

# CEAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2013

JULIAN STANCZAK | OLD SCHOOL PHOTOGRAPHY | NOADA EXPO | THE "PORN" IN RUIN PORN | FRANK GREEN

# Cleveland Institute of Art

## Reinberger Galleries

**Mar 29–May 4, 2013**

Opening reception  
Fri Mar 29 6–8pm

### **Beat Zoderer**

“As he uses vocabularies of historical constructivism, his works are reminiscent of the work of Mondrian, van Doesburg or Venet.”

—Dominik Mersch Gallery

### **Bill Smith**

“Invokes the wonderment of science in a mad-scientist-tinkering-in-his-lab sort of way.”

—The New York Times

### **Jenny Perlin**

“Her films are occasionally deceptively simple. Even occasionally apparently clumsy.”

—International Film Festival Rotterdam

### **Steve Roden**

“The unlikely pairing of the conceptual and the tactile.”

—Los Angeles Times

#### **Reinberger Galleries**

11141 East Boulevard

[cia.edu](http://cia.edu)

#### Gallery Hours

Mon–Thu 10am–5pm

Fri 10am–9pm

Sat 10am–5pm



**Cleveland Institute of Art**

# CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

BARBARA AND JULIAN STANCZAK



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ABOVE: (detail) *Organic Flow*, 2009, 24" x 24," by Julian Stanczak.



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# SPARX CITY HOP

SAVE THE DATE

Saturday, September 21

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CLEVELAND'S NEIGHBORHOODS.



## SAVE THE DATE.

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# CONSOLIDATED GRAPHICS THANK YOU

Cleveland is a place where philanthropists give generously to a whole lot of causes. They have especially poured support into culture. Beginning with the industrialists and financiers who provided the funds to create The Cleveland Museum of Art and other legacy institutions, philanthropy has shaped the cultural life of the city.

What you're holding in your hands is evidence that such generosity continues in the 21st century. *CAN Journal* is made possible not only by the galleries that fill its pages, but also by the generosity of a company that has quietly become one of Cleveland's great arts benefactors, Consolidated Graphics.

In fact, the company's generosity is manifest all over town, from the Cleveland Orchestra to Land Studio to Cleveland Public Theater, and dozens more. It was about a year ago that the East 40th Street company agreed to print *CAN Journal* free of charge for its first year. This was a massive in-kind commitment, a value in excess of \$60,000.

Printing *CAN Journal* has been one of Consolidated's largest gifts. It's not the kind of thing a company does lightly. Indeed, as any nonprofit director knows, major support is usually the result of long courtship that highlights a long track record. But even in *CAN Journal's* infancy, Wally Lanci recognized that enabling the launch of a new media outlet—operated by and for the art community—would be an investment in the future of Cleveland's arts dialogue. The gift of printing didn't simply save *CAN* some money. It made this cooperative effort possible.

As the Collective Arts Network and *CAN Journal* look forward to fulfilling the promise of that investment, please join us in extending profound thanks to Wally Lanci and Consolidated Graphics for getting us started along this path.

**Founder**  
Liz Maugans

**Editor**  
Michael Gill

**Designer**  
JoAnn Dickey

**Senior Account Executive**  
Carlos E. Ramos

*CAN Journal* is a quarterly publication of the Collective Arts Network. The Collective Arts Network is a membership organization of artists, galleries, and art organizations working together, launched by Zygote Press Inc., 1410 East 30<sup>th</sup> Street, Cleveland, Ohio 44114.

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# FOR THE RECORD, WE MEET AGAIN

It's commonly said that Journalism is a first draft of history. If you look back at the journalistic record of Cleveland's art scene, you'll see that a whole lot of exhibits—even the vast majority—have slipped out of memory, with no more announcement than a postcard, and no enduring interpretation or documentation at all.

But if you look back at the first year of *CAN Journal*, you can see a pretty good record of what was going on in the Cleveland art scene in 2012. That's not to say we've been comprehensive. Starting with our first issue, though—an overview of member galleries and their programs—this group has created its own solid survey of what's happening in the visual arts in Northeast Ohio.

In each quarterly issue of *CAN* after that, dozens of galleries told their stories about shows, previewing and documenting what's been on and between their

But *CAN Journal* isn't only documenting what happened. *CAN* and all its members are playing an active role in the course of events, too. By creating our own media outlet, Cleveland art galleries and artists are making history, as well as documenting it.

The idea of galleries and organizations cooperating in all our own best interest is a big deal. Of course galleries compete with each other—for customers, for the most desirable artists and shows, and in the non-profit sector, for donors and foundation dollars. But the much bigger story is our whole industry's competition against everything that is not art—everything that draws attention and money and social energy away from our efforts to engage people with beauty. The inherently competitive relationships within the art scene are not nearly as important to our survival as the bigger battle—to keep art generally in the public eye, to keep the discussion lively, and give it a bigger stage with a

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## A FIRST DRAFT OF HISTORY

walls, three months at a time. The result is not only that the galleries have created their own forward-looking media outlet, but also that, looking backward, if you want a reference resource on Cleveland art events, *CAN Journal* is it.

It's inspiring to consider that in the context of history. Think what it will mean as the Collective Arts Network makes its way into the future: ten years from now—forty issues down the road—*CAN Journal* will serve as a comprehensive retrospective of visual art activity in the region, quarter by quarter, year after year. Not just a small percentage of shows chosen for review, but a broadly inclusive document. At the big galleries and the little ones. The ones that last, and the ones that come and inevitably go, but only after leaving their mark on the scene.

brighter spotlight. By working together to create *CAN Journal*, members of the Collective Arts Network are taking the historic step of doing that. By helping to write this first draft of Northeast Ohio art history, *CAN* members are helping to ensure its future.

With all that in mind, We call your attention to everything coming up in this Spring issue. You'll find the nomination of Julian Stanczak for an honorary doctorate at Case Western Reserve University; a look at new energy surrounding analog photography; a preview of NOADA Expo 2013; an essay about what makes "ruin porn," and much more. We invite you to join us for our benefit party June 29 at Convivium 33. Watch for details. And please look forward with me to making more history in our second year.

Michael Gill  
Editor



 **CIFF 37** **BE THE APPLAUSE**  
**APRIL 3-14, 2013**  
TOWER CITY CINEMAS [clevelandfilm.org](http://clevelandfilm.org)

**CLEVELAND INTERNATIONAL FILM FESTIVAL**

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**P R E S E N T E D   B Y   D O L L A R   B A N K**



**RIDE RTA TO TOWER CITY**

# BAYarts Focus on John W. Carlson by Nancy Heaton

*"In all my work I search for the core, that center of the thing, the emotional DNA if you will. That thing which we respond to individually but are ultimately all connected by."*

AWARD-WINNING artist John W. Carlson credits the inspiration of artists such as Egon Schiele, Franz Kline, Edward Hopper and Lucien Freud, which led to developing his unique and recognizable style: a balance between expressive drawings and boldly executed paintings. In his work,

John combines traditional oils with alkalis, charcoal and graphite. He works mostly on large canvases, freely applying his medium without sacrificing subtle emotional details. This method allows control of the negative space, which is vital to the ambiguity that runs through all of the work. What appears to be a gentle gesture to some can appear violent or passionate to others. A member of BAYarts faculty, John's classes are a favorite of beginners and experienced artists, with his strict emphasis on drawing as

a fundamental requirement for work in all mediums: from painting to sculpture. read more at [johnwcarlson.blogspot.com](http://johnwcarlson.blogspot.com). **C**



Figurative painting in oil and graphite by John W. Carlson.

