathering space. That positioned us to provide mission-critical services to the public, such as producing handmade paper for sale in our store, offering stimulating workshops, and hosting engaging exhibitions and events.

Over the last 5 months, we have transformed other parts of the building to enable staff, volunteers and instructors to better serve our constituency. We transformed industrial storage rooms to finished office, meeting and hospitality spaces so that we

have the efficiency and flexibility we need for a growing, more effective organization.

For 2015, we have lined up an expanded series of motivating Summer workshops and inspiring exhibitions. You may preview the workshops and experience the enhanced facilities at our Grand (re)Opening when our Gallery season opens with the 3rd Annual Juried Exhibition on Thursday, April 16.

## **Workshops – Continuing Our Tradition of Excellence**

Keeping with the tradition of years past, Morgan Conservatory is offering a host of exciting workshops this Summer. Students can whet their creative appetites with classes in the broad subject areas of bookbinding, printmaking and papermaking.

In addition to highly talented local artists (such as Fran Kovac and Clare Murray Adams), we have scheduled outstanding national and international artists to lead our workshops. Among these are Andrea Peterson, Velma Bolyard, and Jane Ingram

Allen, to name a few. Standing favorites are being offered, such as Melissa Jay Craig's "Unusual 3-D Techniques" (which always has a waiting list).

This year's workshop offerings follow the historical movement of papermaking along the Silk Road from the East (1st century AD) to the Middle East (8th century) to Europe (12th century). In the Eastern Paper Studio, Aimee Lee's "Pure Hanji" will immerse you in the exceptional characteristics of Korean hand papermaking. Crowd favorite Big Ass Paper is back with a new twist. Artists Julie McLaughlin and Rebecca Cross team up to offer "Big Ass Paper and Bad Ass Shibori".

Important advances in papermaking were made at each point on the Road. "Islamic Papermaking" will be taught for the first time in Cleveland. Radha Pandey will be joining us from Iowa to teach hemp fiber preparation and surface treatments in addition to Islamic sheet formation techniques.

For contemporary applications, topics in "Advanced Western Papermaking" have been





ABOVE: Cleveland artist Bill Lorton will be teaching a workshop on Joomchi and other paper-manipulation techniques. ABOVE RIGHT: Wood Engravers Network conference and exhibition will take place in early June, showcasing some of the most talented wood engravers in the Midwest.

added to the roster of workshops. Instructor Mason Milani will guide students beyond sheet formation and into the use of additive materials and technical surface design to produce finished artwork or small editions of handmade paper.

We've expanded our bookbinding offerings to include "Late Gothic Binding on Wooden Boards," in which students will learn to cover their spine with leather and create brass clasps. Truly, this workshop will engage and delight the most hard-core bookbinders and bibliophiles.

We have something to offer every skill level, whether you're a novice craftsperson or an experienced artist. Join us for a truly immersive creative experience.

Visit our website [morganconservatory.org](http://morganconservatory.org) for more detail and to register online. Call us at 216.361.9255 to answer your questions.

### The Morgan Art of Papermaking Conservatory & Educational Foundation

1754 East 47th Street  
Cleveland, Ohio 44103  
[morganconservatory.org](http://morganconservatory.org)  
216.361.9255

### Exhibitions – Setting the Bar Ever Higher

#### 3rd Annual Regional Juried Exhibition

Artwork selected by guest jurors William Busta (proprietor of William Busta Gallery) and Liz Maugans (printmaker and co-director of Zygote Press) will highlight the outstanding regional artists living and working in and around Cleveland. This juried exhibition will showcase a myriad of artistic applications that incorporate the use of paper or paper fibers.

#### Wood Engravers Network

Organized by Eric Gulliver, this showcase will display a collaborative project that synergizes the Morgan Conservatory paper mill and members of the Wood Engravers Network to create a limited edition, hand-printed, folio book. A series of wood engravings printed on custom-made paper will illuminate the vibrancy of this group of engravers and the added artistry of handmade paper.

#### Claudio Orso

This fabulous Oberlin print master will enliven the gallery with his large-scale woodcuts. Known for expressive and theatrical imagery, Claudio's unique visual language celebrates the process of manipulating his relief surface and revels in the physical actions of printmaking.

#### Jane Ingram Allen

Her tenuous yet durable handmade paper works serve as site maps, recalling residencies



around the world. Working in places such as the Philippines, Japan, Nepal, Brazil, Taiwan, Thailand, Indonesia, England, and the USA, Allen uses local botanicals to produce extraordinary, artistic mementos. Site-specific works from her preceding residency at Morgan Conservatory will be featured.

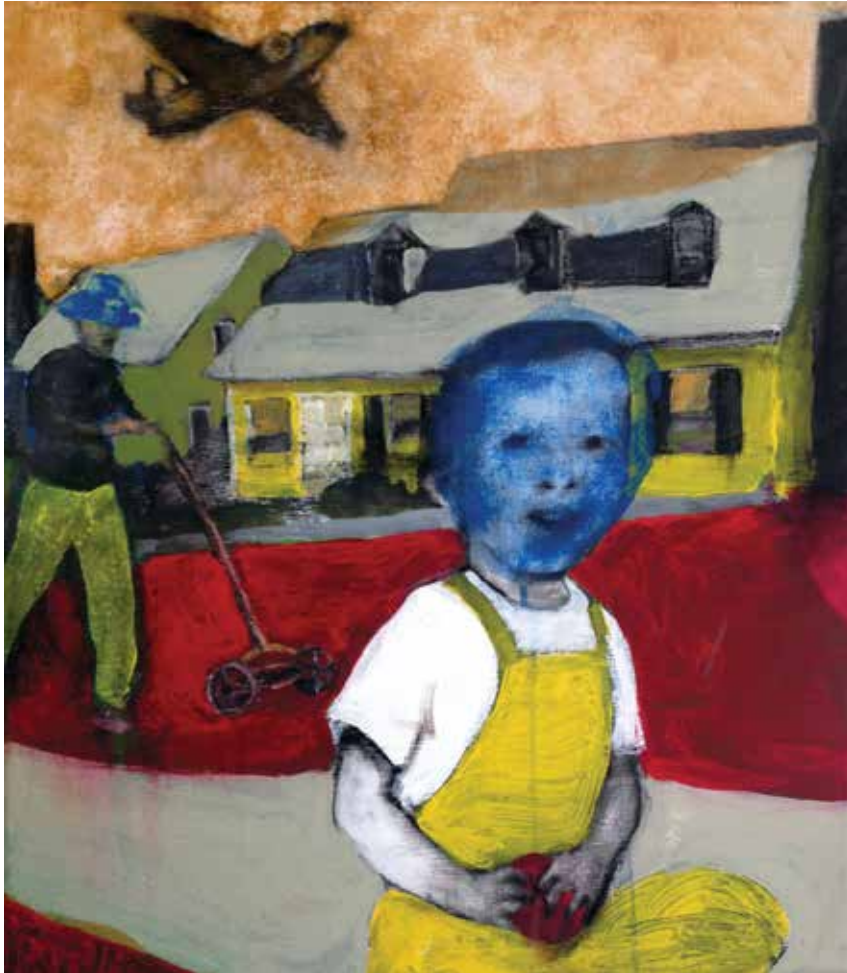
#### Kerri Harding

A multi-disciplinary paper and book artist, Kerri Harding combines hand papermaking with letterpress techniques and constructs engaging installations that invite visitors to explore space and the transformation of materials. Often drawing from forms and networks found in nature, Harding uses abstract representations to display the inseparable harmony between her craftsmanship and conceptual artworks.

#### Aimee Lee

Interdisciplinary artist Aimee Lee's work examines the nature of being human, and ways that people create personal realities based on constructs of family and culture. Her tools include papermaking, book arts, and installation, and her recent focus has been on making and working with hanji, Korean handmade paper. Lee's exhibition will provide viewers with an appreciation of hanji's versatility through masterful technique and expressive artwork. ■

# Angels in Cleveland by William Busta



Douglas Max Utter, "Childhood Migraine," 2015 acrylic, latex paint, black pastel, shellac on linen, 26 x 22.5 in.

EVERYTHING that I think about angels changed when I first watched Wim Wenders' cinematic poem *Wings of Desire*. Angels are all around, in black and white, dressed in long coats (presumably to keep out the chill), listening, and, then, occasionally touching.

Their touch is subtle, a note of grace that helps people find hope and confidence. Particularly, they watch over from the tops of civic monuments and frequent the atria of libraries - principally in Berlin but perhaps in Cleveland as well.

I see Douglas Max Utter, literally, in that same light, as he often paints in black and white or colors that could be black and white. His work and his presence in Cleveland's art community is a note of humane grace that affects perspective and supports moral authority. His is our great heart and soul, framing the ambitions of our artists with supportive and critical discourse; painting with grand lyrical and spiritual gesture.

He understands myth and ritual, and his work makes it ever present for us in our time. I commissioned him to paint a portrait of my wife, and he presented me with a painting of Joan as Nike, the Greek goddess of victory. He portrayed onetime gallery assistant Julie Fedevich in monotype, modeled as arabesque. His paintings have engaged with erotic urgency, and have reflected contemplative religious paintings of the renaissance.

This exhibition of his work is partially an exhibition of Utter's current concerns and partially a retrospective of his past 30 years of painting. His new paintings are reflections of his own mortality and a response to the early deaths of his father and grandfather.

This is the 10th one-person exhibition that I have presented of the work of Douglas Max Utter. Previous exhibitions were held in 1989, 1990, 1993, 1995, 1997, 1998, 2008, 2009, and 2011. The Gallery on Murray Hill Road closed with an exhibition of his work. ■

## William Busta Gallery

2731 Prospect Avenue  
Cleveland, Ohio 44115  
[williambustagallery.com](http://williambustagallery.com)

gallery hours: Tuesday  
through Saturday 11 to 5:30

DOUGLAS MAX UTTER, PAINTINGS, MONOTYPES | MARCH 13 TO APRIL 18

ELIZABETH EMERY, SCULPTURE AND OTHER WORKS | MARCH 13 TO APRIL 25

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Judy Takács, artist

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Judy Takács was awarded an Ohio Arts Council Individual Excellence Award for 2013

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# New Classroom, Studio and Gallery Opens in Oberlin Storefront

by Sheree Ferrato

SHEREE FERRATO of Verite' Stained Glass, formerly of Avon, have moved their classroom, studio and gallery to a prominent storefront in Oberlin at 11 South Main Street. Sheree has offered stained glass from her Avon studio for the past 21 years. She also offers fused glass and other works of art for sale, as well as teaches in her studio and in classrooms throughout northeast Ohio.

The plan to move happened organically after Sheree moved her residence to Oberlin. Soon after, she learned of a storefront coming

available on Main Street. "The arts are so vibrant here, and I feel part of a community. My concentration for the past eighteen years has been on education, and I need to be in a location that values art education as much as I do." Sheree and her staff were welcomed with opened arms by the local community.

The storefront includes class space offering glass classes and other media by guest artists. "I want this new space to be a place where people can gather anytime and enjoy the creative process."

A gallery containing works by fifteen different artists and media, a working stained glass and fusion studio, as well as studio space for other artists are featured on premises as well. ■



Verite Stained Glass, as seen from the street.

COURTESY OF SHEREE FERRATO

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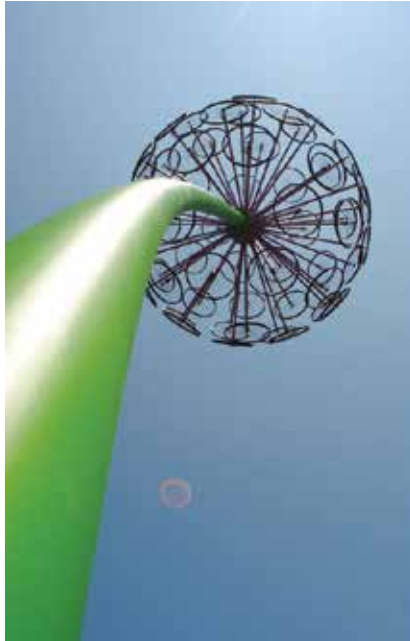
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# Interview with Bruce Farkas by LAND studio staff



LEFT: Rotoflora marks the Morgana Run Trailhead at East 49th Street in Slavic Village. ABOVE: LAND Studio artist Jake Beckman and Brian Tello, of Signature Sign, collaborate on the construction of the Rotoflora sculpture.

**BRUCE FARKAS'S** return-to-Cleveland story is not unlike many native Clevelanders' stories. After painting signs and traveling by motorcycle in cities across the country, he returned home for a visit with his family. That was nearly 30 years ago. His return to Cleveland inspired him to start his business, Signature Sign, in 1987.

Dozens of iconic signs around Greater Cleveland can be attributed to Farkas and his team. Melt Bar and Grilled, Cowell & Hubbard, Urban Farmer, and The Capitol Theater are just a few of the local businesses that have brightened their storefronts and neighborhoods with Signature Sign's creative and playful work.

"We fabricate just about any kind of sign there is," Farkas says. "We can build ordinary

signs, but we don't like to do that. We are known for building things that are out of the ordinary, cool and kitschy."

While Clevelanders may recognize their kitschy and creative signage, they may not know that the company also fabricates public art, and has worked with LAND studio since its Cleveland Public Art days. "We did the Cleveland Public Art signage at the office on West 26th Street in Ohio City," Bruce remembers. "That started a collaborative relationship that continues today."

Other Signature Sign / LAND studio collaborations include Rotaflora in Slavic Village, Kirtland Kite in the St. Clair Superior neighborhood, and an outdoor public art installation, Terella, at The Westin Hotel. "When someone comes to us to talk about fabricating a 35 ft. dandelion (Rotaflora), we think outside the box on how to work with the artist or organization to get it done," says Bruce. "This process involves designers and fabricators that aren't afraid to do things in a new way, and really are into it. Our people are into making it happen."

Creating large-scale public art installations involves a team of designers, artists, and

fabricators. "In some projects we may be working with a graphic designer, who is accustomed to working in two dimensions, so we have to think creatively how to make that leap from the page to fabricating a sculpture or piece in three dimensions," Bruce says.

"But we are lucky most people we work with are really open, clever, insightful, and helpful in bringing a piece to life and how to get it done."

When asked to name a favorite project, Bruce is hesitant to choose one. "I really like the original sign for Cleveland Public Art, and Rotaflora was a fun one to do," Bruce shares. "In general, I am proud to see our work around Cleveland. We are proud of our hometown, and that our work can have even a small impact."

See some of Signature Sign & LAND studio's work for yourself. Check out [land-studio.org](http://land-studio.org) for details on these one-of-a-kind installations. ■

## LAND Studio

1939 West 25th Street, Suite 200  
Cleveland, Ohio 44113  
[land-studio.org](http://land-studio.org)  
216.621.5413

# Loren, Loren, Loren, What in the world are you up to now?

by Loren Naji

MICHAEL GILL



Loren Naji peeks through Scott Pickering's corn hole board design from the 2014 CAN benefit.

## Loren Naji Studio Gallery

2138 West 25th Street  
Cleveland, Ohio 44113  
lorennaji.com  
216.621.6644

## Satellite Gallery

442 East 156th Street  
Cleveland, Ohio, Earth 44110

AS OF THIS PRINTING, my legal woes should be jettisoned into outer space. Hopefully all of my occupancy and alcohol permit issues are light years away. Now, bursting with ideas, I am preparing to launch stellar plans and events for 2015!

### Satellite Second Orbit

Friday, March 6th from 6 to 9 p.m. Satellite Gallery will enter its second orbit with a new crew that includes Ross Bochner, Nancy

Frazier, Chris Martin, Anastasia Pantsios, Tina Ripley, Matthew Ryals and Gadi Zamir. These art explorers are creating highly imaginative inner worlds with installations including an interactive exhibit and an immersive sound experience!

### Kids Clean Up

Erie Art Treasures will open on Saturday, June 27, 2015. This art adventure will be led by Grace Summanen and I, helping children collect garbage, cleaning up Collinwood's Lake Erie shores. We will make art from this debris and flotsam which will be displayed in an outdoor gallery installation. Proceeds will go to a deserving local charity.

We will be collecting garbage on Saturday, May 16th, making art Sunday, May 17 and Saturday May 23. We will finish with an installation event and gallery opening Saturday, June 27, during the Waterloo Arts Festival.

This exciting opportunity is made possible through grants funded by Cuyahoga Arts and Culture and Neighborhood Connection. For details and to register for this free event, please email [loren.naji@gmail.com](mailto:loren.naji@gmail.com) or [grace-summanen@mac.com](mailto:grace-summanen@mac.com)

### Virtual Gallery

The Naji Art Scene Virtual Gallery continues to showcase new artists each week. We are always seeking artists with about 8-15 works of art to feature. After the initial presentation, all art remains in the virtual gallery, and can be viewed anytime. Please email [loren.naji@gmail.com](mailto:loren.naji@gmail.com) if you are interested in being a part of this cutting edge online art experience. Scroll through [najiartscene.com](http://najiartscene.com) to see what is new and explore previous exhibits.

### Sssshhhhhh!

And now for the big surprise!

Ooops, I can't tell you yet: as of now it's *TOP SECRET*, classified information. I will give you a hint though. It will be the biggest art event Cleveland has ever seen! If I tell you any more, I will have to.... ■



# Orange Art Center Offers New Classes and Collaborations

by Deb Pinter

**MARCH** has come in like a lion at the Orange Art Center, and we have a number of exciting changes happening this spring including a new look, new workshops and new collaborations.

We begin the month by launching our new website and brand designed by Agnes Studio. We also kick off our new Make Art! Love Art! The Generation X Workshop Series (MALA). Supported in part by the residents of Cuyahoga County through a public grant



Tom Roese, "Lift with Tubing."

COURTESY OF ORANGE ARTS CENTER

Hopefully Friday, May 1 & Saturday, May 2 will go out like a lamb for Ron Rumford, Director of the Dolan/Maxwell Gallery in Philadelphia, who will bring a selection of works to the OAC for a free public event.

For more information about all the happenings at the OAC, including a complete list of classes, workshops, and events, visit our new website, [orangeartcenter.org](http://orangeartcenter.org).

## Orange Art Center

31500 Chagrin Boulevard  
Pepper Pike, Ohio 44124  
[orangeartcenter.org](http://orangeartcenter.org)  
216.831.5130

from Cuyahoga Arts & Culture, these collaborations are intended to group local community experts with talented artists from Northeast Ohio. Designed to reflect contemporary topics in traditional art forms, these fine art and craft workshops are created for beginners to advance students who have a love for both art and the community.

## Mini Print Fair at the OAC

Friday, May 1, 10am-6pm / Saturday, May 2, 10am-6pm

Works include, Tom Roese's excellent drawings of our beloved Cleveland; and distinguished Modern and Contemporary works on paper by American and European artists, including works from the WPA, African American artists, the New York School and Atelier 17. ■

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# CONTEMPORARIES 2015 at Bonfoey

by Micah Brown

COURTESY OF BONFOEY GALLERY



Artists represented in *Contemporaries 2015* work in a range of media, and styles from abstract to realism.

THE BONFOEY GALLERY is proud to continue its Contemporaries series highlighting the works of new and current Bonfoey artists. *Contemporaries 2015* features works of Ruth Bercaw, Amanda Cook, Susan Danko, Kathleen Hammett, Tricia Lazuka, Ken Nevadomi, Marc Ross, and Jessica Summers. Work in the exhibition range from abstraction to realism. An opening reception with the artists will be held at the gallery from 5 to 9 pm Friday, March 6.

Pieces of art produced in Ruth Bercaw's strata series celebrate life, plants, animals, and beliefs, all in competition to survive. Whatever ends up on the surface of the painting has survived in a competitive process.

Amanda Cook earned her BFA from the Columbus College of Art and Design. Her works in this exhibition are a continuation of a series entitled "Looking Up," in which she reveals the beauty of an object that sits dormant against a boundless sky, often only

seen from a distance.

The formal issues that drive Susan Danko's paintings stem from the tensions between abstraction and representation, order and chaos, and the natural versus the artificial. Each painting evolves through a process of layered washes, hand-cut stencils, and delicate line work. The resulting paintings evoke natural places of beauty and mystery.

Kathleen Hammett's abstractions begin as loosely drawn landscapes. Color is her primary consideration, with choices made intuitively. She seeks an emotional response through manipulation of lights and darks, harmonies and clashes.

Born in Painesville, Ohio, Tricia Lazuka is a self-taught abstract artist. She says that "many artists paint as I do; spontaneously, intuitively, one mark leading to another. A simple discovery may altogether change the course of the paintings. Therein lies the fascination."

Ken Nevadomi is one of Cleveland's most

prominent painters. His critically acclaimed, expressionistic work has garnered prestigious awards including the Cleveland Arts Prize in 1988 and inclusion in the permanent collection of the Cleveland Museum of Art.

Works of Marc Ross exude calmness. His paintings act as introspection on the process of life. He uses multiple translucent and transparent layers to achieve luminous illusions of time and distance.

Not only does Jessica Summers welcome us into her home through her paintings, she allows us to explore modern relationships in which couples cohabitate but for numerous reasons rarely connect. She uses herself and her husband as characters in deeply personal yet ambiguous narratives that are deliberately more emotive than literal. ■

*For more information about Contemporaries 2015, or upcoming exhibitions, please contact the gallery.*

## Bonfoey Gallery

1710 Euclid Avenue  
Cleveland, Ohio 44114  
bonfoey.com  
216.621.0178

**CONTEMPORARIES 2015 | MARCH 6 - APRIL 11, 2015**  
OPENING RECEPTION 5 - 8 PM FRIDAY, MARCH 6

# Live-Work: Love It!

COURTESY OF SINEAD VILBAR AND ARTSPACE CLEVELAND



Sinead Vilbar has made her St. Clair Superior neighborhood warehouse digs into warm and inviting live/work space.

**SINEAD VILBAR**, *Cleveland Museum of Art curator of Japanese and Korean Art*, tells why she chose her live-work space in the city.

The main reason we chose to live in the

1400 building was the promise of a community of people who are also active in creative fields—and we have not been disappointed. We really enjoy our time with our neighbors.

We also like having Sterling Park and Recreation Center right down the block, as well as being walking distance from Asia Plaza and decent Korean food and pho.

In the eight months we've been here, Dan and I have been pretty busy getting settled, and doing our jobs, so we haven't had much time to explore, but that makes being in a building with people we like all the more

gratifying—everybody gives us great ideas for things to do when we finally get the chance to get out and around more, and having people over to our place just to talk and share ideas and stories has been wonderful.

We have enjoyed driving down by the lake to watch people fish and see the geese, going to the market at Ohio City, and being only a 3 hour drive from family in Buffalo. We've also checked out Transformer Station, and of course I spend lots of time in the galleries at CMA. This past winter was pretty rough, but the summer has been spectacular. ■

## ArtSpace-Cleveland

Tower Press  
1900 Superior #114  
Cleveland, Ohio 44114  
216.272.9595  
[artspacecleveland.org](http://artspacecleveland.org)

## QUESTIONS ABOUT PUBLIC FUNDING FOR THE ARTS IN CUYAHOGA COUNTY? OR HOW IT BENEFITS YOU, AND YOUR COMMUNITY?

Northeast Ohio's major public funder of the arts, Cuyahoga Arts And Culture is due for a renewal vote in November. Join the discussion. All are invited.



Karen Gahl-Mills



Michael Gill

### SURVEYING LOCAL ART: EXPECTATIONS, OUTCOMES AND FUNDING

Michael Gill, Editor/Publisher, Collective Arts Network and CAN Journal, in conversation with Karen Gahl-Mills, Executive Director, Cuyahoga Arts and Culture.

**9:30 – 10:45 AM SUNDAY, MARCH 15, 2015**



First Unitarian Church, 21600 Shaker Boulevard, Shaker, Ohio 44122

# Working Together Now and in the Future by William Martin Jean

AS AN ARTIST, you never know when an opportunity will present itself. So that is why when Bobbi Reichtell, Executive Director of the Campus District emailed me last November and asked if I would be willing to be involved in the "Banner UP" project," I said, yes.

The project involved getting artists and homeless men from the Lutheran Metropolitan Ministry, 2100 Lakeside to work together and design banners for Superior Avenue. Most of you have already seen the great success of that collaboration. If you look up on Superior Avenue, you will see fifty three banners that identify the area and brought people from

diverse backgrounds and talents together to create for a common cause.

This has led to a future project that will involve artists from City Artists at Work and The Artists Archive of the Western Reserve. Spring workshops are planned to give homeless men and women an opportunity to come to artists' studios and experience the joys of art making. They will work on simple projects created to

interest buyers in the shelter's annual fund raising benefit. Works for sale in the past have included ceramics, painting and craft projects.

The benefits of these collaborations are not just artistic. They provide an opportunity for members of the community to become



City Artists at Work collaborated with Lutheran Metropolitan Ministries, coordinated by the Campus District, to facilitate the creation of street banners that mark the Superior Arts District.

acquainted and recognize the commonalities we all share. As artists, we need to reach out to others in order to take a place in the community in which we live and work. By recognizing our needs and the needs of other, we provide support as our neighborhood continues to change and grow. ■


## City Artists At Work

2218 Superior Avenue  
Cleveland, Ohio 44114  
[cityartistsatwork.org](http://cityartistsatwork.org)

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More at [arts-inspiredlearning.org](http://arts-inspiredlearning.org)



# Plunge into Spring with the Cleveland Print Room by Jeff Curtis



Members at the Print Room have access to a complete film processing and printing lab.

**JOIN US** at the Cleveland Print Room as we plunge into our third year. Members of the Print Room have access to Cleveland's only community darkroom, where you can develop and print your own film. Members also receive discounts on classes and workshops—from

how to shoot film, to darkroom printing and processing. We also offer specialized workshops on alternative processes, such as making and using pinhole cameras and creating camera-less images with photo-grams. CPR has classes for all ages and levels of experience.

The Spring gallery schedule begins with a portrait show curated by CPR Founder Shari Wilkins and four guest coordinators: photographer Laura Bidwell, Ohio Art's Council's Ken Emerick, and Cleveland photographers

Joseph Minek and Chuck Mintz (March 20 - April 26). Join us as we examine the many faces of the photographic portrait.

Capping the spring schedule is the *Cleveland Project: Photography & Poetry in Motion* (May 21 - 30), a joint exhibition featuring work from the Cleveland Foundation's Creative Fusion Artist, Antonia Cruz from Chile, along with work from creative writing students from Lake Erie Ink.

Reignite your passion for film photography at the Cleveland Print Room this Spring. From gallery shows to photography workshops, there is something for everyone at the Print Room. ■

## Cleveland Print Room

The ArtCraft Building  
2550 Superior Avenue  
Cleveland, Ohio 44114  
216.401.5981

## THIRD PERSON: PORTRAITS IN PHOTOGRAPHY

MARCH 13 - APRIL 26 | RECEPTION 5-9PM MARCH 13 | GALLERY TALK 1PM MARCH 14

## CLEVELAND PROJECT: PHOTOGRAPHY & POETRY IN MOTION

MAY 21 - MAY 30 | RECEPTION 5-8PM MAY 21 | GALLERY TALK 1PM MAY 23

# SUBSCRIBE TO THE *CAN JOURNAL* TODAY!

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CAN gives Northeast Ohio galleries, artists, and organizations a reliable, collective, inclusive, coordinated voice—a way to inform, educate, and preview shows, as well as to discuss what's going on in the region's art scene. To sustain this important new kind of collaborative media, we need your support.

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# Rich Prints Showcased in Second SPE Member Show

by Virginia Morrison

COURTESY OF SPE



Browsers at the SPE member show.

THE SOCIETY for Photographic Education's (SPE's) current exhibition is *Off the Web, On the Wall 2*, a collection of SPE member work from all around the country and Spain. The show opened in November 2014 and runs through April 10, 2015 at SPE's national headquarters in the ArtCraft Building (2530 Superior Avenue, Suite #403, in Cleveland, Ohio). *Off the*

*Web, On the Wall 2* is open to the public Monday through Friday from 9am to 5pm and by appointment.

Curated from SPE's online member gallery, the exhibition represents members from all SPE regional chapters and international membership, as well as its caucuses, and provides a glimpse of the diverse talent and far-ranging photographic approaches of the Society's members. Featured artists include Bridget Conn (NC), Chadric Devin (MO), Annie Hogan (NJ), Allyson Klutenkamper (WA), Isabella La Rocca (CA), Emma Powell (CO), Miguel

Soler-Roig (Spain), Melissa Stallard (OH), Kristina Varaksina (NY), and Brooke White (MS). This exhibition showcases a wide array of high quality printing approaches, and the pieces are especially rich in color and density. Many images in this group have an ethereal quality, posing the possibility of mysterious or highly personal narratives.

SPE provides and fosters an understanding of photography as a means of diverse creative expression, cultural insight, and experimental practice. For more information, please visit [spenational.org](http://spenational.org). ■

## Society for Photographic Education

2530 Superior Avenue, Suite 403  
Cleveland, Ohio 44114  
[spenational.org](http://spenational.org)

**OFF THE WEB, ON THE WALL 2 | NOVEMBER 14 - APRIL 10, 2015**

**SPEAK: SPE ARTIST SERIES | APRIL - DECEMBER, 2015**

Supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture

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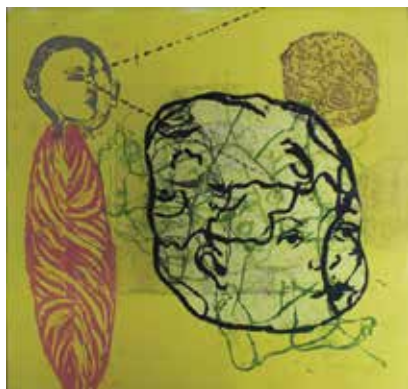
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# They Came. They Saw. They Printed!

## At Zygote Press

by Corrie Slawson



FROM LEFT TO RIGHT: Isabel Farnsworth "Up." Mely Barragan "Homesick." Matt Krone "LTV Steel."

WHEN CESAR marched into Turkey in 47 BCE, he famously stated "Veni. Vidi. Vici." (I came. I saw. I conquered). The phrase, confident to the point of hubris, has come to signify swift and decisive victory.

Nineteen years ago, Zygote Press opened its doors to artists needing space to make print-based work—an idea that took, not hubris, but a lot of chutzpah. Founders Bellamy Printz, Kelley Novak, Liz Maugans and Joe Sroka opened a brave new frontier for the region's visual art scene and, since 1996, Zygote has invited hundreds of artists through the doors to make new work.

Zygote has been collecting work since the beginning. We have spent the last 18 months

documenting the condition of individual prints and logging the entire collection in a database. With the hard work of interns Rebecca Roman, Katharine Vaughn and Allison Polgar, Zygote is able to show work that represents the wide range of artists who have come into our shop for short stays to make decidedly victorious work. The result is *They Came. They Saw. They Printed: 19 years of swift, victorious prints*. Each artist in this exhibition came to Zygote through one of our programs. They include Artists in Residence through AIR, our local/regional artist residency (who are often not printmakers); artists who have taken part in our Dresden Exchange program through the Ohio Arts Council; and the Cleveland Foundation's Creative Fusion Program. There are also artists, dear to

Zygote, who were some of our most stalwart members and residents.

Artists whose work is represented in the exhibit include Mely Barragan, Anthony Bartholomew, Jerry Birchfield, Laurence Channing, Dexter Davis, Christa Donner, Isabelle Farnsworth, Alfonzo Fernandez, Mallorie Freeman, Jan Grossman, Andrea Joki, Matt Krone, Eva Kwong, Craig Lucas, Emmy Lingscheit, Johannes Markolies, Liz Maugans, Ryan McCullough, Holly Morrison, Michelle Muldrow, Stephan Nestler, Kelly Novak, Bellamy Printz, Eric Rippert, Christoph Rossner, Daniel Ruanova, Brant Schuller, Terry Schwarz, Joe Sroka, Dan Tranberg and Doug Max Utter. ■

### Zygote Press

1410 East 30th Street  
Cleveland, Ohio 44114  
zygotepress.com  
216.621.2900

### THEY CAME. THEY SAW. THEY PRINTED! (19 YEARS OF SWIFT, VICTORIOUS PRINTS)

FEBRUARY 6 – MARCH 28

**MAURICIO CRISTOBAL CREATIVE FUSION RESIDENCY** | MARCH 1 – MAY 31

**MUSIC: EXPERIMENTAL ENSEMBLE FIVEONE** | 8 PM SATURDAY, MARCH 28

**ANNUAL 4U EXHIBIT FEATURES WORKS OF STUDENTS AND FACULTY OF FOUR REGIONAL UNIVERSITIES: CLEVELAND INSTITUTE OF ART, KENT STATE UNIVERSITY, OBERLIN COLLEGE, AND UNIVERSITY OF AKRON. DEMONSTRATIONS, EXHIBIT, AND OPEN PORTFOLIO SESSION**  
1-3 PM SATURDAY, APRIL 11

**ZYGOTE EDITIONS** | NOON – 4 PM WEDNESDAY – SATURDAY, OR BY APPOINTMENT, APRIL 16-25

**THE BIG SHOW, CURATED BY ALENKA BANCO AT CONVIVUM 33, IN CONJUNCTION WITH ZYGOTE'S SPAGHETTI DINNER AND BADA BINGO BENEFIT** | MAY 8

**WORKS OF BY CREATIVE FUSION RESIDENT MAURICIO CRISTOBAL CORTES** | MAY 16 – 27  
OPENING RECEPTION 1 – 3 PM MAY 16. ARTIST TALK AT 2 PM.



# Rooms to Let: Cleveland Returns to Broadway Slavic Village

by Elizabeth Grace



**BUILT UPON** last year's overwhelming success, *Rooms to Let: Cleveland* returns to Slavic Village Saturday, May 16 and Sunday, May 17, 2015. Artists will create a temporary art exhibition using vacant homes as their medium. The event, free and open to the public, will also include a neighborhood block party with live music, hands-on art activities and local food purveyors.

Led by Slavic Village Development, *Rooms to Let: Cleveland* continues the conversation about vacancy and the plight of Cleveland's historic neighborhoods in the wake of the foreclosure crisis. This year's event will expand this dialogue to a new group of visual and performance artists to further interpret the evolution of community and recovery.

Artists interested in transforming spaces in three vacant homes in Broadway Slavic Village will be selected by curators, Sai Sinbondit (Designer at Bialosky+Partner Architects and faculty at Cleveland Institute of Art) Amy Krusinski Sinbondit (ceramics/sculpture artist and Technical Specialist/Adjunct Faculty at Cleveland Institute of Art), Dana DePew (artist), Rian Brown (filmmaker, video artist and Associate Professor of Cinema Studies



ABOVE AND ABOVE LEFT: Kids exploring the Boing Boing House, a project of artist and Slavic Village resident Scott Pickering, during Rooms To Let 2014.