COURTESY OF THE ARTIST

## BAY Arts

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

## CLASSES WITH JOHN W. CARLSON

### Figure Drawing: Beginner to Intermediate/Teens & Adults

Proportion, movement, anatomy, quality of line and drawing technique will be explored.

MONDAYS 7–9PM BEGINNING MARCH 18

### Drawing: The Basics & Beyond Beginner to Intermediate/Teens & Adults

Composition, form, value, various media using challenging approaches.

WEDNESDAYS 10AM–NOON BEGINNING MARCH 20

## GALLERY OPENING: THE ART OF JOHN W. CARLSON

in the Sullivan Family Gallery AND "BAYarts Students Figure Drawing Exhibit: from John's classes in the Dianne Boldman Gallery

JUNE 7, 2013 | 7:00–9:00 PM



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# Heights Arts features Slankard, Curlowe, and a salute to the Cleveland Quartet



Painting by Andy Curlowe.



Photography from the Toplu Series by Marck Slankard.



ALL IMAGES COURTESY OF THE ARTISTS

The Cavani Quartet reunites with former teachers, the original Cleveland Quartet violinists Peter Salaff and Donald Weilerstein.

HEIGHTS ARTS Gallery, established in 2001, continues to shine a light on a wide array of the best regional artists. The non-profit gallery, located just a few steps from the popular Cedar Lee movie theater, rotates six shows a year while also carrying fine arts and crafts year round.

Artists represented year round include glass artists Brent Kee Young, Mark Sudduth, Michael Mikula, Steve Hagan, Earl James, Sue Berry, and Shayna Roth Pentecost, among others. Ceramic artists include Yumiko Goto, Andrea LeBlond, Lynn Lofton, Mark Yasenchack, and Linda Goldstone. And there is always jewelry by Catherine Butler, Michael Romanik, Qandle Qadir, Posch + Gulyas, and others.

Mark Slankard and Andy Curlowe, both recipients of Creative Workforce Fellowships, will be the featured artists from March 1 through April 13. Slankard's evocative photographs from the Toplu Series capture the rapidly changing landscapes in Turkish suburbia, developments that Slankard began

to document in 2008 after several years of travel to the country. His work reflects "landscape as a physical manifestation of those who live there, and their values and the power structures that basically shape the place."

Curlowe's paintings similarly explore themes of civilization and relationships between built environments and the contours of natural landscape. His paintings "confront the ever-changing relationship between these realms. Focused on suggestive landscape, my work is a fusion of curved lines and blurred contours of natural forms which counter the sharp geometry of industry and calculation. Whether in conflict or harmony, these works emphasize the power struggles between both worlds."

## Close Encounters: Salute to the original Cleveland Quartet!

Heights Arts' chamber music series presents concerts performed by world-class musicians who live right here in Northeast

Ohio. Isabel Trautwein, Cleveland Orchestra violinist and Close Encounters artistic director, collaborates with her colleagues and other professional musicians to perform programs of their choice in unique venues.

The internationally acclaimed Cleveland Quartet, founded in 1969, was one of the most important string quartets of its time. After retiring from quartet life in 1989 Don Weilerstein and his wife, pianist Vivian Weilerstein, lived in Cleveland Heights raising their musician children, Alisa and Joshua, while teaching at CIM. Today they teach in Boston and at Juilliard in NYC.

Don't miss a rare opportunity to hear the founding Cleveland Quartet violinists, Peter Salaff and Donald Weilerstein, come together again in Cleveland to play Bartok duets! The concert also reunites them with former students who live and work in Cleveland, The Cavani Quartet and Isabel Trautwein, plus cellist Tanya Ell, to perform great masterpieces of chamber music. The program includes Dvorak's piano quartet in E-flat major and Brahms' sextet in G major. ■

## Heights Arts Gallery

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

## CLOSE ENCOUNTERS SALUTE TO THE CLEVELAND QUARTET

SUNDAY, MARCH 24, 2013 | 3PM

THE CRYSTAL ROOM AT THE TUDOR ARMS DOUBLETREE HOTEL  
10660 CARNEGIE AVENUE, CLEVELAND  
RESERVATIONS: 216.371.3457  
OR WWW.HEIGHTSARTS/MUSIC.ORG

# First Friday Openings and More at Waterloo Arts by Amy Callahan

OPENING in April is *“Das Wird Sich Alles Finden (Everything Will Turn Out Alright)”*, an international group show that includes 19 artists from 7 countries. The collection of work addresses how artists and people across the globe connect to the many uncertainties of contemporary life.

In May, the Gallery hosts a *C.I.A. Biomedical Art Exhibition*. The Cleveland Institute of Art is one of only a handful of colleges in the United States that offers a BFA degree in Biomedical Art. Come explore

the best of the students work in this unique exhibit.

Ending the quarter in June is our *Annual Members' Show*. Members of Arts Collinwood may submit up to three pieces of artwork for an exhibit juried by our gallery committee, which is on view during our annual Waterloo Arts Fest.

Our *Music for Miles (M4M)* free chamber music concerts are on the second Sundays of the month at 4pm, February through May. *“Celebrating Black History”* with vocalist Patricia Harris in February; *“The Passion of Bach”* with Raleigh Chamber Players in March; *“Stringtime For Springtime”* with Fine Arts String Quartet in April; and *“Honoring American Composers”* with The Silver Keys



*Sloth*, by Joshua Maxwell, from the CIA Biomedical Art Exhibition at Waterloo Arts.

COURTESY OF THE ARTIST

## Waterloo Arts

15605 Waterloo Road  
Cleveland, Ohio 44110  
216.692.9500  
artscollinwood.org  
waterlooartsfest.com

Quartet in May.

The *11th Annual Waterloo Arts Fest*, on June 29th, 12-7pm., is a showcase of the regions visual and performing art scene with interactive activities and entertainment for all ages. Thanks to a grant from Cuyahoga Arts & Culture, this is sure to be the best Fest ever! ■

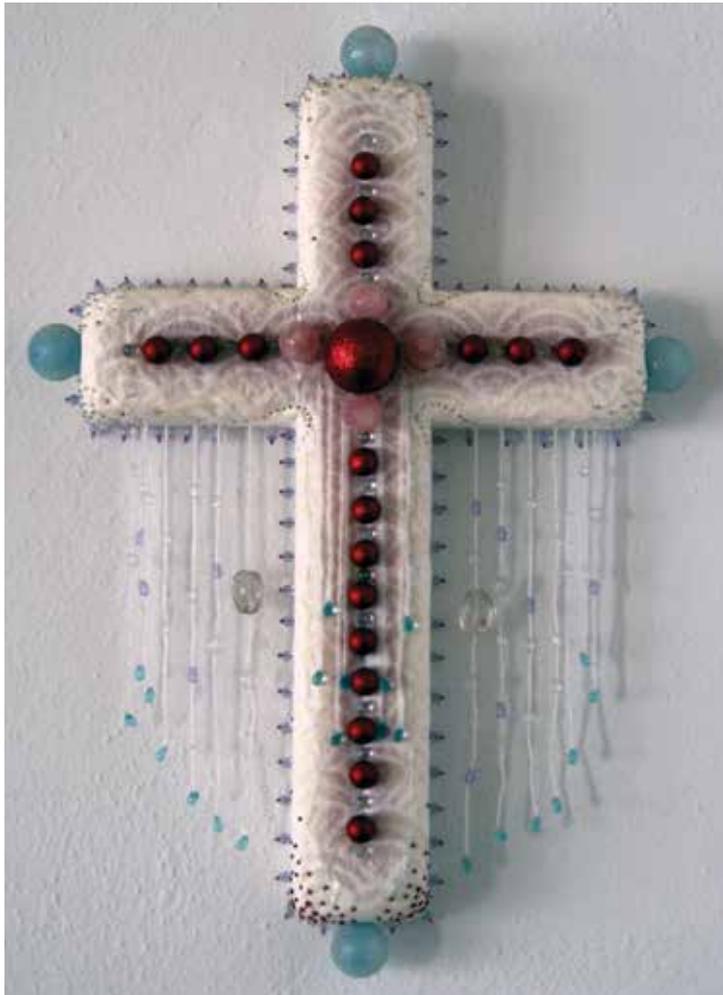


# SUSIE FRAZIER

Earthminded Lifestyle Gallery  
78th Street Studios, 1st Floor  
www.susiefrazierart.com

# Audra Skuodas and Antonia Reiner at 1point618 by DJ Hellerman

COURTESY OF THE ARTIST



*Souls as Lodestone, 2003, mixed media by Audra Skuodas.*

## Audra Skuodas

*Connectophanies - Connectopathies:  
Evolutions*

Opening Reception:  
April 19, 2013 from 7-10PM

Audra Skuodas is the 2010 recipient of the  
Cleveland Arts Prize Lifetime Achievement

## 1point618

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

COURTESY OF THE ARTIST



*Antonia Reiner, Ghost 1 (Summer), 2012, digital print.*

become the distillation [symbol and metaphor] of that communion of forces.

All matter is energy: frequencies resonating and pulsating, aggregations of atoms that dance and relate, contributing to the cosmic rhythm of cause and effect.

## ProjectSpace

1point618 is proud to launch ProjectSpace, a series dedicated to experimental and installation-based work. Our second installation by Antonia Reiner will open on Friday April 19th, 2013 from 7-10PM.

## Antonia Reiner

*Ghosts*

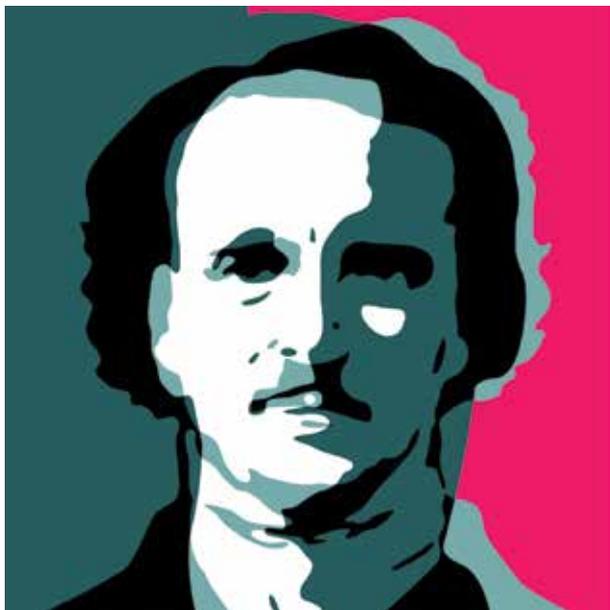
Opening Reception:  
April 19, 2013 from 7-10PM

"From time to time we catch a glimpse of something out of the ordinary, and in it we recognize a story, an echo from another time. It is not a trick of the mind, but a subtle kind of perception that bridges the distance between the real and the unreal. When the light plays on the surface of things it casts spectral shadows and ethereal reflections, intangible transformations of objects we rarely notice. These shadows have a powerful presence, a striking beauty born out of light, and a life quickly extinguished. I call them ghosts. In my photographs I capture the ghosts that caught my eye and looked back at me. My ghosts are not made of fear, but of memory and echoes; they appear and disappear at will, but they are the things that want to be remembered." -Antonia Reiner

# Kenneth Paul Lesko Gallery presents Troy Gua and Tom Yody

by Ross Lesko

COURTESY OF THE ARTIST



Troy Gua, *The Baltimoreans*, Resin-Coated LightJet Metallic Print

## Troy Gua [Seattle, WA]

May 17th - July 13th, 2013

Troy Gua is an artist whose work investigates identity, celebrity and popular culture.

His Pop Hybrid series is a unique, superimposition of iconic faces and imagery, instantly recognizable on their own, but dissolved into a kind of Rorschach inkblot puzzle when merged—each viewer seeing something different, making his or her own subjective associations. The resulting hybrid image is a new and separate identity, functioning as irony and satire; as metaphor and social commentary.

The identities of his subjects range from musicians like David Bowie and Leonard Cohen to physicists like Albert Einstein and Robert

Oppenheimer—kings and queens, Hollywood royalty, tabloid tarts, poets and philosophers—even American presidents make appearances.

Merging identity and interlayered shapes and contours, combined with a masterful sense of color, Mr. Gua's resin-coated compositions appear as colorful works of glass. The slick, clean presentation is meant to be reflective—and reflected upon.

west eventually won out, and he relocated first to Victoria, then to the American north-west coast. He became an active artist in his new community, continuing to hone his craft, exhibiting his installations, drawings, and sculptures—but he always yearned for Cleveland.

Returning to Cleveland in 2011, Mr. Yody was invigorated by the thriving art scene, and inspired by the thing he missed most about Cleveland—what he refers to as the “work-a-day, blue shirt commitment and dedication of the artists here.” He immediately set to creating a new body of work.

Mr. Yody's abstract sculptures, primarily in wood, with their smooth curves and penetrating apertures, often seem like bones or joints. The hand of a sculptor is also evidenced in his abstract drawings, where he seems to be sculpting in the medium



Tom Yody, *Socket Song*, Pencil on Paper

COURTESY OF THE ARTIST

## Tom Yody [Cleveland, OH]

July 19th - September 14th, 2013

In the early 1970s, Tom Yody found himself shuttling between Cleveland, where he periodically taught at the Cooper School of Art, and Victoria, British Columbia. The draw

of his imagination—the plane of the paper providing a depth for the layers of imagery that reference a high modernist aesthetic, evoking the non-representational surrealism of Yves Tanguy and the organic structures of Antonio Gaudi. ■

## Kenneth Paul Lesko Gallery

1305 West 80th Street  
Cleveland, Ohio 44102  
216.870.6719  
kennethpaullesko.com

# New at Kokoon: *Spirit and Matter. Continuing: Life Through The Ages, Cabinets of Curiosities, & Altered City*

by William G. Scheele



Sculpture by Chuck Herndon.



Ceramic by Andrea LeBlond.



Encaustic by Susan Squires.

ALL IMAGES COURTESY OF THE ARTIST

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## Life Through the Ages

This exhibition highlights artwork depicting animal life from prehistoric times to the present through sculpture, paintings and prints by a wide variety of artists. Charles R. Knight became the first American artist to portray prehistoric life through his murals at major natural history museums. His acute observations of contemporary animal anatomy and a vivid imagination enabled him to accomplish this unique work. His large oil painting on display, *Bengal Tiger with Peacock* is recognized as a masterpiece. William E. Scheele and others in the exhibition were inspired by Knight to try their hand at dinosaurs and living animals, using artistic approaches ranging from scientific detail to ornamental design, to expressive abstraction.

The Cabinet of Curiosities complements this exhibition of animal life with an assortment of natural and man-made objects from

different places and times, as an homage to the Art of Collecting.