## Rooms To Let Cleveland

Slavic Village Development  
[slavicvillage.org](http://slavicvillage.org)  
[elizabethg@slavicvillage.org](mailto:elizabethg@slavicvillage.org)  
 216.429.1182, ext. 102

and New Media at Oberlin College) and Scott Pickering (artist).

*Rooms To Let: Cleveland* is supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Slavic Village Development is an entrepreneurial non-profit neighborhood redevelopment organization serving the Broadway Slavic Village neighborhood of Cleveland with over 30 years experience in community development. ■

# Creating a “Safe Space” at Art Therapy Studio by Linda Merriam

SCOTT was diagnosed with hearing loss at age four and lives with severe depression, social anxiety disorder, general anxiety disorder, and obsessive compulsive disorder. An art therapist at RAP Art referred Scott to Art Therapy Studio in 1995. There, he found a welcoming, supportive studio in which students—many who were also dealing with cognitive, emotional, and/or physical challenges—shared his passion for creating art. He has attended “Discover the Artist Within You” classes ever since.

“When I first came to the studio, I had so much to say. The canvas became my safe space. When I am anxious, I create the safe space.”

Scott has mastered various art skills and techniques. The classes have helped relieve his anxiety, improved his social skills, and given him a sense of community. They provide validation for his work.

“My life has improved since coming to the studio,” says Scott. “I come to interact with my fellow artists. My goal is to tell stories through painting and ceramics, to find new beginnings in painting, to release depression and anxiety.”

Today, Scott is admired and respected for his art. He has displayed and sold his work at Dewey’s Coffee Shop, Cleveland Heights/University Heights Library, Loganberry Books, O Gallery, Pentagon Gallery, Beachwood Community Center, and Tri-C Art Gallery. He has also donated several works to Art Therapy Studio’s George Streeter Circulating Collection where they may be “rented” to support Art Therapy Studio.

Scott enjoys teaching art skills to fellow students at the Studio and at a local agency. It is his way of giving back to the community.



“It has been very cool to do art at the Art Therapy Studio,” says Scott. “Art therapy has helped me become myself. It is a way to air out my illness. Art has given me a foundation. It is my safe space.”

“Discover the Artist Within You” classes help people like Scott develop their artistic talent, overcome challenges, and make positive contributions to their communities. Spring classes begin April



TOP: Scott’s self-portrait. BOTTOM: Scott with his portrait of Allen Ginsberg.

6. Contact Art Therapy Studio for more information on class offerings. **E**

## Art Therapy Studio

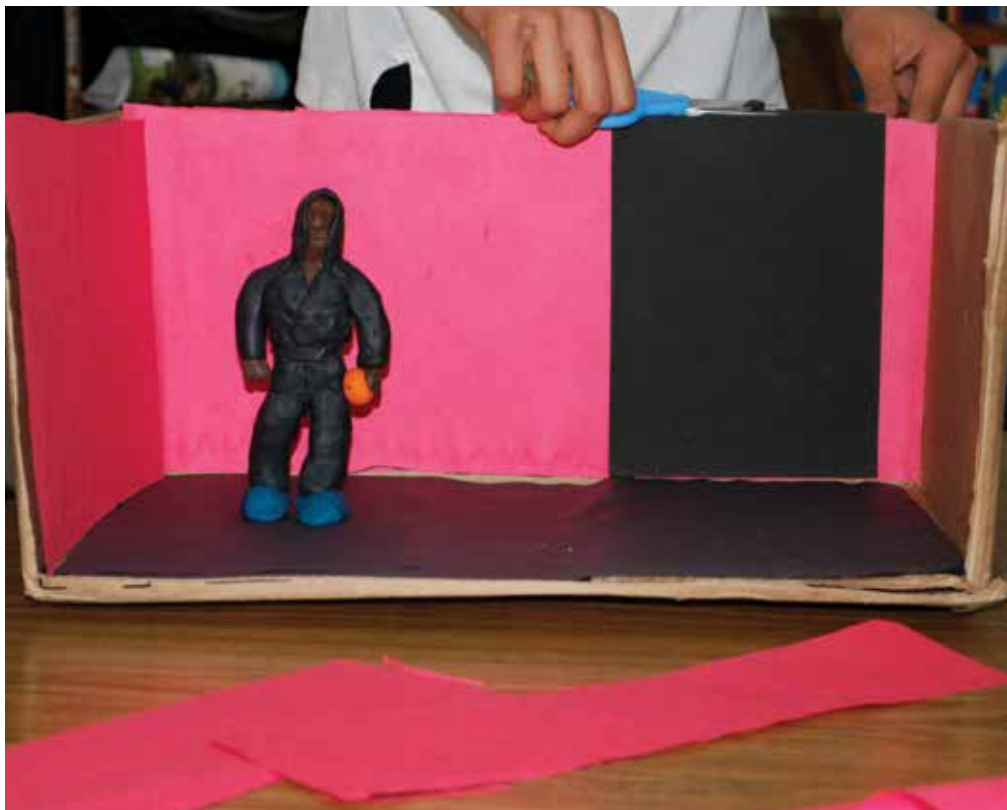
12200 Fairhill Road  
Cleveland, Ohio 44120  
[arttherapystudio.org](http://arttherapystudio.org)  
216.791.9303

## “DISCOVER THE ARTIST WITHIN YOU” SPRING SESSION | APRIL 6 – JUNE 19

Studios: Fairhill Partners, Ursuline ArtSpace, River’s Edge and MetroHealth Health & Wellness Center

# Remixing Cultural Narratives through Digital Media

by Tom Poole



Case Elementary Students used mixed media visuals to create stop-motion animation that speaks to how they want to be portrayed in media.

**“Youth in urban cities”**  
**“Black children”**  
**“Young women”**

Carla Lyndale Carter, a filmmaker and Resident Teaching Artist with Center for Arts-Inspired Learning, entered these terms into a Google image search. As photos filtered across the screen, the diverse group of sixth- through eighth-grade students at

Case Elementary discussed what they saw.

“There is so much media put in front of young people,” Carter said. “I want to teach them to analyze critically and pay attention to representation—pay attention to types of biases.”

Working with artists for 36 sessions, students will be challenged to look at how media portrays different groups, and to reflect on how they see themselves. “I love to read. I love sports. I love anime. But people don’t always get that when they see me,” one student noted while discussing the images.

For their first project, students combed through images in popular magazines. Working with artist Augusto Bordelois, they are remixing the visuals into drawings, cut-outs and sculptures to produce stop-motion animation, adding audio that speaks to how they want to be portrayed.

Upcoming sessions will look at social media persona to discuss how students define beauty and create a website with video portraits that highlight individual perspectives. Students will also make a group documentary on a topic of their choice.

“I want to empower the students to be creators of their own media vs. media that is being created for someone else’s agenda,” Carter added.

Special funding for this workshop is provided by The City of Cleveland’s Cable Television Minority Arts and Education Fund through the Cleveland Foundation. ■

*To partner with Center for Arts-Inspired Learning on a project, visit [arts-inspired-learning.org](http://arts-inspired-learning.org).*

## Center for Arts Inspired Learning

13110 Shaker Square, C203  
 Cleveland, Ohio 44120  
 216.561.5005  
[arts-inspiredlearning.org](http://arts-inspiredlearning.org)



# Tremont Art Walk: Defamiliarizing and Revitalizing Cleveland



Cleveland from the East, black and white photo by Paul Duda, courtesy of Paul Duda Gallery.

I LOVE our city. Having traveled, I'm curious as to why some residents don't see the treasure we have in Cleveland. I'm reminded of the words my mother liked to quote: "Two men looked out from prison bars, one saw mud, the other stars".

I've always been a fan of Cleveland. I frequently promote it as the subject of my art. Starting my fourth decade as a Cleveland artist, it's become my mission. I believe that happiness is based on how we perceive the world and not actual circumstances. Being a fourth generation Clevelander, I know that many have had their perception of our hometown distorted by negative "group think." Negative thinking can be contagious and distorts our perceptions. The goal of my work

is to provide an alternative perspective; a positive image of our beautiful city. Of course I don't believe I can change the way others think. We're all responsible for our own happiness. At least, though, I'd like to provide another view.

The method I'm currently attempting is called "Defamiliarization." Defamiliarization is an artistic technique of presenting common subjects to the viewer in an unfamiliar way, to enhance or change the perception of those subjects. Ansel Adams said that "the power of photography stemmed from its ability not merely to reflect reality but to alter our perception of reality." My goal is to capture images that allow the viewer to alter their perception and view our hometown in

a totally new way. I like to think that my work reaffirms and reignites our love of the city in some meaningful and memorable way.

—Paul Duda

HOÛSE TREMONT (HT) was established in 2003 and is a raw, urban, guerrilla style art space. It consists of a duplex with two apartments (upper and lower), a basement with two cellars, fenced in yard with a natural habitat and vegetable garden, and a two car garage with a separate storage area. The garage, located in the alley behind the house on W. 18th Place, is also used as installation space—as are the semi-vacant gas station and parking lot next door, and

several neighboring buildings, houses, sheds, fences, and retaining walls.

HT specializes in contemporary art and ideas, and for over a decade has presented a rolling program of creative happenings. We work to nurture and support the creative endeavors of artists and artisans, and deepen public understanding of contemporary art. We strive to revitalize our block and strengthen our neighborhood through the promotion of art and the power it has on our everyday life.

HT is also the home studio of Cleveland artist and curator Patsy Coffey Kline. She purchased her house shortly after being influenced by a trip to The Mattress Factory (MF), a museum of contemporary art located in the historic Mexican War Streets of Pittsburgh's North Side. MF purchased a warehouse and surrounding homes for use as gallery space, making them an anchor tenant by transforming the neighborhood.

After several months of searching, Kline

found a house in a blighted and poorly maintained area of Tremont on the corner of Scranton Road and Willey Avenue at the intersection of an underused and dangerous shortcut connecting Tremont with Ohio City and the Flats. She has created a safe gateway addressing stabilization and revitalization using the Mattress Factory as a model, purchasing vacant houses and warehouses, and engaging neighbors with thought provoking and site-specific, interactive art events. ■

### Paul Duda Gallery

2342 Professor Avenue  
Cleveland, Ohio 44113  
216.589.5788  
[pauldudagallery.com](http://pauldudagallery.com)

### Houise Tremont

2338 Scranton Road  
Cleveland, Ohio 44113  
216.323.0085  
[housetremont.com](http://housetremont.com)

### Tremont Art Walk

[tremontartwalk.com](http://tremontartwalk.com)

**TREMONT ART WALK | 6 – 10 PM**  
THE SECOND FRIDAY OF EVERY MONTH  
SPRING 2015 DATES ARE: MARCH 13, APRIL 10,  
MAY 8, AND JUNE 12

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## YOU CAN PARTY WITH US

Every time CAN Journal comes out, we have a party at one of our members' locations. Join us, and you'll have the opportunity to network with artists and organizations that support CAN, and you'll be among the first to see each new issue.

### Summer 2015 issue

*So You Think You CAN Sing Benefit*

Thursday, May 21, at 78th Street Studios Smart Space  
tickets \$35

### Fall 2015 issue

Friday, August 28 at 1point618 Gallery  
Celebrating 1point618's tenth anniversary  
Free

### Winter 2015-16 issue

Friday, November 20 at Heights Arts  
Celebrating Heights Arts Holiday Market  
Free

### Spring 2016 issue

Launch party March, 2016 at Bonfoey Gallery  
Free



**Group Ten Gallery** is an artist owned gallery in Kent, Ohio. Ten award winning professional artists with a wide variety of styles are represented. There are new and special exhibitions every 4 to 6 weeks.

138 East Main Street, Kent, Ohio 44240  
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# Artists Archives presents *Majority Rising* by Judy Takacs



ABOVE: Judy Takacs, detail of "When I grow up I want to be Shirley Campbell." ABOVE RIGHT: Kathleen McKenna, "Malala's Muse", oil on linen 34" x 48."

50

**WHEN ARTISTS** Archives of the Western Reserve executive director Mindy Tousley asked me to curate a figurative show to honor Women's History Month in March 2015, and to include my own work, she didn't have to ask twice. Eagerly and quickly, I chose my dream team of Archived Artists for the exhibition we call *Majority Rising*.

Feminist issues notwithstanding, a "woman show" makes for a dynamic unifying theme. *Majority Rising* pays homage to the figurative art revolution that has been brewing, living and thriving in Cleveland for the past 7 decades. Great strides have been made, and, inequalities still exist. But coming of age as a female figurative artist over the past 50, 60, 70 years in Northeast Ohio gives you a certain perspective...a "Cleveland Female Gaze" if you will.

Kathleen McKenna's expressive lines and pentimenti bring her people to life with an inspired nervous energy. Lee Heinen's precise color, shape and line achieve human expression by describing only what matters. Marsha Sweet exerts creative and physical strength to impressively oversized woodcut prints depicting trail blazing women artists. Shirley Campbell has for decades been Cleveland's own, Rust-Belt Alice Neel. Her paintings of fascinating people who live beneath the radar of polite society speak to my artist's soul. My regret is that I never met Marilyn Szalay before she passed away in 2012. Her powerful graphite drawings are superb compositions.

My curatorial role extends to painting portraits of each of the living artists included in this long-awaited exhibition.

As part of *Majority Rising*, AAWR is scheduling separate visits to each of the artists' studios, open to the public, on Saturdays in March and April. Preregistration is required and there will be a fee of \$20 per person, per visit. Interested in signing up for one of these studio visits? See listings for dates and times, and please contact AAWR to register.

## Re Emergence

Calling all artists! Re-emerge from winter by submitting your work to this annual all-star show. Works will be juried and awards given out. Open to all, discounted fees for AAWR members. For more information visit us at [artistsarchives.org](http://artistsarchives.org) or email [info@artistsarchives.org](mailto:info@artistsarchives.org) for deadlines. ■

## Artists Archives of the Western Reserve

1834 East 123rd Street  
Cleveland, Ohio 44106  
216.721.9020  
[artistsarchives.org](http://artistsarchives.org)

**MAJORITY RISING | MARCH 12 – MAY 2**  
**OPENING RECEPTION 5:30 – 8 PM THURSDAY, MARCH 12**

### STUDIO VISITS:

**LEE HEINEN | MARCH 15, 1 – 2:30PM**

**JUDY TAKÁCS | APRIL 11, 1 – 2:30**

**KATHLEEN MCKENNA | APRIL 18, 1 – 2:30**

**RE EMERGENCE | MAY 14 – JUNE 27**

**OPENING RECEPTION | 5:30 – 8 PM THURSDAY, MAY 14**



## by Lydia Dominey

In June, the eighth iteration of *After the Pedestal* opens with small sculpture by artists of our region. It is juried by prominent artist, and master story teller, Johnny Coleman, Professor of Art and African American Studies at Oberlin College. **■**

OPENING RECEPTION 5:30 – 8 PM THURSDAY, JUNE 11

Photo: Michael Loderstedt  
Design: JoAnn Dickey

# Cleveland Institute of Art and the Ohio Advisory Group of the Women's Museum celebrates "first-rank" women artists in *Women to Watch* - Ohio Public invited to events celebrating new CIA campus

by Jen Rokoski



From Left: Lauren Yeager, Christi Birchfield, Hildur Ásgeirsdóttir Jónsson, Mimi Kato, and Eva Kwong.

"THE ART market is not sexist," British art critic Brian Sewell told *The Independent*. "There has never been a first-rank woman artist. Only men are capable of aesthetic greatness." ("There's never been a great women artist," *The Independent*, July 6, 2008).

Shockingly clear in Sewell's statement is the under-appreciation of women artists that is also evident in auction prices, museum collections, and professional wages worldwide. How, in the twenty-first century, can an established art critic still question the "aesthetic greatness" of female artists? Why

is it that, while 51 percent of visual artists today are women, only 5 percent of work on American museum walls is by women, and work by women makes up only 5% of major permanent collections in the United States and Europe?

*Women to Watch - Ohio*, the exhibition on view in Cleveland Institute of Art's Reinberger Galleries from April 2 through May 2, may not answer these troubling questions, but the show does shine a light on sexism in the art world while celebrating five successful women artists who are pushing the boundaries of

contemporary art: Christi Birchfield, Hildur Ásgeirsdóttir Jónsson, Mimi Kato, Eva Kwong, and Lauren Yeager. While hailing from around the world, all of these accomplished artists now call Northeast Ohio home.

*Women to Watch - Ohio* was initiated by Barbara Richter, a CIA board member, and Harriet Warm, who together with Richter serves as co-founder and co-chair of the Ohio Advisory Group of the National Museum of Women in the Arts (NMWA). As NMWA National Advisory Board members, Richter and Warm convened an influential group of

Ohio women to support and promote Ohio women artists by advocating on their behalf and seeking exhibition opportunities. They recruited Cleveland curators Reto Thüring of the Cleveland Museum of Art and Rose Bouthillier of MOCA Cleveland to choose the artists. Reinberger Galleries Director Bruce Checefsky selected the works and curated the exhibition. The exhibition's theme is women's relationships to nature and art.

Of the five artists, Kato was chosen by the NMWA curatorial team to exhibit work in the museum's international exhibition, *Organic Matters - Women to Watch 2015*, which will be on view at the NMWA in Washington, D.C., from June 5 through Sept. 13.

*Women to Watch - Ohio* opens to the public with a reception in the Reinberger Galleries, 11141 East Boulevard, on Thursday, April 2, 6-8pm. The featured artists will participate in a lunchtime panel discussion on women in the arts on Friday, April 10, at 12:15pm in Aitken Auditorium in the East Boulevard building. Details at [cia.edu/womentowatch](http://cia.edu/womentowatch).