## Altered City

Michael Nekic continues his visual exploration of Cleveland and other Rust Belt cities going through 21st century re-invention. He uses his fertile imagination and a palette of computer software programs to transform digital photographs, often of the prosaic and mundane, into an amazing variety of magical and compelling computer graphic images.

*Life Through the Ages, The Cabinet of Curiosities, and Altered City continue through April 27th*

## Spirit & Matter

May 17th through September 14th

The Spring-Summer exhibition, called Spirit & Matter, focuses on work that embodies the primal essence of Artistic Creation, the Alchemy of creating Art. The ethereal, creative Spirit conjures and crystalizes an artwork into the physical realm of

Matter through the medium of the Artist.

Susan Squires uses an ancient technique called encaustic painting, building an image with found objects, pigments and wax. The final works have a beautiful translucent glow with perceptible depth and a sense of mystery.

Chuck Herndon's eye for the raw materials created through various geologic processes of our Earth enables him to transform the stone into an even more beautiful and sensual objet d'art. Soft stone appears folded and twisted, while the hard rock pieces are polished and rough, enhancing the beauty of its constituent elements.

Andrea LeBlond's new ceramic work has evolved into larger pieces echoing metaphysical and basic organic elements. Utilizing a bowl format, she highlights the pieces with striking color and glazes. ■

### Kokoon Arts Gallery

1305 West 80th St., 2nd Floor  
Cleveland, Ohio 44102  
216.832.8212  
kokoonarts.com  
variable hours and by appointment

### LIFE THROUGH THE AGES, THE CABINETS OF CURIOSITIES, AND ALTERED CITY

THROUGH APRIL 27, 2013

### SPIRIT & MATTER

MAY 17 THROUGH SEPTEMBER 14, 2013

# Tregoning & Co. presents *The Janus Effect: Looking Forward-Looking Back* by Bill Tregoning

COURTESY OF THE ARTIST



*Study of a Man with a Hat (Diptych)*, 2011, wet plate collodion by Jeannette Palsa.

RECENTLY gallerist and art dealer Bill Tregoning examined some remarkable contemporary photographs created through 19th century techniques. Artist-photographer Christopher Pekoc was the conduit; Pekoc was stricken by the photographs, as was Tregoning—enough so that the gallerist invited Pekoc to curate an exhibition featuring the four photographers' work. The simultaneous notion of looking forward and backward invokes the Roman god of the New



*a6*, ink jet print, by Gabriel Gonzalez.

Year: Janus—depicted in antiquity in double profile, simultaneously looking left and right.

**Donald Black, Jr.** readily admits to Photography being his first love and relishes the sensory rewards of working with his hands as he engages in traditional darkroom practices. He found those rewards missing with digital photography, so in an attempt to regain them Black turned to a method of capturing images as old as the origins of photography itself: photogravure—a process that produces a continuous tone photograph from an etched copper plate. Rather than using the plate as a negative to produce a print, Black has turned away, instead using the plate as the positive print itself. As if to underscore the satisfaction he derives in this new method, Donald chose to produce a unique, life-size image by co-joining copper plates and presenting them as the final work of art.

COURTESY OF THE ARTIST

Using the more recently abandoned process of developed film, **Gabriel Gonzalez** noticed intricate abstract patterns appearing on the discarded gelatin silver prints he found in his darkroom waste basket. He knew the patterns were caused by oxidation as the silver coating on the photo paper reacted to the stainless steel of his developing sink. It occurred to him that he could manipulate the oxidation process to create his own abstract compositions. Then he digitally scanned the compositions, sometimes layering the scans to create more complexity, and printed the final results with an ink jet printer, resulting in dramatic colors and startling imagery.

**Greg Martin** is constantly drawn to the forgotten and discarded, the decaying, the overlooked and the ignored, with his goal always to reveal to the viewer something they have not seen.

In the archaic and long-ignored process of wet-plate collodion photography, Martin found a method of creating and revealing that is challenging, inspiring, and rewarding at the same time. Using period equipment, chemistry, and methods developed over 150 years ago he creates imagery beyond the reach of today's state-of-the-art.

**Jeannette Palsa** also creates images with wet plate-collodion, both forms of ambrotype and collodion images on aluminum. Palsa works intuitively, stating that her philosophy is "to look beyond what you think you see, to make the subject that appears before your lens more than what it appears." Process and subject combine to create images of haunting ambiguity. ■

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## Tregoning and Co.

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

## THE JANUS EFFECT: NEW PHOTOGRAPHS FROM OLD TECHNIQUES

FRIDAY, MARCH 15 – APRIL 27

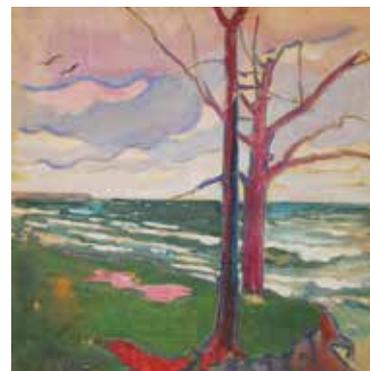
## ARTISTS PANEL DISCUSSION ON ALTERNATIVE PHOTO PROCESSES

DATE TBA

# CAF presents *Pioneering Modernism: Post Impressionism in Cleveland, 1908-1913* by Lauren Hangsen

IN MAY, 2013, the Cleveland Artists Foundation celebrates the range and excellence of art and designs created by members of Cleveland's early Modernist art community. Cleveland has long been remarkable among American cities for the whole-hearted way in which its artist community embraced Modernism during the early years of the twentieth century. Encouraged by a close relationship with the Cleveland School of Art, regional modernism

flourished far from the European centers of the avant-garde. Back in 1910, a group of young but serious and enthusiastic artists, most of whom worked in Cleveland's dynamic commercial trades, banded together for the purpose of pursuing their 'radically progressive' ideas along artistic lines untrammelled by the limitations of academic art. Well-known names such as William Zorach and William Sommer were among its ranks but the majority of artists are now



William Sommer, *Untitled, Erie Lakeshore*.

COURTESY OF THE CLEVELAND ARTISTS FOUNDATION

## Cleveland Artists Foundation

17801 Detroit Avenue  
Lakewood, Ohio 44107  
216.227.9507  
clevelandartists.org

## PIONEERING MODERNISM: POST IMPRESSIONISM IN CLEVELAND 1908-1913

Henry Adams and Larry Waldman, Guest Curators  
MAY 24, 2013–JULY 27, 2013

largely unknown. The upcoming exhibit at the Cleveland Artists Foundation celebrates this triumph of artistic expression by assembling an array of posters, paintings, sculptures and decorative designs encompassing both the fine art and commercial work of these early Cleveland Modernists. ■

# Spring Open Studios at the Screw Factory by Gina DeSantis

THIS SUMMER marks my five year anniversary as a working artist in the Screw Factory. When I moved in, I was surrounded by studios under construction. Expansion had just begun from the established studios on the second floor. I heard about the building from a friend, and as a transplanted resident of Lakewood, I was intrigued. After years of taking my ceramics from show to show I saw an opportunity to have a space where customers and collectors could view my work. I immediately fell in love with the building.

## Screw Factory Artists

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

Originally the home of the Templar Motors Corporation, my studio was once an assembly line. The wooden floors have patches of cement and steel where equipment once sat. Almost 100 years later, the history of the building is ever present. Although not for the purpose of art, objects were always being created in this space.

Saturday, May 4th marks our next open studio. We are welcoming new many tenants this spring. Artwork will be on exhibit and for sale, including ceramics, glass, fiber, sculpture, jewelry, paintings, drawings and mixed media. Classroom spaces are also open during the event and range from



*Peach Tree*, by Megan Frankeneld.