*Women to Watch - Ohio* is supported in part by Huntington Bank and media sponsor ideastream.

### Five takes on "aesthetic greatness"

Mood, experience and landscape are in conversation in Kato's performative photomontages, which feature her image, embedded into traditional yet modernized Japanese landscapes. Through relentless repetition, Kato's large photographic panels create a new theatrical space where the artist acts out all roles.

Yeager's investigations of everyday objects function as urban taxonomy, organizing seemingly banal objects and systems into something more interesting and often

absurd. Yeager explained, "The relevance of my work does not depend on a specific geographic location, but a more common, contemporary experience of everyday urban and suburban life."

Birchfield looks to both the natural and mechanical world in efforts to create her own *nature morte* that is anything but lifeless. She transforms printmaking into a performative juxtaposition of destruction and delicacy. "Invested in the unique stains and texture each run produces, I am distanced again by the insensitive and aggressive act of making," Birchfield explains.

Inspired by both macrocosmic and microcosmic environments, Kwong's ceramic sculptures are direct manifestations of the natural world. "I am interested in the juxtaposition of mass/space, land/air, solid/hollow, male/female forms," Kwong states. These dualities find harmony in her sculptures of organic forms and wall installations of fantastic bacteria, diatoms, and cells.

Process is central to Jónsson's textile-formed paintings, which become ghosts of the landscape of her native Iceland. Jónsson returns to Iceland and photographs her hikes. "The photographs trigger the memory of being in these places and they help with forms," she explained in the catalogue of her most recent solo exhibition.

### Celebrating a Unified Campus

*Women to Watch - Ohio* will be the final major exhibition in the galleries in CIA's Gund Building on East Boulevard before the college vacates the building and unifies its campus on Euclid Avenue this fall. There, CIA completed major construction this winter of the 80,000-square-foot new George Gund Building adjoined to CIA's Joseph McCullough

Center for the Visual Arts. For the first time in more than a quarter century, all CIA students will learn together in new and renovated facilities that are ideal for learning and making art. To celebrate, CIA invites the public to a full spectrum of events. Details at [cia.edu/spectrum](http://cia.edu/spectrum):

**Lumière: Cinematheque Premiere Night** — Aug. 1. The first event in CIA's state-of-the-art new Peter B. Lewis Theater, the new home of the Cleveland Institute of Art Cinematheque.

**Prism: Procession and Party** — Aug. 28. A final convocation in the East Boulevard Gund Building, followed by a mass procession to the new, unified campus for an opening reception at the 2015 Faculty Exhibition.

**Chromos: Opening Celebration Gala** — Sept. 19. An evening of dinner, dancing, an auction and unexpected moments that will leave guests inspired.

**Kaleidoscope: A Family-Friendly Art-Making Open House** — Oct. 18. An opportunity to make your own take-home art project and experience a wide array of art and design studios and industry-leading technologies. ■

*Jen Rokoski is a graduate student in art history and museum studies at Case Western Reserve University's affiliated program with the Cleveland Museum of Art and is serving as assistant curator for this exhibition.*

## Cleveland Institute of Art

Gund Building (Home of Reinberger Galleries, Aitken Auditorium)  
11141 East Boulevard  
Cleveland, Ohio 44106  
800.223.4700  
[cia.edu](http://cia.edu)

## WOMEN TO WATCH - OHIO

PUBLIC OPENING RECEPTION, APRIL 2, 6-8PM

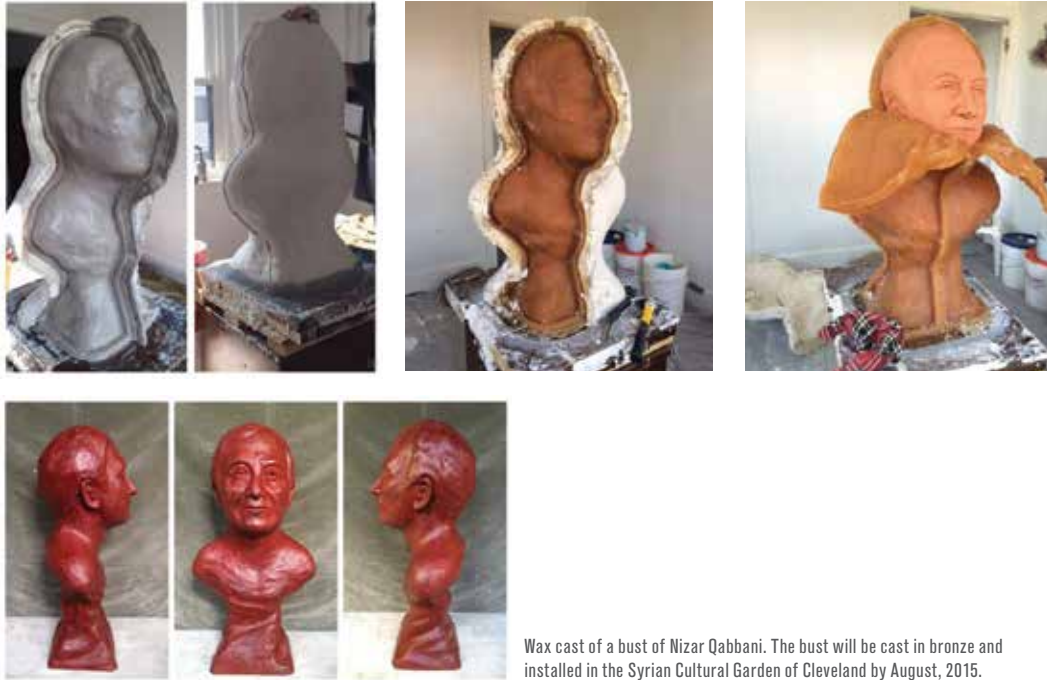
PANEL DISCUSSION, APRIL 10, 12:15

EXHIBITION APRIL 2-MAY 2

All events in the East Boulevard Gund Building



# The Nizar Qabbani Memorial Sculpture by Leila Khoury



Wax cast of a bust of Nizar Qabbani. The bust will be cast in bronze and installed in the Syrian Cultural Garden of Cleveland by August, 2015.

**AS I COMPLETE** my final year as an undergraduate at the Maryland Institute College of Art in Baltimore, I remain a lover of my Ohio home town. I also have the great pleasure of creating a public sculpture for the Syrian Garden in the Cleveland Cultural Gardens.

My years of study at MICA occurred simultaneously with relentless and violent conflict in the country of my family's origin. With this in mind I felt the urge to create a sculpture that would not only commemorate a peaceful figure of Syria's recent history during this time of ongoing tragedy, but also would serve as a symbol of welcoming and comfort for those seeking refuge here in the United States.

I chose to commemorate Nizar Qabbani because of his relationship with exile; The contemporary Syrian poet wrote at great length about being driven out of one's country

during times of conflict and political unrest. This critical literary voice was accessible (and highly revered) by Syrians of all demographics. While traditional poetry before his time was a complex and structured practice that existed predominantly among the elite class, his was comprehensible enough to reach the entirety of the Syrian public.

In addition to critiquing corrupt government powers, Qabbani was an outspoken feminist who audaciously addressed the inequalities that Arab women regularly faced, both in society at large and within the parameters of the traditional family life. Despite this controversial subject matter, he maintained ongoing popularity throughout his career, and broke through complicated taboos that would encourage a next generation of writers to address similar social issues.

Through Cleveland's very own Studio Foundry, my hand-modeled portrait has undergone the intricate process of being cast in bronze, and will be prepared for installation within the next few months. I am grateful to have received generous contributions to fund

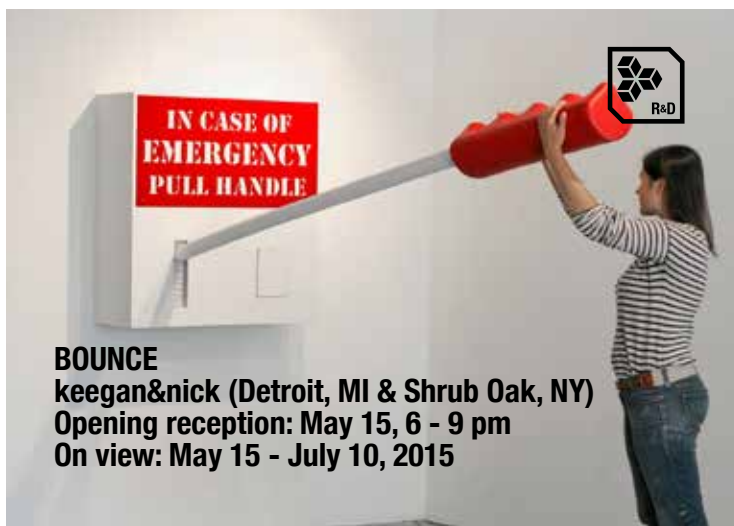
the bronze casting of this piece, however donations towards the installation are always welcome!

To learn more about the piece and see updates about the date of the unveiling, visit [leilakhoury-sculpture.com](http://leilakhoury-sculpture.com).

And for more work from the talented team of Studio Foundry, visit [studiofoundry.net](http://studiofoundry.net). ■

**Leila Khoury**

[leilakhoury-sculpture.com](http://leilakhoury-sculpture.com)

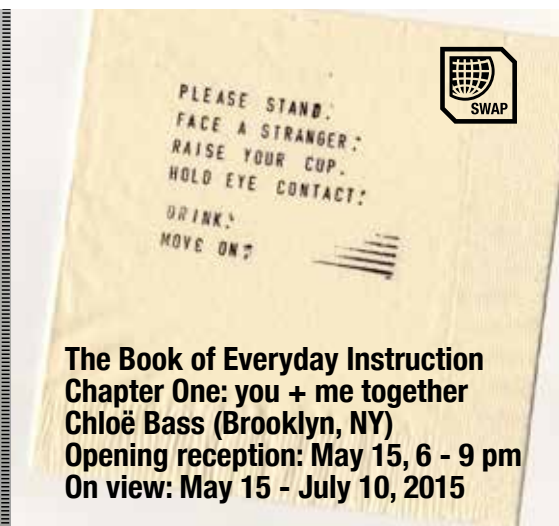


### **BOUNCE**

**keegan&nick (Detroit, MI & Shrub Oak, NY)**

**Opening reception: May 15, 6 - 9 pm**

**On view: May 15 - July 10, 2015**



### **The Book of Everyday Instruction**

**Chapter One: you + me together**

**Chloë Bass (Brooklyn, NY)**

**Opening reception: May 15, 6 - 9 pm**

**On view: May 15 - July 10, 2015**

**Catch these projects at SPACES before they close on March 27th!**

**Andy Curlowe, What If This City Was a Mountain?**

**Institute for New Feeling, Felt Book**

**The Vault: Cleveland In My Mind's Eye**

**SPACES**

2220 Superior Viaduct  
Cleveland, OH 44113  
216.621.2314  
[www.SPACESgallery.org](http://www.SPACESgallery.org)

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## **PROCESS AND ABSTRACTION**

**JESSICA EATON**

**MARIAH ROBERTSON**

**ALISON ROSSITER**

**February 7 - May 2, 2015**

**TRANSFORMER  
STATION**

1460 W. 29th St., Cleveland, OH 44113  
[www.transformerstation.org](http://www.transformerstation.org)

ABOVE: Moses Pearl, Cleveland Flats Looking West. Watercolor, courtesy of Bonfoey Gallery.  
 BELOW: The artist's signature and reflection in the waters of the Cuyahoga.





# MOSES PEARL: BOLD, AND TEETERING ON THE EDGE OF TOO MUCH

by Marianne Berardi, PhD

Anyone who has tried painting in watercolor at all—let alone painting complex urban landscapes crawling with dozens of figures—will appreciate the work of the late artist and Cleveland public school teacher Moses Pearl. A recent exhibit of his work at the Artists Archives of the Western revealed an artist who used watercolor, not with pallid delicacy, but with the force and fearlessness usually associated with oil painting at its finest. His designs are bold, his colors deeply saturated, and his level of detail sometimes mind-numbing.

Moses Pearl was a native Clevelander who studied at the Cleveland School of Art (Cleveland Institute of Art) after WWII, and then at Kent State where he earned a degree as an art educator. During his student years, and as a professional painter, he rubbed shoulders with the region's most talented watercolorists of the period, including Frank Wilcox, Viktor Schreckengost, and Paul Travis. Although their significant influences rubbed off, Pearl was an artist of independent vision with an expansive, enthusiastic approach to the watercolor medium.

The opening of his AAWR show was a testament to his legacy as an influential teacher: the gallery was absolutely clogged with his former students from three decades teaching in Cleveland Public Schools—specifically at South High School.

Pearl's exciting paintings of Cleveland—its bridges and ships, its lake, river, and tumble-down frame houses and ethnic neighborhoods—show why he was such a beloved instructor. He was engaged with his environment, and made paintings reflecting his passion for life's messy complexities and humorous moments. He channeled his love of these subjects with a kind of Baroque vigor. Indeed, "Baroque" is an apt term for the way Pearl conceived his paintings—often sweeping panoramic views with incredible detail on large sheets of paper. Interestingly, while Pearl was inspired by nature and worked outside to record the raw material for his paintings, he almost always finished them in the studio. I think this combination of on-site documentation with fantasy/memory gives his work a very different character than that of many of his contemporaries. It's more surreal than mere transcription, and to me, that's more interesting.

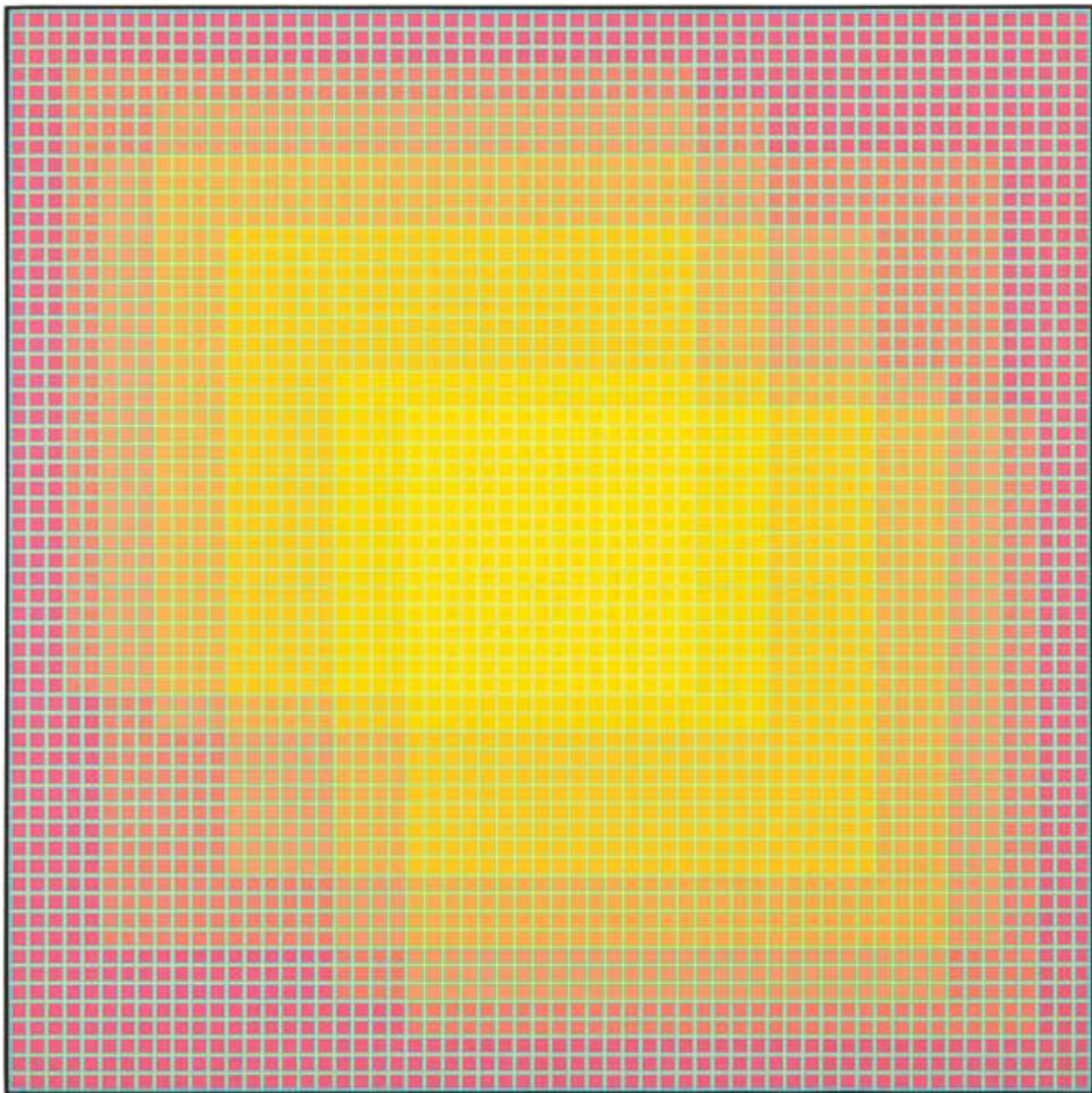
The artist's son, Arnie Pearl, noted in the show's catalog that his dad really liked the busy energy of Red Grooms' work, wherein casts of hundreds go about their business. Certainly Pearl's paintings share this similarity, and in a marvelous painting of a couple talking in a parked car (*The Conversation*, circa 1959, collection of AAWR) Pearl gives full rein to vignettes: the dog with more interest in a fire hydrant than a cat; or a stack of birdhouses outside a clutch of row houses which look just like them. But to my eye Pearl's paintings push past caricature (which I'm not sure Grooms' work really does) and become intensely concerned with painterly issues.

Pearl's vertical composition of the *Cleveland Flats Looking West*

(Courtesy of the Bonfoey Gallery) provides a marvelous case in point for his painterly approach. Pearl conceived this painting to be read from the bottom to top along the shining crooked river and all of its traffic, into the glorious blustery sky where a plane is disappearing behind a cloud. Proceeding from foreground to background, he shifts gradually from fine-pointed brushes to broader, flatter ones. This produces a shift from tighter, academic rendering in the roofs and ships closest to the viewer, to increasingly abstract forms in the distant landscape and sky. This patchy, quasi-Cubist approach in the background has stylistic affinities with Schreckengost's cityscapes of the same period. (There seems to have been some cross-fertilization going on here. According to the artist's son Arnie, Viktor deeply admired Pearl's work, and told him that he was indeed fortunate in having found his artistic niche.)

Pearl's riveting sky, with its sun and concentric aureoles, has debts to William Sommer and August Biehle, for whom this watercolor treatment of celestial motifs became a near-trademark. In the foreground where the tankers are moored, Pearl developed deep shadows beneath the vessels by painting deep blue paint on wet paper so that the color bled fluidly. Pearl would have mastered this technique under Frank Wilcox, who used it to great effect in his own work. He would also have seen the same technique on grand display in the sumptuous African watercolors of Paul Travis, which contrast sopping wet passages of paint with dry brush strokes nearby. Pearl was keenly aware that to create a great image in watercolor, you needed passages of crispness and clarity, but also mysterious passages of muddiness. Perhaps to call attention to that brilliant watery passage in the river in the right foreground (he had to know it was a tour-de-force), Pearl placed his signature there. But true to form, he also gilded the lily with a mirror reflection of his signature just beneath it, in the waters of the Cuyahoga.

Moses Pearl's arsenal of watercolor techniques was vast, but his status as a remarkable painter was sealed by his insistence upon finishing his paintings. He fearlessly pushed them all the way to completion—which meant he was willing to ruin them in the interest of getting the ultimate painting out of his effort. In this manner he was the opposite of William Sommer, who didn't bother to finish a painting when he lost interest in it. The truth is, it's really hard to finish a painting because there's always a point in the "making" process where you begin to mess it up. The more complex a painting becomes, the greater the risk of ruin. For Moses Pearl, teetering on the edge of a painting's failure was doubtless a big attraction to his art. Were his paintings sometimes overwrought? Sure. But by forcing himself to finish, he ended up with a much more substantial body of work than lots of painters who didn't give it everything they had. ■



ABOVE: "Green Light," 1973, Acrylic on canvas, 60 1/4 by 60 1/8 in. 153 by 152.7 cm. MI&N 12099. NEXT PAGE: Julian Stanczak with Agnes Gund, at the opening of *Julian Stanczak: From Life* at Mitchell-Innes & Nash Gallery, New York.

# JULIAN STANCZAK: VOICES FASHIONED FROM LIGHT

Two new books examine the life and work of an under-appreciated Clevelander

by Henry Adams, PhD



Julian Stanczak—surely Cleveland’s greatest living artist—presents a notable case of a painter who is at once famous and unknown—indeed, curiously unknown, even in his home town. He originally burst onto the national scene in 1964, when the New York art dealer Martha Jackson staged a show of his “Optical Paintings” and the artist/art critic Donald Judd shortened the phrase to “Op Art.” “Op Art” quickly became

the successor to Pop Art, and it also became apparent that a group of artists world-wide were pursuing somewhat similar concerns in dazzling paintings that made pupils vibrate.

In fact, three of the most notable figures of the Op Art “movement” were based in Cleveland and had connections with the Cleveland Institute of Art—not only Stanczak but Ed Mieczkowski and Richard Anuszkiewicz (who was Julian’s room-mate at the Yale School of Art). Not long afterward, Julian and a large number of others were corralled into an enormous exhibition at the Museum of Modern Art in New York. Of course movements always inspire counter-movements, and figures like the art critic Barbara Rose mounted an attack, maintaining that Op Art was really very light-weight and superficial—nothing more than dazzle. It probably didn’t help that Op Art caught the fancy of the general public, and its electrifying patterns were adopted for dresses, umbrellas and bikinis.

Roughly half a century later, Stanczak has produced a very substantial, and cumulatively rather amazing body of work. But its understanding among most museum curators and the art-world press hasn’t advanced a great deal. He’s participated in a hundred or more exhibitions; his work is held by major museums and corporate and private collections. But he’s viewed as part of a movement, and his work is generally shown in the company of other masters of “Op Art”—often figures whose work has only superficial connections with his own.

What’s been lacking is a view of his personal development as an artist. I’d argue that his is one of the great spiritual journeys of 20th and early 21st century art. The notion of a journey is paramount. His work forms just the sort of sequence from one painting to the next that a figure like Barnett Newman was seeking to capture in his “Stations

of the Cross”—with the difference (if I may venture a personal opinion) that Newman really had just one thing to say, whereas Julian has been steadily, sometimes painfully pushing forward toward an ever-more complex but luminous form of expression, a sort of Bach fugue with voices fashioned from light.

Tracing this journey makes a complicated story, since it’s really several stories, among which are a personal journey, a philosophical journey, and an artistic one. Julian’s personal story, as is well known, is an astonishing one. Born in Poland in 1928, he was imprisoned during World War II in a Soviet work camp, but managed to escape and make his way to Africa, enduring beatings, disease, hunger and hardship along the way, and losing the use of his right arm. After the war, he managed to get to America, arriving with just fifty dollars and a suitcase. A major purpose of his art has been to turn his back on all that, to move beyond pain, anger, despair, or self-pity, into some sort of higher realm of thought and feeling. One might even propose that his art has a sort of philosophical or religious aspect, in its quest for “abstract” or spiritual absolutes, things that stand above the world of suffering into which we’ve been cast.

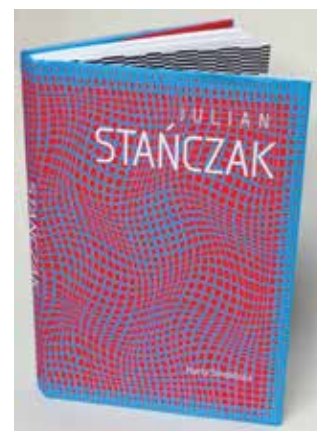
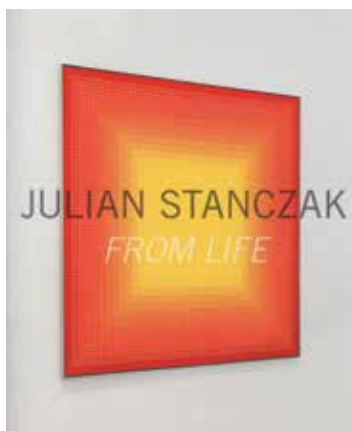
There’s an intellectual story as well. Going back to the 18th century philosopher Bishop Berkeley, the act of vision has always stood at the fore when asking whether the world is actual and real, or is something more elusive—a perception of the mind. The issue has been pushed forward by philosophers like Ludwig Wittgenstein, who often referred to color in developing his arguments about the limits of language and knowledge, as well as by the Gestalt Psychologists, who were interested in the fact that vision seems to take place “all at once,” rather than in discrete, definable steps, and thus, that “interpretation” seems to be an integral part of the act of perception from the outset. Julian’s art is a bit scary, in the way it probes the deepest questions of existence and being—and at the same time, wonderfully uplifting, as it reveals the oddly spiritual qualities of ordinary daily existence.

Finally there’s a story about the exploration of color over the last century or so, by scientists such as Michel Eugene Chevreuil, and artists such as Georges Seurat or Stanczak’s teacher at Yale, Josef Albers, who were interested in the fact that we see color in relationship to other colors, and it changes according to its context. As a sort of technician of color relationships, Julian has developed a precision and expertise that has never been achieved in painting before.

Recently, two notable and somewhat contrasting exhibitions and their catalogs have moved in the direction of an integrated look at Stanczak’s achievement: the exhibition *Julian Stanczak: From Life at*



LEFT: *Julian Stanczak: From Life* (2014, by Mitchell-Innes & Nash, \$40. ISBN: 978-0-9886188-3-1) is available from Mitchell-Innes & Nash at [miandn.com](http://miandn.com). RIGHT: *Julian Stanczak: Op Art and the Dynamics of Perception*, by Marta Smolinska (Muza SA, Warsaw, October 2014, 317 p. ill. ISBN: 978-83-7758-819-2, \$65) is available at the Cleveland Museum of Art bookstore, Zubal Books, and via [Amazon.com](http://Amazon.com).



the Mitchell-Innes and Nash Gallery in New York, with a catalog written by Eileen Costello, and the monograph *Julian Stanczak: Op Art and the Dynamics of Perception*, by Marta Smolinska, a professor at the University of Arts in Poznan, Poland, with text in both Polish and English.

The first is much the briefer of the two—just eleven pages of text and just over thirty well-reproduced examples of Stanczak's work. While it is a well-crafted narrative account, much of what's new and provocative is distilled in the title—"From Life." The phrase touches on a philosophical question that's somehow central to Stanczak's work but not easy to resolve. Are his paintings purely non-representational? Or do they picture actual states of being, but in a manner somehow deeper, more profound than actual experience?

One of the curious things about Stanczak's work is that it awakens—at least in me—a sensitized interest in the daily world in a way that most abstract painting does not. After looking at a Stanczak painting, I apprehend more intensely the colors of a sunset, the pattern of ripples of a stream, the undulations of a road, or the flickering flashes of leaves rustled by the wind. For that matter, in some curious way, his paintings awaken inner feelings as well: feelings not easy to describe, perhaps, but specific feelings nonetheless, and ones as distinct as those awakened by different chords in music. In some odd way Stanczak's paintings seem to capture the true nature of a sunset, or a flowing stream, or some other actual thing, more completely and accurately than the work of most realist painters, who merely give us an exact copy of them.

Sadly, there's not much discussion of the individual works, although they're nicely reproduced and presented in chronological order.

Far more ambitious is the Marta Smolinska book, which at more than 300 pages, with several hundred illustrations, is surely the most complete and informative discussion of Stanczak's work to date. While arranged for the most part chronologically, the text is often a little hard to follow, since it veers from one topic to the next, and tries to provide not only a sense of the development of Stanczak's work, but of the complex artistic and philosophical history that lies behind it. Some of these discussions seem pertinent and on the mark, often amazingly insightful; others feel more tenuous, or veer off into outer space. What's best about the book, in my judgment, is that the author took the trouble to talk at length with Stanczak and his wife. There's biographical data more complete than what we've had before; and the discussion of the paintings describes Stanczak's working process with wonderful precision and detail.

As both authors stress, Stanczak's process is astonishingly conceptual. Optical vibration can produce a series of relatively distinct effects: it can make a uniform line of the same pigment change color because of what it's next to; it can make lines vibrate; it can make

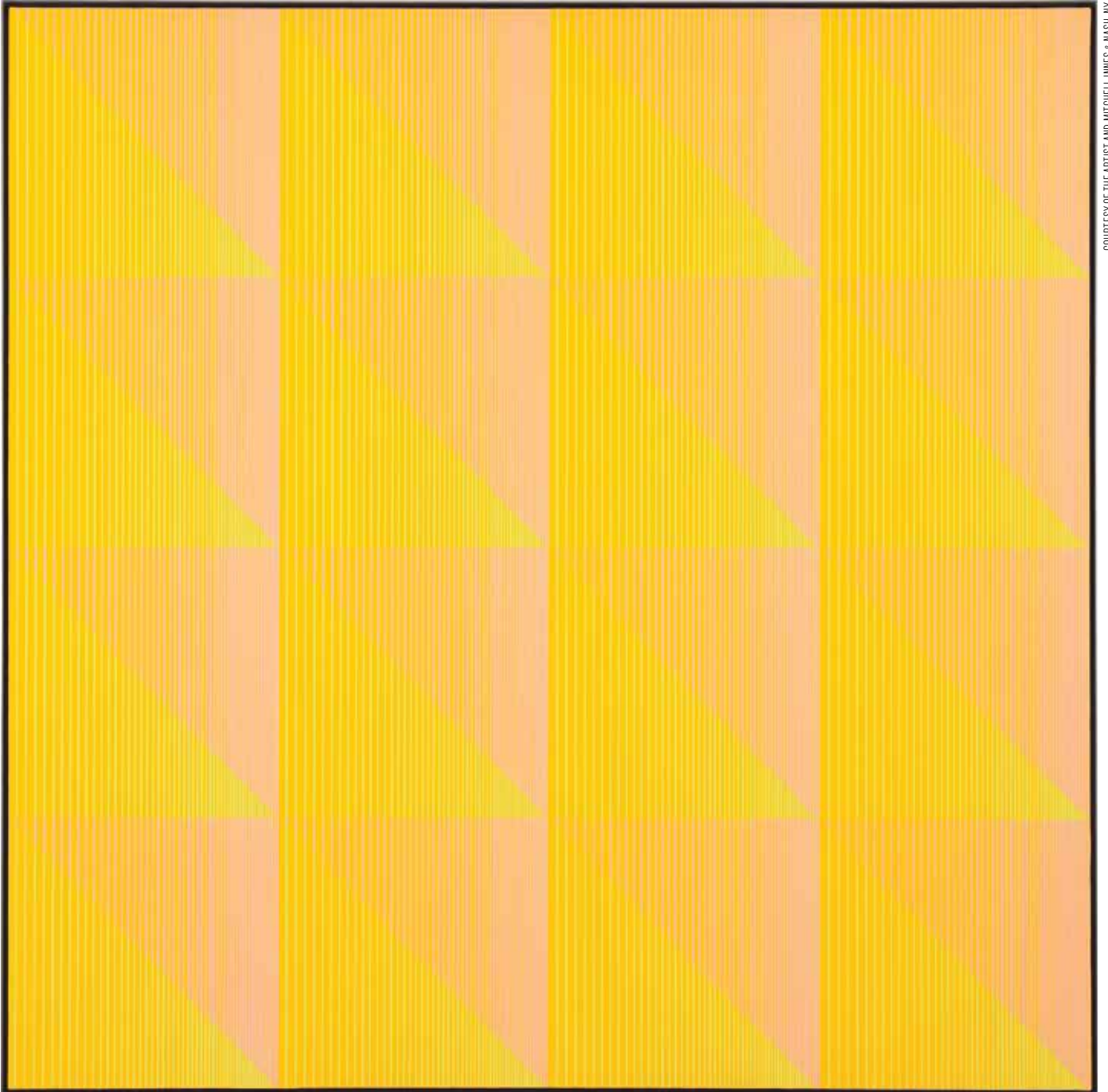
a glow that seems to float in front of the picture surface; it can even create textural illusions, for example making a matte surface develop the shininess of metal. Illusions of shape and spatial relationship can interact with this sort of dazzle. Shapes, such as cubes and steps, for example, can be made to read ambiguously, so that what's a floor suddenly becomes a ceiling, or what's the back of a box flips and becomes the front. Lines can read as flat lines, or, by varying the spacing, can seem to modulate and shade the form, so that flat circles become three-dimensional spheres, and seem to project or recede in space. Many of these illusions are affected by focal distance, and this makes the experience of a Stanczak painting a peculiarly fascinating thing, since its appearance changes as we move in or out, or as we scan different regions of its surface.

In a fashion unlike any other master of Op Art, Stanczak plays these peculiar effects against each other. He loves calibrated relationships, whether of space or color. In fact, he often spends several days of work—before starting a painting—simply developing a scale of color notes, in precise relationship to each other like a musical scale.

Stanczak creates his paintings through an elaborate process of masking areas with tape—which is necessary to get such clean lines—and then applying the colors in exact sequence, often with several coats of paint to get the richness of color he wants. As both authors make clear, this makes it necessary for Julian to plan every aspect of his paintings in advance. In fact, he often begins his paintings by staring for days at a blank canvas, while planning what to do at each juncture in his head. Because of the complex layering of tape and pigment, he doesn't know for sure whether the painting is working until he gets to the last step.