COURTESY OF THE ARTIST

the visual arts to dance and fitness. These events are as much about supporting local entrepreneurs as they are about the arts. Each year the building evolves as new tenants bring their creativity to the factory. ■

# Five Questions with Lori Kella: Looking Past the Horizon at William Busta Gallery

Interview by William Busta

COURTESY OF THE ARTIST



*Majestic Efforts*, photograph of constructed landscape by Lori Kella.

**William Busta Gallery:** Most people take their outdoor photographs outdoors, don't they?

**Lori Kella:** Yes I'm sure most do, but I was always dissatisfied with the exact scene in front of me, so I started building landscapes myself. By creating artificial worlds I can merge different parts of the landscape as well as different places. In my photographs I create a world that is partly based on the land in front of me, partly based on my memory of another place, and then I embellish with aspects that are pure fiction.

**WBg:** But why go through all that effort?

**LK:** For me the landscape is tied to a whole history, both the history of that place, and one's own relationship with similar terrain. I want the viewer to think more about the future of the scene I have created. I want them to think about what will happen next. So maybe it is a problem with the camera, as one can never photograph the future, only the present.

**WBg:** What are you thinking about as you construct in the studio?

**LK:** In making my photographs I often think of myself as an explorer. I respond to what I have recently seen, then I expand on

that to create an elaborate fiction of what might be just over the horizon. I want to express the duality of the landscape, both the fear and fascination that it might hold. My photographs present a skewed utopia, a land on one hand vast, beautiful, and enticing, while offering hints that it might at any moment change or fall apart.

**WBg:** How much of what you do is the building and how much is the photographing?

**LK:** The building of the models takes the most time, as I construct them

anticipating what the image will look like. I photograph the model over the course of a week, and that is the speedy part.

**WBg:** And how have your explorations changed over the past 10 years?

**LK:** The work has changed, though some threads connect the new work with earlier images of aerial maps. The early work concentrated on remote landscapes and photographic imaging devices, so in many respects it was less personal. The new work shares a similar curiosity about the world, but the images are more painterly, colorful, and atmospheric. ■

## William Busta Gallery

2731 Prospect Avenue  
Cleveland OH 44115  
216.298.9071  
williambustagallery.com

**LORI KELLA: PHOTOGRAPHS** | FEBRUARY 15 TO MARCH 30

**DOUGLAS SANDERSON: PAINTINGS** | MARCH 22 TO APRIL 22

**JASON MILBURN: DRAWINGS** | MARCH 22 TO APRIL 22

**MATTHEW KOLODZEIJ: PAINTINGS** | APRIL 26 TO JUNE 1

**VIRGIE EZELLE-PATTON: DRAWING RETROSPECTIVE** | APRIL 26 TO JUNE 1

**ELIZABETH EMERY: SCULPTURE** | APRIL 26 TO JUNE 1

# Modern Family Executive Producer and *Community* Lead Actress Visit Cleveland Public Library in April

by LAND Studio Staff



IMAGE COURTESY OF LAND STUDIO

Community star Yvette Nicole Brown appears as part of the Cleveland Public Library's Lockwood Thompson Dialogues.

TWO OF HOLLYWOOD'S most talented personalities have Cleveland roots and are returning home to talk about what it means to be from Cleveland and how a regional personality and perspective takes shape.

On April 25th, *Modern Family* executive producer Dan O'Shannon and *Community*'s Yvette Nicole Brown will be at the Cleveland Public Library for a free and lighthearted

dialogue titled *Who We Are: Comedy, Tragedy, & Cleveland*.

Cleveland, once a bustling metropolis and a premier location for shipping, manufacturing, and opportunity, has taken a hit to its self-esteem over the past several decades. An identity stemming from unemployment, government corruption, bleak weather, and subpar sports teams have left Clevelanders

explaining to the outside world why anyone would choose to live here. Through decades of common experiences, including a history of hearing Cleveland as the punch line in national media and a general feeling of being the underdog, Clevelanders have weathered the negativity and formed a collective and powerful identity that is forever hopeful.

Yvette Nicole Brown and Dan O'Shannon

## LAND Studio

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

## LOCKWOOD THOMPSON DIALOGUES PRESENTS DAN O'SHANNON AND YVETTE NICOLE BROWN

April 25 | 6:30PM | Doors open at 6PM

Cleveland Public Library, Louis Stokes Wing  
325 Superior Avenue, Cleveland, Ohio 44114  
Free and open to the public



Modern Family executive producer Dan O'Shannon.

will be joined by Dave Hill, a native Clevelander, comedian, writer, and frequent contributor to *This American Life* on NPR.

The guests will engage in a conversation, moderated by local public radio host and *Plain Dealer* columnist Mike McIntyre, about Cleveland's regional personality, explored through a comic lens. Based on Brown's, O'Shannon's, and Hill's common experiences as former Clevelanders, they will examine the development of Cleveland's identity through the collective experiences of the people who live here. The free program is produced by LAND studio and the Cleveland Public Library and is part of the ongoing Lockwood Thompson Dialogues program.

Held annually, the Lockwood Thompson Dialogues expose the Cleveland community to unrehearsed and provocative discussions that are built upon themes formulated to be relevant to current events or topics of public interest and engagement. The dialogues are generously funded through an endowment of the late Lockwood Thompson, who was an avid art collector and trustee to the Cleveland Public Library.

Dan O'Shannon has written for some of the most acclaimed network comedies including *Newhart*, *Cheers*, *Frasier*, and *Modern Family*. His awards include but are not limited to four Emmys, two Golden Globes, five WGA awards and an Academy Award nomination. O'Shannon has also lectured at UCLA, USC, and other colleges, and has taught a course on writing at Cleveland State University, from which he holds an honorary doctorate. In addition to writing for television since 1985, Dan O'Shannon is the author of a book about comedy theory, *What Are You Laughing At? A Comprehensive Guide to the Comedic Event*, published by Continuum

International Publishing Group (2012). The book examines what comedy is and why we respond to it the way we do and has been adopted for classroom use by universities across the country.

Yvette Nicole Brown currently stars as the opinionated but sweet Shirley in the NBC comedy *Community*. As a young girl growing up in East Cleveland, Brown dreamed of a career on stage and screen. She began her entertainment career as recording artist while still in her teens. After an impromptu audition for Michael Bivins she was instantly signed to Motown Records. Upon graduation from the University of Akron, she packed her bags and followed her dreams to Los Angeles.

Brown has emerged as one of the most sought after character actresses in Hollywood, known for her memorable appearances on numerous hit TV shows and feature films. Aside from her current work on *Community*, Brown can be heard every Saturday as Cookie on the cartoon *Pound Puppies*, which begins its third season on the Hub network this summer. Brown currently resides in Los Angeles. ■

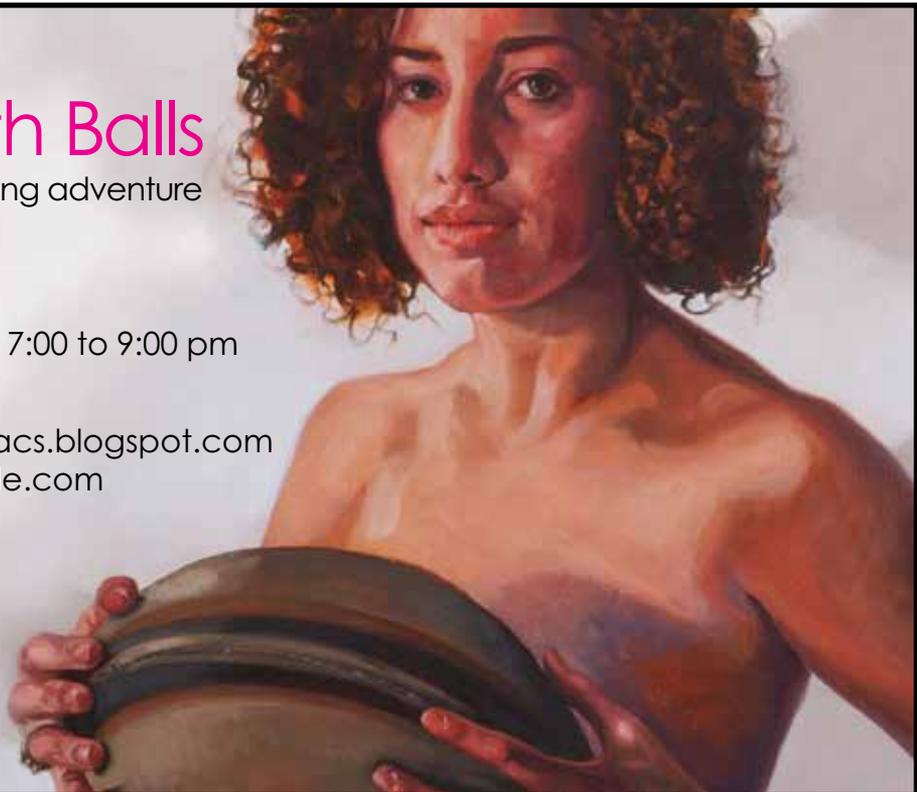
## Chicks with Balls

experience this painting adventure  
by Judy Takács

Opening at BAYarts  
Friday, August 9 from 7:00 to 9:00 pm

[chickswithballsjudytakacs.blogspot.com](http://chickswithballsjudytakacs.blogspot.com)  
[judytakacspaintspeople.com](http://judytakacspaintspeople.com)

Also check out [BAYarts.org](http://BAYarts.org) to find out about an exclusive figure painting workshop with Judy Takács, to be offered the weekend of August 24 and 25.



# Loren Naji Studio Gallery: More Culture than a Bowl of Yogurt, More Fun than Mud Wrestling with a BDSM Queen Wearing Men's Underwear

by Loren Naji

PHOTOS COURTESY OF LOREN NAJI



Opening night at Loren Naji Studio Gallery.



The artist emerges from his plywood orb, which is now installed near the West 25th Street Rapid Transit station.

16

SO, what is this Loren Naji Studio Gallery in Ohio City, and what is Loren trying to do?

Affordable real estate in this sort of run-down section of West 25th Street enabled me to realize my dream art space in this budding, urban West Side Market neighborhood eleven years ago.

I purchased this double store-front building back in 2001 and intended for it to serve as my creative space. The second store front would become a gallery down the road! After a total remodel, with gutting and removal of two layers of ceilings, my 2-year old daughter, Brielle and I, started to use this tall-walled building to create art and wreak havoc.

After ten years, this space very much

became home. It developed a charm as I accumulated all the urban flotsam an artist could collect. This would consist of Brielle's and my art, friend's art, cool old comfortable no-worry furniture and a myriad of intriguing junk to use for making art. This studio developed into a great hang out space: people loved it!

Well, in 2011, it was time to make use of the remaining empty, cavernous storefront and I added the word, "Gallery" to Loren Naji Studio. I wanted to continue this playing with art, creating more havoc and inviting guests to my personal lair. They would sit among my rumpled couches and chairs, celebrating art with live music, wine, beer and food! They would have the run of the whole expanse,

including the gallery, my studio, workshop and the rear patio!

Because I am an artist, my guests would include artists, musicians and aficionados as well as the curious and party-minded, who want to experience the scene in a non-intimidating way. "As artists, let us not take ourselves too seriously, for as humans, we are all artists" is my creed. Art should be fun; let's celebrate all the arts and see the wonderful things human beings can do!

Now guests enjoy all this, including my notorious "Beer Pit" in the workshop. By March or sooner, my exhibition space will expand downward. I am opening the "Dungeon" in the basement, which will be a more intimate den, with an "underground feel" in more ways than one! Here, I will display the edgy, avant-garde, erotic or less mainstream art in conjunction with upstairs shows.

My art tastes are more difficult to pin down than a sketch to a cement wall with a broken thumbtack. With that, the diversity of shows will fluctuate from one extreme to the next. To hell with this sense of style thing; I want to experience it all. With guest curators and my own picks, every show will be a new surprise to viewers, friends and myself. Smorgasbord, art party! ■

## Loren Naji Studio Gallery

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

## DREAMS OF THE PAST, DELUSIONS OF THE PRESENT, VISIONS OF THE FUTURE (CLOSING NIGHT) | FRIDAY, APRIL 5

videos curated by Cindy Pentler and a couple of Loren's picks!

## SEARCH, DESTROY THEN CREATE | FRIDAY, MAY 3

collage and assemblage by Chase Carlisle, Annette Yoho Feltes, Jeff Harbor, Mike McNamara, Melinda Placko, Chris Topher, curated by Loren Naji and Melinda Placko

## DRAWN N QUARTERED | SATURDAY, MAY 11

Local figure and portrait drawing groups draw live in a hilarious "Big Time Wrestling" meets "fine art" competition

## THE INCREDIBLE PAINTING MACHINE AND THE EYE BALL MAGICIAN | FRIDAY, JUNE 7

Corey Herynk and his incredible "Painting Machine," plus dazzling geometric abstractions by James March, Curated by Loren Naji

# The Cleveland Foundation's Creative Fusion program comes to Art House!

by Amy Craft

THIS SPRING, in partnership with The Cleveland Foundation's Creative Fusion Program, Art House has the privilege of hosting international artist Alka Mathur, from New Delhi, India. As one of six host organizations in the city, Art House is delighted to have this wonderful opportunity.

Born in Ajmer, Rajasthan, India, Mathur graduated in fine arts from the Sir J. J. School of Arts, Mumbai. Working in mixed media, she incorporates collage, pastel, paint, ink and tea bag stains/dyes into distinctive work



on paper and cloth. Of particular interest and passion to Alka is the use of tea bags as a metaphor for life. Her recent work incorporates used tea bags with tea stained napkins and stories from the people she met on her journeys. During her travels to London, the United States, and Bangladesh, Alka created an artistic vocabulary which marries the East and the West.

The Art House board and staff are finalizing plans for Mathur's arrival in April. Additionally, staff is in the midst of finalizing programs that will offer the community opportunities to engage with Ms. Mathur at both the Art House studio and at offsite locations.



IMAGES COURTESY OF ART HOUSE

Left, Alka Mathur. Above, mixed media installation by Alka Mathur.

Creative Fusion is an urban-based international artist residency program initiated by The Cleveland Foundation. The program consists of two, three-month residency periods each year, with up to six international artists selected for each period. Invited artists are given the opportunity to develop new work and share a contemporary view of their culture with the community.

We hope you can join us in welcoming Alka to Cleveland! ■

## Art House

3119 Denison Avenue  
Cleveland, Ohio 44109  
216.398.8556  
arthouseinc.org

MOCA

MUSEUM OF CONTEMPORARY ART  
CLEVELAND



Kate Gilmore, *With Open Arms*, 2005, video with sound, 5:39 minutes. Courtesy of the artist and David Castillo Gallery, Miami



Janet Cardiff and George Bures Miller, *The Paradise Institute*, 2001, mixed media with video, 13:00 minutes. Interior view. Courtesy of the artists. Photo: Federico del Prete.