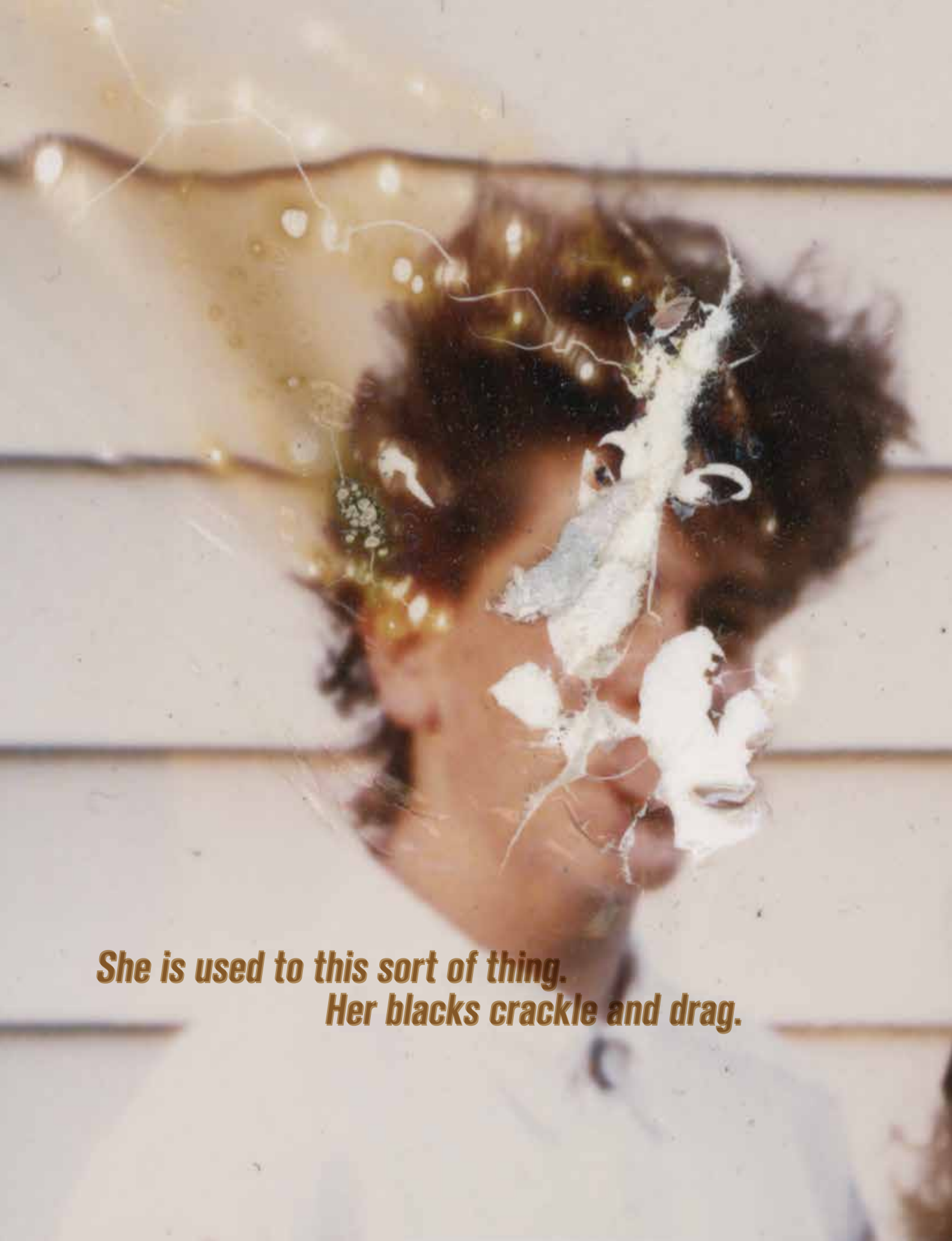
One of the greatest virtues of Smolinska's densely written book is that she describes this process in some detail, basing her descriptions on Julian's own explanations of his procedure. While it takes careful reading to absorb, her descriptions of the paintings are more complete and exact than anything I've seen in print. Rather than generalized jargon, we get to stand over the artist's shoulder, as it were, and follow his thinking. Indeed, we discover that there's an aspect of his artistic process that, like the proof of a geometric theorem, almost seems to transcend physical sensation: it's an orchestration of mental operations into a harmonious sequence. This she brings nicely to life.

One of the things that's sad, of course, is that while there have been some well-meaning low budget attempts in this direction, Cleveland has never staged a full-scale retrospective of Julian's work, and the efforts here to collect his thoughts have been somewhat piecemeal and haphazard. In fact, more is being done in New York and Poland to further understanding of his work, than in his own city. Hopefully someday that will change. ■



COURTESY OF THE ARTIST AND MITCHELL-INNES &amp; NASH, NY

"Burning Through Yellow," 1970, Acrylic on canvas, 48 by 48 1/8 in. 121.9 by 122.2 cm. MI&N 12109.



***She is used to this sort of thing.  
Her blacks crackle and drag.***





LEFT: Tom, c. 1987. ABOVE: Susie, c. 1967.



St. Patrick's Day, 1982.

# LAST WORDS

## T. R. Ericsson: *Crackle and Drag*

by Douglas Max Utter

These partial, broken images at the end of Sylvia Plath's final poem "Edge," written shortly before the British poet's suicide in 1963, are a patchwork of verbal shadows and flat, wounding sounds. Knowing what we do about the artist and her history, the poem can read like a suicide note. Her message offers no rationale or regret, however: it summons death, as if by name. Defying easy ideas about self-pity or mental illness, Plath's words flash a hint of hidden powers, at work behind the scenes of consciousness and the commonplace.

Tom Ericsson first heard the words "crackle and drag" as part of a song of the same name based on Plath's poem by alt-rocker / Replacements front man Paul Westerberg, on the solo album "Come Feel Me Tremble." The origin of the phrase, Plath's "Edge" was a revelation to Ericsson, coming at just the right time to serve as an organizing principle for the mortality-centered works he was making. In a book published by the Cleveland Museum of Art to accompany his upcoming solo show at The Transformer Station, Ericsson remarks, "I instantly knew I had found a way to contextualize all the things I was doing around my mother's death."

Many of the diverse objects and projects he had made over a decade or more, beginning several years before Susan Ericsson's 2003 death at the family home in Willoughby, Ohio were reactions to a spate of unexpected, emotionally wrenching early deaths that kept the family reeling as Tom made his way through his late twenties. But, as he writes, "The wheels really came off when my mother died." Ericsson stopped working altogether for a while; he was just thirty years old.

Working mainly out of his studio in Brooklyn, New York, Ericsson has invented a range of works in a number of mediums, many of which are on exhibit at The Transformer Station. It's important that these aren't only objects, but in a crucial way are also experiments, proposals for measuring subtle, otherwise inexpressible psychic attributes — the volume and tension of common sorrow, for a start, and the persistent magnetic fields of family life. They include the 150 issues of a 'zine named "Thirst" (available in a box set at CMA's shop), a porcelain axe sardonically titled "Every day is like Sunday," and series of large screen prints made with cigarette smoke and graphite.

In aggregate these works have attracted national attention over



the past decade or so. The Cleveland Museum of Art bought two of the large-scale graphite “drawings” from the “Étant Donnés” series. (Tom’s wife Rose posed for these rich woodland scenes, which from a process point of view are like handmade photographs. While they are an homage to Marcel Duchamp as their title indicates, they’re also plainly about Susan’s death.) Meanwhile, the Progressive Insurance Collection commissioned several major pieces. In 2008 a uniquely conceived two-part show (mounted at his Cleveland gallery, Shaheen Contemporary, and at the Cleveland Sculpture Center) introduced Susan’s death to local audiences — if somewhat obliquely. The 70-inch tall print/drawings at Shaheen’s showed Tom dressed as if for a funeral, walking in the woods and talking on his cell phone; at the Sculpture Center a five foot square polished black marble square was on display on the gallery floor. Chiseled with the text of a postcard sent by his mother in the early 1990’s in the years after he graduated from CIA and moved to New York, it described a dismal family Thanksgiving, ending defiantly: “Be happy and carefree forever — Do it your way and tell the rest to shut up. Love Always.”

Perhaps the most important of Ericsson’s new works is the book accompanying the exhibit, which is both an account of his art during this period and a chronicle of his mother’s life. That part is not always a pretty picture. But Ericsson’s blemish-ridden portrait of Susan and the family, including himself, mainly demonstrates the truth that there is a general lack of innocence anywhere among human beings. Lies and selfishness make things harder, and there are innate insufficiencies and impossibilities, the deeper forces of reality’s grain laid down in the bedrock of our most intractable problems. Ericsson hints at all of this. His methods are designed to filter some of the real loving that people do back out of the dust, refined from the residue

and plain filth left behind — like the decades of nicotine that soaked into the wallpaper of his mother’s house, or the thick black soot that accumulated in his grandfather’s book-filled house, spreading from the non-stop wood fire in his fireplace. To this end he does not flinch, reporting his mother’s lifelong struggles with alcoholism, depression, and MS, recording the ugliness but also making it possible for other, more beautiful things to be understood.

Another strong, particularly revealing new work is Ericsson’s first film, titled “Memorial Day.” About ten minutes long, it begins with a black screen, and the piercing beeps of numbers being dialed — an old answering machine tape; there’s Tom’s “Leave a message,” then Susan’s (she calls herself “Em” here) brash, whining voice. She’s complaining about a tooth that broke off, lamenting the way she looks and the way she feels with her MS. She’s at the far side of reasonably drunk. The screen shows black and white scenes filmed from a moving car, crossing the George Washington Bridge toward Fort Lee. Tom is headed home. Buildings give way to trees, the masses of the darkening Pennsylvania landscape scud past; and the phone calls keep coming. Em is getting drunker as Interstate 80 tightens toward Ohio. She sobs, “Nobody cares about me, nobody. Oh, I’m so unhappy.” Ponderous calliope-type music cranks up, as at an old carousel or behind a Tom Waits lyric. A few close-ups of Polaroid photographs scroll into view, giving the film its only dashes of color — Tom as a child, in costume with a fake mustache and an AC/DC t-shirt, Susan as a pretty young woman, talking on a white phone. Then it’s over, the phone clicks down on the receiver; rapid off-the-hook noises soon stop, too.

Ericsson doesn’t pull any punches, but in fact his works are both elegant and familiar. Who doesn’t have boxes of old Polaroids and



65



painful memories, who doesn't measure life and love by mom and dad, by their faults and triviality and absolute necessity? There is the clear fact, underlying all the bad news at *Crackle & Drag*, that this mother and son loved one another. The crackle and drag of death is, among other things, the noise made by joy, persisting deep beneath life's disappointments. ■

*T.R. Ericsson: Crackle and Drag*  
 May 23 0 August 22, 2015  
 Cleveland Museum of Art at Transformer Station  
 1460 West 29 Street  
 Cleveland, OH 44113  
 216.938.5429  
[Transformerstation.org](http://Transformerstation.org)  
[clevelandart.org](http://clevelandart.org)

PAGE 64: "Kirtland Road," film still from *Crackle & Drag* (2015). TOP: "Lake Erie," film still from *Crackle & Drag* (2015). BELOW LEFT: Nicotine heart stain, 2004. BELOW RIGHT: "New York City," film still from *Crackle & Drag* (2015)



# CHANGING OF THE GUARDIANS

Evolving with new leadership: ARTneo, Artists Archives, and the Cleveland Arts Prize

by Michael Gill

Three Cleveland nonprofit organizations are mission-driven to recognize, preserve, and collect the art of Northeast Ohio. They are not the city's biggest institutions, but three relatively small ones, with staffs of one or two people: ARTneo, the Artists Archives of the Western Reserve, and the Cleveland Arts Prize. They are completely separate organizations, but taken together, their work is to build our cultural record as a resource for the future. It's not reaching to call them guardians of Northeast Ohio's visual heritage.

All three of these organizations have in common the challenge of how to make their historic work come alive. In an art scene driven by exhibit openings, by artists showing new work formed of new ideas, the task of relating the past to the present is as important as it is huge. All three have been through significant change in recent years, including financial challenges. To wit, while they have received project support from Cuyahoga Arts and Culture, none of the three received operating support in CAC's most recent round of grants. But at the end of 2014, all three of these organizations announced the appointment of new executive directors. John Farina has taken the helm of ARTneo. Mindy Tousley now leads Artists Archives of the Western Reserve. And Alenka Banco has become director of the Cleveland Arts Prize.

The coincidence of these new beginnings could mean great things for the awareness of Cleveland art history. All three of these new directors have taken up the challenge of connecting history to the 21st century, via technology as well as in the in-person, old-fashioned way.

## ARTneo

The most visible manifestation is ARTneo's move from Beck Center in Lakewood to space in 78th Street Studios, in Cleveland. It's just a few miles' difference on the West side, but the move from suburb to city is huge: more than symbolic value, being at 78th street studios enables new director John Farina to access a monthly, built-in audience of thousands at the Third Friday events. ARTneo is building new gallery, office, and storage space there to present their shows to the crowds.

The move will also impact their exhibition schedule, as well as the nature of the shows they present. Farina says the smaller gallery will enable curator Christopher Richards to create more shows—six per year, instead of three—and to explore facets of its collection in ways that they couldn't in the large exhibit space at Beck Center.

"Our collection has been so 'under seen' ... we have more than 2500 objects. There is no reason we couldn't focus on particular artist or style to do something focused and interesting."

Already, the ARTneo collection is accessible in an online catalog, alphabetized with information about each work. Farina says the effort to expose Cleveland art history to new audiences —and

raise revenue—could even include merchandising some pieces in the collection. Could pop portraits by Phyllis Sloane appear on T-shirts? Perhaps.

He sees opportunities for collaboration in the future, including exhibits in other venues—possibly the galleries at Cleveland State University, which are directed by ARTneo trustee Robert Thurmer. "They are dark in the summer. If we presented exhibits there in the summer it would help Robert by keeping the gallery space active year-round. That puts us downtown, which gives ARTneo great exposure, and of course the partnership with CSU is good for both of us."

ARTneo's evolution extends beyond its director and venue, into its board and its mission. Longtime trustees Nina Gibans and Jim Gibans—a driving force, involved since the beginning—stepped down, for example. And people newer to the organization are broadening its scope. And while money was tight in recent years—which meant the organization had to take a break from acquiring art—that could change.

"Our initial mission is to collect from a certain time period, from the Cleveland School, 1900-1950. Then new folks like myself and Jon Logan and Betsi Morris believe there are a lot of artists we need to



John Farina, executive director of ARTneo.

BRYON MILLER

think about who are outside the core Cleveland School." He names several Cleveland artists active in the late 20th century, some of which are still exhibiting.

"Our collections committee is now chaired by Bill Busta, and with Christopher Richards here as our curator . . . with that knowledge of the contemporary and historic community, that will help us build our collection."

### Artists Archives of the Western Reserve

Mindy Tousley joined the board at Artists Archives of the Western Reserve in 2013, and at her first meeting was asked to tell her colleagues what she thought of the archives. She says she laughed as she made several criticisms, and at the end of her list they asked her if she wanted to be executive director. They were kidding at that point, but a year later, she was officially appointed to the post.

"I think part of the reason the Archive was formed is that the (Cleveland) Museum doesn't really collect art of the region," and with the passage of time, it becomes difficult to find., Tousley says. "This is an organization started by artists, not art historians. You produce a lot

of work in your lifetime. What happens to it when you die? Relatives may not know how valuable it is. A lot of times it ends up on the curb."

Artists interested in having a collection of their work preserved at AAWR apply for inclusion, and must pass peer review, including showing an exhibition history. Either by scholarship, fund raising, or simply paying, those that are accepted help defray the cost of maintaining the archive. In return, they become part of the raw material of culture, preserved for future generations of art historians.

Last fall, the publication of a book—*The Archives Speaks*—was a significant milestone, six years in the making. Rotraud Sackerlotzky and Roger Welchans served as editors. It collects color images and personal essays from 62 archived artists, some of which are well known, others not so much. Most worked in the late 20th century, and are still living.

In recent years, \$50,000 in capital improvements have included a new HVAC system for climate control of the archive itself, as well as cleaning and inventorying work from the artists' bins. But Tousley has taken charge of the organization at a time when AAWR is ready to look beyond physical preservation. An Ohio Arts Council grant enabled the purchase of Past Perfect, a software package for inventorying

KETH BERG



Mindy Tousley, executive director of Artists Archives of the Western Reserve.

MIKE LEVY



Alenka Banco, executive director of the Cleveland Arts Prize.



historic collections of art and other objects. When the project is complete—and Tousley predicts that will happen before this issue of *CAN* is released—the entire collection of works by 64 archived artists will be available to the public online via the AAWR website.

For now, Tousley's attention is focused on exhibits and relationships. Because she chaired the board's exhibition committee before becoming executive director, some of her work has already come to fruition: She organized last fall's juried exhibit at the Tri-C East gallery, *The New Now*. She sees that juried regional exhibits (like the Cleveland Museum of Art's former *May Show* and ARTneo's *Cleveland Creates*) help build a pedigree for artists and their works. One hundred sixteen artists from the region submitted work to be part of *The New Now*. Akron Art Museum chief curator Janice Dreisbach chose 69 for inclusion.

Several recent shows have aimed to connect the past with the present by grouping deceased artists from the Archives' collection with surviving friends, family, or associates. *The Three Amigos*, for example, paired the late Ron Joranko with Loren Naji and Ron Johnston. Another show, *Pearls of Cleveland*, paired the late watercolorist Moses Pearl with works of his artistically inclined children.

Tousley invited archived artist Judy Takacs to curate an exhibit of women artists from the Archives—the result being *Majority Rising*, which opens March 12. In addition to works of archived, figurative artists Kathleen McKenna, Lee Heinen, Marilyn Szalay, Marsha Sweet, and Shirley Alley Campbell, the show will have Takacs' own portraits of those artists.

Tousley sees the coincidence of new beginnings at AAWR and other organizations in the context of the energy of the city and its art scene. "There could be more collaborative things happening between the organizations. I don't like the idea of the organizations compete with each other. I think there's some kind of zeitgeist going on in Cleveland now. Like the city is on the brink of positive change."

### Cleveland Arts Prize

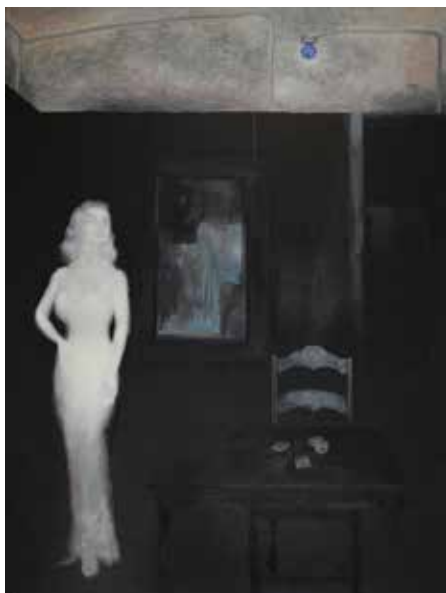
Founded in 1960, the Cleveland Arts Prize is the oldest of the three organizations. In fact, new director Alenka Banco says it's the oldest prize of its kind in the US. If bringing art history to life is a challenge, that is heightened for CAP by the fact that the organization doesn't have a collection of objects, or a regular exhibition schedule. Each year, apart from the February nomination period, the organization has just one public event—the awards ceremony.