ON VIEW  
MARCH 16—JUNE 9, 2013

KATE GILMORE  
BODY OF WORK

JANET CARDIFF  
AND GEORGE  
BURES MILLER  
THE PARADISE  
INSTITUTE

## ART IS NOW

The art of now is now Uptown. Experience the new Main Gallery exhibitions and explore the iconic architecture of Cleveland's newest landmark.

**Come connect with now.**

11400 Euclid Avenue, Cleveland, Ohio [www.MOCACleveland.org](http://www.MOCACleveland.org)

# Orange Art Center presents Animals in Art

by Gina DeSantis and Deborah Pinter

THE ORANGE ART CENTER (OAC) is not only a place for art classes. The OAC hosts three exhibitions a year: a student show, a faculty show and an invitational show.

The 5th installment of Animals in Art (AIA) is our first exhibition of 2013. Collaborating this year with the Cleveland Animal Protective League (APL), we once again are inviting artists to submit examples of their animal-themed art for inclusion into the show.

What makes this event truly unique is that it supports the art center, the APL

and the artists involved. Often times artists are asked to make donations. This event allows artists to sell their work and keep 60 percent, as they would in a traditional gallery setting. The remaining percent is split between the OAC and the APL.

This 3-day exhibition is held April 4-6 at the Orange Art Center. The opening reception is on Thursday, April 4, from 6 to 9 pm. Tickets cost \$30 in advance or \$35 at the door, and include wine and hors d'oeuvres. It's a chance to meet the artists, staff and volunteers from both organizations.



Pig, acrylic on canvas, by Betsy Somersshield.

COURTESY OF ORANGE ART CENTER

## Orange Art Center

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

## ANIMALS IN ART

FRIDAY, APRIL 5 | 10AM-4PM

SATURDAY, APRIL 6 | 10AM-3PM

COMMUNITY OPEN HOUSE APRIL 6 | 1-3PM

The show features both an exhibition and a boutique for cash and carry items along with a wine pull with tickets at \$20. Last year's pull included a bottle valued at \$200.

To submit your art for consideration into the AIA exhibition email Gina at [gdesantis@orangeartcenter.org](mailto:gdesantis@orangeartcenter.org). **E**

# VISUAL ARTS AT BECK CENTER

## EXHIBITS CLASSES WORKSHOPS

### UPCOMING EXHIBITIONS AT BECK CENTER

FOCUS Photography Show <i>Presented by Beck Center &amp; Solon Center for the Arts</i> <i>Closing reception on May 23</i>	4/19/13 – 5/23/13	2013 Faculty Art Show	7/12/13 – 9/1/13
2013 Student Art Show	5/31/13 – 6/30/13	Hispanic Heritage, Hispanic Art	9/6/13 – 10/6/13
		Angelica Pozo: Ceramic Art	10/11/13 – 11/20/13

Photo credit: Jim O'Bryan



#### THEATER

FREE GALLERY  
EXHIBITIONS  
YEAR-ROUND

#### EDUCATION

[beckcenter.org](http://beckcenter.org) | 216.521.2540 x10  
17801 Detroit Avenue in Lakewood  
Just minutes from downtown Cleveland. FREE parking!

#### EXHIBITIONS

#### OUTREACH

# CSU Galleries' New Space Filled with New Work by Tim Knapp

IF YOU have not yet seen the new Galleries at Cleveland State University, you are missing out! Located in the historic Cowell & Hubbard Building at the corner of Euclid Avenue and East 13th Street, this state-of-the-art new Gallery Space preserves many of the graceful features of the elegant old jewelry store that used to occupy the site – this in itself is worth a trip.

But you should come for the Art! This magnificent new venue opened only last September and has already surpassed

expectations: *The First Exhibition* was a long-overdue faculty show and also featured works by distinguished photographer Jennie Jones; *The People's Art Show* made its debut in the new space last fall with record participation and a sigh of relief that this beloved Cleveland tradition has survived the move.

If you did not see *Animatopoeia*, you missed an absolute gem, an exhibition of contemporary animal imagery that transfixed visors: Gazelles with disturbingly lifelike human faces, and a larger-than-life Grey Wolf amazed and delighted.

So come and check us out for the spring schedule: two Student Shows, March 29 to May 4; *Hold The Wall: Trends In*



COURTESY OF THE GALLERIES AT CSU

## The GALLERIES AT CSU

Above: Gallery director Robert Thurmer puckers up for sculpture by Kate Clark. Below: CSU's new galleries came with a new logo.

*Contemporary Painting* curated by Dan Tranberg in the North Gallery; *Present And Accounted: The Cleveland Performance Art Festival* in the TimeSpace media room; and *Art for Hope: Helping Veterans through the Healing Power of Art* in the South Gallery from May 17, to June 22.

See you there! ■

### The Galleries at Cleveland State University

1307 Euclid Avenue  
Cleveland, Ohio 44115  
216.687.2103

[www.csuohio.edu/artgallery](http://www.csuohio.edu/artgallery)



## Be an Artist this summer.

At CIA's Pre-College Program 2013 you'll spend two weeks using the tools and processes available only to our students and experience the life of an art student at a premier college of art and design.

Learn more at [cia.edu/pre-college](http://cia.edu/pre-college)

# CIA

Cleveland Institute of Art

# ArtSpace Cleveland Makes a Difference: Cleveland's Live-Work Zoning Ordinance Allowed Warehouses to be Converted to Lofts

by Harriet Gould

IMAGINE a place where artists can live and work in converted warehouses or factories in a great neighborhood. In 2001, the Cleveland City Council enacted the Live-Work Overlay District Zoning Ordinance to encourage development of artist spaces and to establish an artist studio district. Councilman Joe Cimperman spearheaded the creation of the LWO District Zoning Ordinance, with

input from ArtSpace-Cleveland and support from the Community Partnership for Arts and Culture.

In 2002, St. Clair/Superior (East 18 to East 65) became the city's first legally zoned Live-Work Overlay District. Now known as the Arts Quarter, the District is home to over 60 artists living and working in 13 buildings. Demand for space in the Arts Quarter is growing as artists are attracted to the city and its museums, galleries and events.

Visiting an artist's studio gives the public a chance to see the process behind the product—sculpting, painting, crafting and photographing—that eventually results in what you see in a gallery or boutique. Open studio tours in the Arts Quarter include City Artists at Work, SPARX in the City, Zygote



Raw space in former warehouses, ready for use by artists.

COURTESY OF ARTSPACE CLEVELAND

## ArtSpace-Cleveland

1400 East 30th Street  
Cleveland, Ohio 44114  
216.421.4355  
[artspacecleveland.org](http://artspacecleveland.org)

Press, Tower Press, TAP Studios, Terra Vista Pottery Studio and the ArtSpace-Cleveland annual Trolley Tour of Artist Live/Work Studios.

ArtSpace Cleveland is here to help artists, empty spaces, and potential clients all find each other. ■

# The Plain Dealer Features Artists of the Western Reserve

by Harriet Gould

*THE PLAIN DEALER* will feature artists Bonnie Dolin and William Gould in their first floor Lobby/Gallery with an exhibit, titled *Artists View of the Western Reserve*. The exhibit, which runs from January 21 to March 30, represents their interpretations of landscapes and cityscapes in Northeast Ohio.