"We want to respect the organization and its history, but be more relevant and appeal to the next generation of artists and art leaders," Banco says. We want to reintroduce our past winners and keep them engaged. Every year we celebrate the next group, but our biggest asset is our past winners."

Banco was interim director of the organization for a little more than a year, since her predecessor Marci Bergman stepped down. Prior to that, Banco was a board member since 2007. So she's well familiar with the organization's need to evolve.

Even her time as interim director was busy. She contracted the





FACING PAGE: Helen Weinberg, pop portrait by Phyllis Sloane. Ink, 1967. From the collection of ARTneo. Her work is also held in the collection of Artists Archives of the Western Reserve. She won the Cleveland Arts Prize for Visual Art in 1982.

ABOVE: "Dorian Dennis, Oil paint, 1967, by Shirley Aley Campbell, from the collection of ARTneo. Campbell's work is also held in the collection of the Artists Archives of the Western Reserve. She won the Cleveland Arts Prize for Visual Art in 1986.

BELOW: "Metal Abstraction," by John Clague. Clague's work is also held in the collection of AAWR. He won the Cleveland Arts Prize for visual art in 1967.

Maxine Goodman Levin College of Urban Affairs to help restructure and rebuild a board. During that time, she developed a written handbook for the CAP jury to follow. The prize had never developed written guidelines before.

What the future holds is still under development, as the organization enters a strategic planning period. But some ideas have surfaced: Banco is establishing a committee to serve as a voice for all past winners. "We are asking them what they think, to engage them."

One outcome of that is likely to be creating more activities with past members and promoting their ongoing work.

"We are working on grants to reintroduce winners," Banco says. The organization has commissioned biographies of winners all along, and has produced videos of winners, and will continue to do that.

All of them are accessible on the CAP website. But she says the organization wants to be more of an asset to past prize winners, and to develop a broader audience for them.

"We have a strong support system, but we need to strengthen our voice to people who haven't heard about us."

That could include an exhibition of some kind. CAP has presented at least one exhibition, on the occasion of its 50th anniversary in 2009. Banco says there may have been a previous exhibition, but that the 50th anniversary show was the first that included all the disciplines. CAP recognizes not only visual artists, but also writers, dancers, composers, and theater artists.

"What were doing is key because a lot of our past winners are still very active," Banco says. "Our biggest asset is our past winners." ■

# SPRING 2015 EVENTS

## CONTINUING EVENTS

### THROUGH MARCH 28

**They Came. They Saw. They Printed!**  
(19 Years of Swift, Victorious Prints)

ZYGOTE PRESS GALLERY

### THROUGH APRIL 3

**Process and Materials**

HEDGE GALLERY

### THROUGH APRIL 10

**Off the Web, On the Wall 2**

SOCIETY FOR PHOTOGRAPHIC  
EDUCATION

### THROUGH APRIL 19

**Cleveland Creates**

ARTNEO

### THROUGH APRIL 26

**Christopher Pekoc: Hand Made**

AKRON ART MUSEUM

### THROUGH MAY 2

**Process and Abstraction**

TRANSFORMER STATION

### THROUGH MAY 3

**Beauty Reigns: A Baroque Sensibility  
in Recent Painting**

AKRON ART MUSEUM

### THROUGH MAY 24

**Jessica Eaton: Wild Permutations**

AT MOCA CLEVELAND,  
IN COOPERATION WITH  
TRANSFORMER STATION

### THROUGH JULY 12

**Altered Landscapes**

AKRON ART MUSEUM

FACING PAGE, FROM LEFT: Works of Mark Common and Charlotte Lees are on view at Harris Stanton Gallery's Akron location March 6 - April 4. Karen Sandstrom joins her colleagues in the Northern Ohio Illustrators Society's Best of NOIS exhibit, March 6 - April 3 at BAYarts. Douglas Max Utter's solo show, opening March 13 at William Busta Gallery includes older and recent work, such as "Bicameral Infusions" (2004).

NEXT PAGE, FROM LEFT: Bastille Day, 1892. monotype by Maurice Prendergast, is part of the Cleveland Museum of Art's Painterly Prints exhibit, opening May 31. Michael Nekic's from *Landscapes Through Time*, opening April 17 at Kokoon Arts Gallery. Josh Usmani's *Funny Money II* opens May 15 at Tregoning And Co.

70

## MARCH

1

**From WOMAN VIII**

*Reception 3:30 - 5 pm March 22*

*Awards ceremony at 2 pm*

*Through March 27*

LAKE LAND COMMUNITY COLLEGE

6

**Walk All Over Waterloo**

WATERLOO

6

**Charlotte Lees and Mark  
Common**

*Through April 4*

HARRIS STANTON GALLERY  
AKRON

6

**Contemporaries 2015**

*Through April 11*

BONFOEY GALLERY

6

**Impermanence**

*Through April 18*

HEIGHTS ARTS

6

**Second Orbit**

Satellite Gallery is the first of Northeast Shores Lotus Project venues to open. The long awaited second installation brings to Loren Naji's space a diverse crew. From photographer / journalist Pantsios to Negative Space proprietor

Gadi Zamir, to general practitioner Tina Ripley, to Ross Bochnek, Nancy Frazier, Chris Martin, and Matthew Ryals, expect a wildly varied atmosphere as you wander from room to room. Opening 6-9 pm at Satellite Gallery, 442 East 156, Cleveland. 216.621.6644.

6

**Northeast Ohio Illustrators  
Society / CAN Launch Party**

*Gallery Talk, 2 pm Sunday  
March 22*

BAYARTS

The Northern Ohio Illustrators Society includes a whole bunch of people who communicate with pictures, to tell stories, represent ideas, to ennoble or caricature, or simply help you understand. Odds are you've seen their work, everywhere from comic books to children's books, from architectural renderings to newspapers, agazines, and greeting cards. Their "Best Of" members show opens concurrently with the launch of the Spring issue of CAN Journal. The party is 7 - 9 pm Friday, March 6 in the Sullivan Family Gallery, 28795 Lake Road, Cleveland Metroparks, Huntington Reservation, Bay Village, Ohio 44140.

6

**National Arts Program**

*Through March 20*

AT WATERLOO ARTS

6

**Pita Brooks & Kristin Rogers:  
Relentless Incongruities**

*Opening Reception: 5 - 10 pm*

*Exhibit through April 19*

MARIA NEIL ART PROJECT

7

**Free First Saturdays at MOCA**

*11 am to 5 pm, with Highlights*

*Tours at Noon + 2pm*

MOCA

12

**Majority Rising**

*Opening reception 5:30 - 8 pm*

*Thursday, March 12.*

*Through May 2*

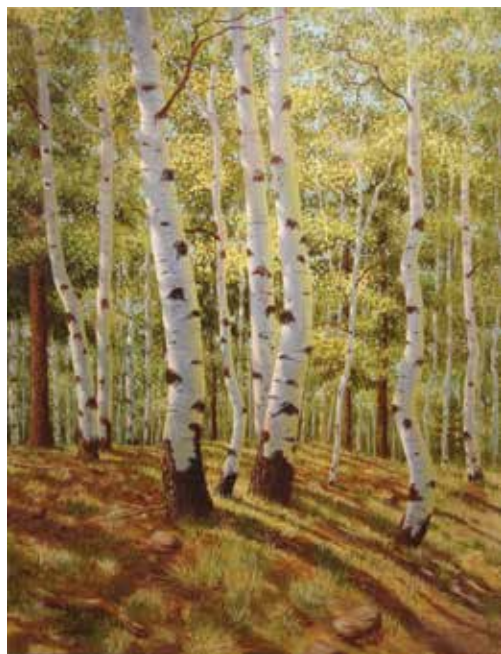
ARTISTS ARCHIVES OF THE  
WESTERN RESERVE

13

**Tremont Art Walk**

TREMONT

[FOR OPENING RECEPTIONS, HOURS, AND OTHER DETAILS, SEE EACH ORGANIZATION'S PAGE]



### 13 Third Person: Portraits in Photography

Opening reception 5 – 9 pm  
March 13

Gallery talk 1 pm, March 14

Exhibit through April 26

CLEVELAND PRINT ROOM

### 13 Douglas MaxUtter, paintings, monotypes

Through April 18

WILLIAM BUSTA GALLERY

### 13 Elizabeth Emery, sculpture and other works

Through April 25

WILLIAM BUSTA GALLERY

### 14 Portrait Workshop with Loren Naji

BAYARTS

### 15 Surveying Local Art: Expectations, Outcomes and Funding

Since Cuyahoga County voters approved the cigarette tax to fund Cuyahoga Arts and Culture, the arts have blossomed in

Northeast Ohio, as you read on these pages. The tax is probably coming up for renewal in November, and it's never been more important to understand that value. Join Michael Gill, Editor/Publisher, of CAN Journal, in conversation with Karen Gahl-Mills, Executive Director, Cuyahoga Arts and Culture 9:30 – 10:45 am Sunday, March 15 at First Unitarian Church, 21600 Shaker Blvd., Shaker Heights. Free.

### 20 Cleveland School 2015

Through May 9

KENNETH PAUL LESKO GALLERY

### 20 Third Fridays

78TH STREET STUDIOS

### 22 W2S Sculpture Series: Derek Cote, Terra Nullius

Opening Reception 5:30 – 8 pm  
Thursday, March 22

Through May 28

THE SCULPTURE CENTER

### 22 W2S Sculpture Series: John Douglas Powers, New Work

Opening Reception 5:30 – 8 pm  
Thursday, March 22

Through May 28

THE SCULPTURE CENTER

### 26 Student Show and Merit Exhibition

Exhibit through May 1

GALLERIES AT CLEVELAND STATE UNIVERSITY

### 27 Go Figure

Through May 7

VALLEY ARTS CENTER

### 27 Screw Factory Artists Open Studios 6-10 pm

LAKE ERIE BUILDING

### 28 Experimental music ensemble FiveOne: 8 pm

ZYGOTE PRESS



## APRIL

- 2 Women to Watch – Ohio**  
*Public Opening Reception: 6-8 pm*  
*Exhibit through May 2*  
CLEVELAND INSTITUTE OF ART  
GUND BUILDING
- 2 Ekphrastacy: Artists talk and Poets Respond: 7 pm**  
HEIGHTS ARTS
- 3 Walk All Over Waterloo**  
WATERLOO
- 3 Transgender Art Exhibition**  
*Through May 25*  
WATERLOO ARTS
- 6 “Discover the Artist Within You”**  
*Spring session April 6 – June 19*  
ART THERAPY STUDIO
- 6 Visual Arts Student Exhibition**  
*Artist reception and awards ceremony 7-9 pm April 9*  
*Exhibit through April 30*  
LAKELAND COMMUNITY COLLEGE
- 10 Women to Watch – Ohio**  
*Panel Discussion: 12:15 pm*  
CLEVELAND INSTITUTE OF ART  
GUND BUILDING
- 10 Tremont Art Walk**  
TREMONT
- 10 Art-tini Auction Benefitting the Cleveland Arts Prize**  
*Through April 17*  
HARRIS STANTON GALLERY,  
CLEVELAND
- 11 Monster Drawing Rally**  
*6 – 10 pm*  
SPACES
- 11 4U Exhibit and open portfolio session 1-3 pm**  
ZYGOTE PRESS
- 13 Figure Drawing with John W. Carlson**  
BAYARTS
- 15 Basics & Beyond with John W. Carlson**  
BAYARTS
- 16 3rd Annual Juried Exhibition**  
MORGAN CONSERVATORY

## MAY

- 1 Walk All Over Waterloo**  
WATERLOO
- 1 Stephen Yusko, sculpture**  
*through May 30*  
WILLIAM BUSTA GALLERY
- 1 Enid Williams, paintings**  
*Through May 30*  
WILLIAM BUSTA GALLERY
- 1 Andrea Joki, paintings**  
*Through May 30*  
WILLIAM BUSTA GALLERY
- 1 28th International Exhibition**  
*Through May 30*  
HARRIS STANTON GALLERY  
AKRON
- 1 Barbara Stanford: Imperceptible Paradigm**  
*Opening reception: 5 – 10 pm Friday, May 1*  
*Exhibit through June 14*  
MARIA NEIL ART PROJECT
- 1 Mini Print Fair**  
*10 am – 6 pm May 1 and 2*  
ORANGE ART CENTER
- 1 Artwalk / Artists Sale**  
*May 1 & 2*  
VALLEY ARTS CENTER
- 8 Tremont Art Walk**  
TREMONT
- 8 The Big Show / Zygote benefit**  
CONVIVIUM 33
- 8 NOADA Art Expo**  
*May 8, 9, & 10*  
The Bonfoey Gallery, Carl Solway Gallery, Thomas French Fine Art, Harris Stanton Gallery, Shaheen Modern and Contemporary Art, and The Verne Collection  
TRANSFORMER STATION
- 14 Phyllis Seltzer, Travis Kinchy, and HeartWorks**  
*Exhibit through June 20*  
GALLERIES AT CLEVELAND STATE UNIVERSITY
- 14 Re Emergence**  
*Opening reception 5:30 – 8 pm Thursday, May 14*  
*Through June 27*  
ARTISTS ARCHIVES OF THE WESTERN RESERVE
- 15 Third Fridays**  
78TH STREET STUDIOS
- 15 Funny Money II**  
Seen in the context of other currencies of the world, US money is noteworthy boring: no mood swings, stable value, and definitely not colorful. But no less a confidence game than all the rest of the world's money. Josh Usmani makes it more interesting by intricately detailing bank notes with vivid color. Dead presidents get clown faces. Backgrounds bloom with flowers or ripple with curtains of color. He unveils a new collection of Funny Money at Tregoning and Company during the Third Friday festivities. 1300 West 78th Street, Cleveland. 216.281.8626. tregoningandco.com

## JUNE

- 5 Waterloo Arts Fest Juried Exhibition**  
*June 5 – July 17*  
WATERLOO ARTS
- 6 32nd Annual Art By The Falls**  
*10am – 7pm June 6 and 11 am – 5 pm June 7*  
VALLEY ARTS CENTER
- 11 After the Pedestal:**  
*Opening Reception 5:30 – 8 pm Through July 31*  
THE SCULPTURE CENTER
- 12 Tremont Art Walk**  
TREMONT



**16 Zygote Editions**  
Noon – 4 pm Wednesday –  
Saturday through April 25  
ZYGOTE PRESS

**17 Third Fridays**  
78TH STREET STUDIOS

**17 Landscapes through Time**  
April 17 – May 8

Bill Scheele has an eye for landscapes, as traveler, collector, and proprietor of Kokoon Arts Gallery. This month he puts them front and center with artists who span the range of his interests—from historically significant Cleveland School artists like William Sommer and Frank Wilcox, to contemporary artists living and working in Cleveland today: beautifully nuanced realistic watercolors of Cleveland by Michael Prunty, grand,

expressive, imagined landscapes of Randall Tiedman, digitally manipulated works of Michael Nekic, and more. 5-9 pm Friday, April 17, through June 27 at Kokoon Arts Gallery, 1305 West 80th Street, Cleveland. wgsproductions.com. 216.832.8212

**17 Cleveland Institute of Art Student Show:**  
HEDGE GALLERY

**18 Cleveland Heights Poet Laureate Reading, 7:30 pm**  
HEIGHTS ARTS

**19 Heights Arts presents Close Encounters: Transfigured Bass, 3 pm**  
HERRICK MEWS, CLEVELAND HEIGHTS

**20 CIA Spring Design Show**  
Industrial design, graphic design, and interior architecture students from the Cleveland Institute of Art exhibit their innovative work throughout MOCA's building in this special collaborative event. Opening reception 5 – 7 pm, exhibit through April 24 at MOCA, 11400 Euclid Ave., Cleveland. mocacleveland.org. 216.421.8671.

**24 Syncope**  
Reception 6 – 9 pm  
Trough June 6  
HEIGHTS ARTS

**25 Filigree workshop with Mauricio Cristobal Cortes Fuentes**  
April 25 – 26  
FLUX METAL ARTS

**15 Drawn and Quartered Competition**  
Through June 5  
HEDGE GALLERY

**15 Preston Buchtel Solo Exhibition**  
Through July 11  
KENNETH PAUL LESKO GALLERY

**15 6th Annual May Show**  
Artist reception and awards ceremony 7 – 9 pm May 15  
Exhibit through July 10  
LAKELAND COMMUNITY COLLEGE

**15 The Book of Everyday Instruction**  
Brooklyn-based artist Chloe Bass invites you to spend an afternoon “engaging in whatever activity the participant and the artist agree to share,” during which activities will be documented for presentation in an exhibit format at SPACES. More information at spacesgallery.org. Through July 15.

**15 BOUNCE**  
through July 10  
SPACES

**16 Rooms To Let, Slavic Village**  
through May 17  
ROOMS TO LET

**16 Creative Fusion resident Mauricio Cristobal Cortes Fuentes**  
Opening reception 1 – 3 pm May 16. Artist talk at 2 pm.  
Through through May 27  
ZYGOTE PRESS

**21 CAN Benefit**  
78TH STREET STUDIOS

**21 Ekphrastacy: Artists Talk and Poets Respond, 7 pm**  
HEIGHTS ARTS

**21 The Cleveland Project: Photography and Poetry in Motion**  
Reception 5 – 8 pm May 21  
Gallery talk 1 pm May 23  
Exhibit through May 30  
CLEVELAND PRINT ROOM

**22 PJ Rogers Tribute Exhibition**  
Through June 20  
HARRIS STANTON GALLERY, CLEVELAND

**23 Crackle and Drag: TR Ericsson**  
Through August 22  
CLEVELAND MUSEUM OF ART AT TRANSFORMER STATION

**31 Monotypes: Painterly Prints**  
Most print techniques, from etching and engraving to screen printing, can be worked to surprising effect by a skilled artist. But the flow of a gesture in paint is especially difficult to capture. Printing monotypes, though, opens up a range of expressive possibility that includes printing the artists' movements with a brush or pallet knife or any other tool. The technique dates to the 17th century and was used by Edgar Degas in the late 19th century, as well as Americans like John Sloan and Maurice Prendergast. Through October 11 at the Cleveland Museum of Art, 11150 East Blvd., Cleveland. clevelandart.org. 216.421.7340.



# MEMBERS OF THE COLLECTIVE ARTS NETWORK

## Galleries and Organizations

### **1point618 Gallery**

6421 Detroit Avenue  
Cleveland, Ohio 44102  
1point618gallery.com  
216.281.1618

### **Akron Art Museum**

One South High Street  
Akron, Ohio 44308  
akronartmuseum.org  
330.376.9185

### **Allen Memorial Art Museum**

Oberlin College  
87 North Main Street  
Oberlin, Ohio 44074  
oberlin.edu/amam  
440.775.8665

### **Art Books Cleveland**

c/o The Morgan Conservatory  
1754 East 47th Street  
Cleveland, Ohio 44103  
artbookscleveland@yahoo.com  
216.361.9255

### **The ArtCraft Building**

2570 Superior Avenue  
Cleveland, Ohio 44114  
artcraftstudio.wordpress.com  
216.407.3685

### **Art Forum Framing Studio**

17798 Detroit Avenue  
Lakewood, Ohio 44107  
artforumframing.com  
216.221.6500

### **Art House**

3119 Denison Avenue  
Cleveland, Ohio 44109  
arthouseinc.org  
216.398.8556

### **Arts In Strongsville**

strongsvillearts.org  
440.668.4848

### **Artists of the Rubber City**

The Box Gallery  
140 East Market Street  
Akron, Ohio 44308

### **ARTneo**

17801 Detroit Avenue  
Lakewood, Ohio 44107  
artneo.org  
216.227.9507

### **Art Source Inc**

23600 Mercantile Road Suite A  
Beachwood, Ohio 44122  
216.464.0898  
rothcollection@sbcglobal.net

### **Art Therapy Studio**

12200 Fairhill Road  
Cleveland, Ohio 44120  
arttherapystudio.org  
216.791.9303

### **Artists Archives of the Western Reserve**

1834 East 123rd Street  
Cleveland, Ohio 44106-1910  
artistsarchives.org  
216.721.9020

### **ArtSpace-Cleveland**

1400 East 30th Street  
Cleveland, Ohio 44114  
artspacecleveland.org  
216.421.4355

### **BAYarts**

28795 Lake Road  
Bay Village, Ohio 44140  
bayarts.net  
440.871.6543

### **Beck Center for the Arts**

17801 Detroit Avenue  
Lakewood, Ohio 44107  
216.521.2540  
beckcenter.org

### **Bonfoey Gallery**

1710 Euclid Avenue  
Cleveland, Ohio 44114  
bonfoey.com  
216.621.0178

### **Center for Arts Inspired Learning**

13110 Shaker Square, C203  
Cleveland, Ohio 44120  
arts-inspiredlearning.org  
216.561.5005

### **City Artists At Work**

2218 Superior Avenue  
Cleveland, Ohio 44114  
cityartistsatwork.org

### **Cleveland Arts Prize**

PO Box 21126  
Cleveland, Ohio 44121  
clevelandartsprize.org

### **Cleveland Institute of Art**

11141 East Boulevard  
Cleveland, Ohio 44106  
cia.edu  
800.223.4700

### **Cleveland Museum of Art**

11150 East Boulevard  
Cleveland, Ohio 44106  
clevelandart.org  
216.421.7350

### **Cleveland Print Room**

2550 Superior Avenue  
Cleveland, Ohio 44114  
clevelandprintroom.com  
216.401.5981

### **The Cleveland State University Art Gallery**

1307 Euclid Avenue  
Cleveland, Ohio 44115  
www.csuohio.edu/artgallery  
216.687.2103

### **Community Partnership for Arts and Culture**

1900 Superior Avenue, Suite 130  
Cleveland, Ohio 44114  
216.575.0331  
cpacbiz.org

### **Convivium33 Gallery**

1433 East 33rd Street  
Cleveland, Ohio 44114  
josaphatartshall.com  
216.881.7828

### **Corcoran Fine Art, Ltd.**

12610 Larchmere Blvd.  
Cleveland, Ohio 44120  
corcoranfinearts.com  
216.767.0770

### **The Davis Sculpture Foundation**

1274 West Boulevard  
Cleveland, Ohio 44102  
godwinelkins@earthlink.net  
216.651.0376

### **Donna Marchetti Design**

donnamarchettidesign.com

### **Fairmount Center for the Arts**

8400 Fairmount Road  
Novelty, Ohio 44072  
fairmountcenter.org  
440.338.3171

### **The Florence O'Donnell Wasmer Gallery**

Ursuline College  
2550 Lander Road  
Pepper Pike, Ohio 44124  
ursuline.edu  
440.646.8121

### **Flux Metal Arts**

8827 Mentor Avenue, Suite A  
Mentor, Ohio 44060  
fluxmetalarts.com  
440.205.1770

### **FORUM artspace**

1300 West 78th Street  
Cleveland, Ohio 44107  
forumartspace.com  
614.378.9877

### **Fra Angelica Studios**

530 Euclid Avenue, Suite 36  
Cleveland, Ohio 44115  
fraangelicastudio.com  
216.574.4810

### **Gray Haus Studios**

Bay Village, Ohio 44140  
christy@grayhausstudios.com  
grayhausstudios.com  
216.393.7533

### **Group Ten Gallery**

138 Burbick Way  
Kent, Ohio 44240  
grouptengallery.com  
330.678.7890

### **Harris Stanton Gallery**

2301 West Market Street  
Akron, Ohio 44313  
harrisstantongallery.com  
330.867.7600

### **Hartshorn Studios**

2342 Professor Avenue  
Tremont Arts District,  
Ohio 44113  
hartshornstudios.com  
216.403.2734

### **HEDGE Gallery**

1300 West 78th Street,  
Suite 200  
Cleveland, Ohio 44102  
Facebook: HEDGE Gallery  
216.650.4201

### **Heights Arts Gallery**

2175 Lee Road  
Cleveland Heights, Ohio 44118  
heightsarts.org  
216.371.3457

### **ICA Art Conservation**

2915 Detroit Avenue  
Cleveland, Ohio 44113  
216.658.8700  
ica-artconservation.org

### **Kenneth Paul Lesko Gallery**

1305 West 80th Street  
Cleveland, Ohio 44102  
kennethpaullesko.com  
216.631.6719



**Kokoon Arts Gallery**

1305 West 80th Street  
Cleveland, Ohio 44102  
wgsproductions.com  
216.832.8212

**Lakeland Community College**

7700 Clocktower Drive  
Kirtland, Ohio 44094  
lakelandcc.edu/gallery  
440.525.7029

**LAND Studio**

1939 West 25th Street, Suite 200  
Cleveland, Ohio 44113  
land-studio.org  
216.621.5413

**Loren Naji Studio Gallery**

2138 West 25th Street  
Cleveland, Ohio 44113  
lorennaji.com  
216.621.6644

**M. Gentile Studios**

1588 East 40th Street #1A  
Cleveland, Ohio 44103  
mgentilestudios.com  
216.881.2818

**Maria Neil Art Project**

15813 Waterloo Road  
Cleveland, Ohio 44110  
Marianeartproject.com  
216.481.7722

**Massillon Museum**

121 Lincoln Way E.  
Massillon, Ohio 44646  
Massillonmuseum.org  
330.833.4061

**MOCA Cleveland**

11400 Euclid Avenue  
Cleveland, Ohio 44106  
mocacleveland.org  
216.421.8671

**The Morgan Art of Papermaking  
Conservatory & Educational  
Foundation**

1754 East 47th Street  
Cleveland, Ohio 44103  
morganconservatory.org  
216.361.9255

**Negative Space**

3820 Superior Avenue  
Cleveland, Ohio 44114  
thinknegativespace.com  
216.485.3195

**Northern Ohio Art  
Dealers Association**

info@ohioart.org  
ohioart.org

**Orange Art Center**

31500 Chagrin Boulevard  
Pepper Pike, Ohio 44124  
orangeartcenter.org  
216.831.5130

**The Print Club of Cleveland**

11150 East Boulevard  
Cleveland, Ohio 44106  
printclubcleveland.org  
216.707.2579

**Screw Factory Artists**

13000 Athens Avenue  
Lakewood, Ohio 44107  
screwfactoryartists.com  
216.521.0088 (studio rentals)

**The Sculpture Center**

1834 East 123 Street  
Cleveland, Ohio 44106  
sculpturecenter.org  
216.229.6527

**Shaheen Gallery**

740 W Superior Avenue  
Cleveland, Ohio 44113  
shaheengallery.com  
216.830.8888

**Shaker Historical Society**

16740 South Park Boulevard  
Shaker Heights, Ohio 44120  
shakerhistoricalsociety.org  
216.921.1201

**Society for Photographic  
Education**

2530 Superior Avenue, Suite 403  
Cleveland, Ohio 44114  
spenational.org

**SPACES**

2220 Superior Viaduct  
Cleveland, Ohio 44113  
spacesgallery.org  
216.621.2314

**Survival Kit**

1305 West 80th, Suite 303  
Cleveland Ohio 44102  
survivalkitgallery.com  
216.533.4885

**TerraVista Studios**

1400 East 30th, Street #401  
Cleveland, Ohio 44114  
terravistastudios.com  
216.523.1387

**Thomas French Fine Art**

thomasfrenchffiiifineart.com  
330.867.1679

**Transformer Station**

1460 West 29th Street  
Cleveland, Ohio 44113  
transformerstation.org

**Tregoning and Co.**

1305 West 78th Street  
Cleveland, Ohio 44102  
tregoningandco.com  
216.281.8626

**Tremont Art Walk**

tremontartwalk.com

**Valley Art Center**

155 Bell Street  
Chagrin Falls, Ohio 44022  
valleyartcenter.org  
440.247.7507

**Verite Stained Glass Inc.**

11 South Main Street  
Oberlin, Ohio 44074  
440.774.4881

**Waterloo Arts**

15605 Waterloo Road  
Cleveland, Ohio 44110  
artscollinwood.org  
216.692.9500

**Westlake-Westshore  
Arts Council**

PO Box 45189  
Westlake, Ohio 44145  
w-wac.org

**William Busta Gallery**

2731 Prospect Avenue  
Cleveland, Ohio 44115  
williambustagallery.com  
216.298.9071

**Zygote Press**

1410 East 30th Street  
Cleveland, Ohio 44114  
zygotepress.com  
216.621.2900

## Individual Artists

**Herb Ascherman**

ascherman.com

**David Bergholz**

davidbergholz.com

**Kevin Busta Industrial Furnishings**

kevinbusta.com

**John Carlson Studios**

carlsonstudio.net

**Design Culture Cleveland**

designculturecleveland.com

**JoAnn Dickey**

joannddickey.com

**Susie Frazier**

susiefrazierart.com

**Michael Gill**

gyroscopethattakesyouplaces.  
wordpress.com

**Diane Hoeptner**

dianehoeptner.com

**Leslie Edwards Humez**

clevelandartsculpture.weebly.com

**Leila Khoury**

leilakhoury-sculpture.com

**Debra Lawrence**

deblawrencecontemporary.com

**Jason Lehrer**

jdlehrer @ yahoo.com

**Liz Maugans**

lizmaugans.com

**Jason K. Milburn**

jasonkmilburn.com

**Erin O'Brien**

erin-obrien.blogspot.com

**Eric Rippert**

ericrippert.com

**Steven Standley Galleries****Judy Takács**

judytakacspaintspeople.com

**Dawn Tekler**

dawnstekler.com

**Dan Tranberg**

dantranbergstudio.com

**Douglas Max Utter**

douglasutter.com

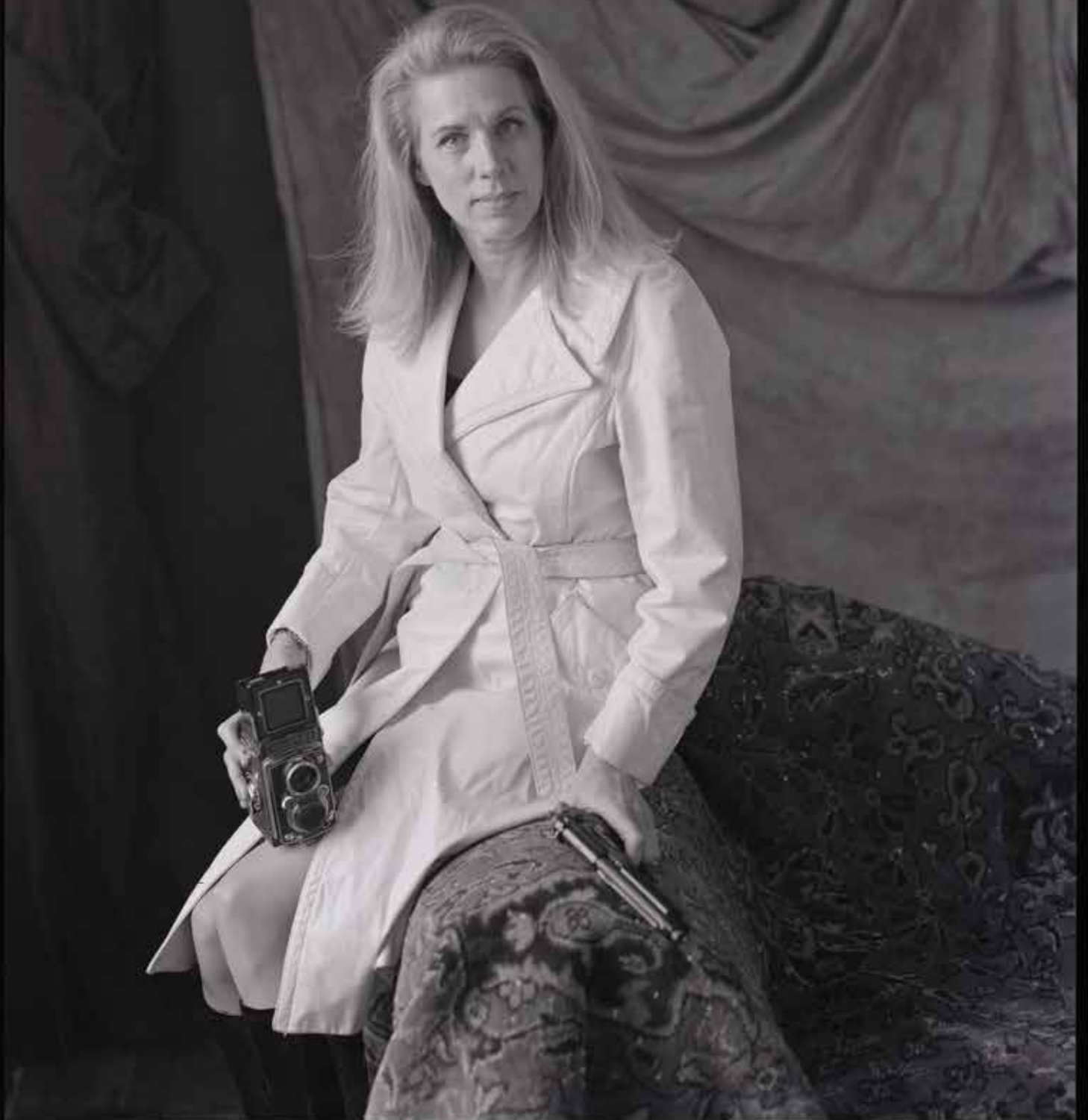
**Dr. Marie A. Simon**

and John Michael Zayac  
theznotes.com

# ARTFACE

Shari Wilkins

Photographed by Herbert Ascherman, Jr.



Photographer, vintage photo collector, and Cleveland Print Room Executive Director Shari Wilkins has been inspired by Henry David Thoreau since someone handed her a copy of *Walden* when she was 12 years old. "He was a Transcendentalist who put emotion & intuition above reasoning," Wilkins says. "Philosophically & spiritually, I connect with him. My work is my attempt to grasp the significance of our existence. Last spring at the Hidden Mother exhibition at CPR, my piece for the show was a memorial to my mother by proving her existence through my photographs of her personal effects (her actual ponytail, her false teeth, her wedding suit). I also search for evidence of our existence through my obsession with found photographs. The found photos are the evidence that we exist." Which is a great reason to shoot with film, and make prints. At the Cleveland Print Room.



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KeithBerr.com



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216.566.7950 | Linda@KeithBerr.com







# A rare bird, indeed.

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*Senufo: Art and Identity in West Africa* is organized by the Cleveland Museum of Art. This exhibition is supported in part by an award from the National Endowment for the Arts. Art Works.

*Bird figure*. Unidentified artist. Wood; H. 138 cm. Private collection. Image © Sotheby's