Artist Bonnie Dolin feels that although we are in an age of new technology, she still uses traditional materials with roots in the

past. Her motivation is visual scenes painted in oil and pastel. Artist William Gould is committed to painting landscapes with seasonal variations and urban environments. He paints on the spot, or plein air, throughout the area.

Bonnie's drawings and prints have appeared in many exhibitions. She received her B.F.A. from the Cleveland Institute of Art and M.F.A. from Kent State University. Bonnie is a recipient of the 2001 Ohio Arts



West Bank Fixed Railroad Bridge, by William Gould.

COURTESY OF THE ARTIST

Council Individual Artist Award.

William Gould is a hyphenated artist-architect-city planner. In 2001 he founded ArtSpace-Cleveland to help artists find space to live and work in our city. William received his Bachelor of Architecture from the University of Michigan and Master of Urban Design from Cranbrook Academy.

This show is presented by City Artists at Work in partnership with The Plain Dealer. Curators are William Martin Jean and Mindy Tousley. ■

## City Artists At Work

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

## CITY ARTISTS AT WORK PRESENTS ARTISTS OF THE WESTERN RESERVE

JANUARY 21 THROUGH MARCH 30

The Plain Dealer Lobby, 1801 Superior Avenue, Cleveland Ohio 44114  
MONDAY-FRIDAY | 9-5PM BY APPOINTMENT

# “Homegrown” Talent on Display at the Cleveland Print Room

Photography and local food join forces by Colin McEwen

COURTESY OF THE CLEVELAND PRINT ROOM



The Cleveland Print Room's gallery.

THE CLEVELAND PRINT ROOM shows off some “homegrown” talent with its second exhibition.

CPR—a new community darkroom, education center and studio workspace—will host *Homegrown* in its gallery in the ArtCraft Building in downtown Cleveland from March 15 through April 28.

*Homegrown* advances CPR's goal of highlighting photography in Northeast Ohio, while collaborating with other community organizations, said curators Nancy McEntee and Jonathan Wayne.

McEntee is professor of photography and chair of the film, video and photographic arts department at the Cleveland Institute of Art, while Wayne is associate professor and chair of the photography department at Tri-C.

With nearly two-dozen local photographers represented, the selected work showcases the diverse “homegrown” talent in the area.

“Irrespective of the trendiness of the phrase ‘locally produced,’ we have always been this way—down to earth, working in our respective studios and producing art that comes from a place of substance,” said McEntee.

Representative of a variety of photographic concepts and styles, the show exemplifies CPR's interest in community outreach. It will also showcase Northeast Ohio's local food movement and community supported agriculture.

“Homegrown is a collaborative effort,” said CPR founder Shari Wilkins, “linking wonderful food and photography at the same venue. It's a natural fit.” ■

## Cleveland Print Room

ArtCraft Building  
2550 Superior Avenue  
Cleveland, OH 44114  
216 401-5981

## HOMEGROWN

MARCH 15–APRIL 28, 2013  
OPENING NIGHT  
FRIDAY, MARCH 15 5PM–9PM



ART, MUSIC, COCKTAILS. SOMETHING DIFFERENT EVERY MONTH.

Join us the first Friday evening of each month for an ever-changing mix of art, music, and mingling. Sip a cocktail, check out the galleries with friends, take part in a collaborative art project, enjoy the view.

Advance tickets recommended.

Visit [ClevelandArt.org/MIX](http://ClevelandArt.org/MIX) each month for full details.



VISIT [CLEVELANDART.ORG/MIX](http://CLEVELANDART.ORG/MIX)

# Meet Zygote Press Gallery Coordinator Nicole Schneider

Interview by Elizabeth Emery, Intern & Residency Coordinator at Zygote Press

ZYGOTE PRESS



Zygote Press gallery coordinator and intern Nicole Schneider.

ZYGOTE PRESS has an active and growing internship program. In exchange for 10 hours of work each month, interns get full access to the studio along with other benefits including opportunities to teach and take classes at Zygote. Recently, I chatted with Nicole Schneider to discuss her five years as a Zygote intern and what has followed. She began as Gallery Coordinator in 2008 right after graduating with a degree in printmaking from Kent State.

**Elizabeth Emery:** Have you always wanted to go into gallery work?

**Nicole Schneider:** Actually, it wasn't even something I had thought about. Working at Zygote's gallery led to getting the assistantship when I went back to grad school with the galleries at Kent State. Now, it's something I certainly want to pursue. I found out I do really enjoy it a lot.

**EE:** Why?

**NS:** I'm really drawn to working in galleries

and museums in this way because it's not like the administrative stuff -- sitting and doing the same thing over and over again so there's still that excitement and constant change and you get to see and handle all the artwork. And there's actually a position to pursue that will pay you and potentially even benefits. But then also you're still connected to the same scene of people and you get to learn more about different artists and organizations. In between undergrad and



This poster by Lucy Williams is part of "The Cleveland Project," her BFA Thesis project at the Cleveland Institute of Art.

grad school I got a job in customer service at a printing company but it had absolutely nothing to do with what I wanted to pursue. It just got in the way. I ended up not making any work. It's a tough thing to balance art making with work.

**EE:** Do you have any advice for current undergraduate art students?

**NS:** I would say that it (creating a life as a studio artist) is really, really difficult and you will be running yourself ragged and you definitely have to make sure that it's something you are extremely passionate about. If you are, then you're willing to do anything to make it work out.

**EE:** What is it about Zygoté and working as an intern that attracted you?

**NS:** As far as being a printmaker and being rocketed out into the world and not having a facility, Zygoté is very accepting and brings you in. There's a great sense of community. It was just a natural thing to go to Zygoté. Liz (Maugans) is very good at fitting people with their interests and what they're good at. When the gallery job opened up she luckily asked me. That gave me experience to go on and get the gallery assistantship (at Kent), which is the only way I would have been able to go to grad school.

**EE:** If you had to promote the intern

program at Zygoté what would you say?

**NS:** I've been an intern for a long time and it's great because you learn a lot of different aspects. It's not just about printing. You might get to work in the gallery so you not only have the gallery side but the shop side of things. Learning how a non-profit runs is really important. There are just a lot of experiences you wouldn't get if you weren't in a space like Zygoté -- you are pretty much accepted and you come in and opportunities just fall in your lap that you wouldn't receive elsewhere. Liz has been very helpful with me in trying to start my non-profit. (Nicole and business partner Pam Testa won a \$17,500 grant from Akron's University Park Alliance to start a print shop, Rubber City Prints.) Learning things from Zygoté puts me at an advantage because I know what has worked and what hasn't. I would like to do more contract printing and collaborative projects and really up the residency program from the start. Pam and I want a space like ZPASS (Zygoté's residency program) but smaller. Our goal is to bring more attention to Northeast Ohio. If we are able to draw artists from across the country and eventually internationally I think that's going to help all of Northeast Ohio.

To find out more about Nicole and her work, including a recent screen print and relief collaborative project with painter Shaun Watrous, go to [nicolemschneider.wordpress.com](http://nicolemschneider.wordpress.com).

Find out more about interning at Zygoté Press, at [www.zygotepress.com/volunteer](http://www.zygotepress.com/volunteer). ■

## Zygoté Press

1410 East 30th Street  
Cleveland, Ohio 44110  
216.621.2900  
[zygotepress.com](http://zygotepress.com)

## 4U EXHIBITION

New prints from the University of Akron, Kent State University, Cleveland Institute of Art, and Cleveland State University.

OPENING RECEPTION: SATURDAY FEBRUARY 23 | 1–3PM  
EXHIBITION RUNS THROUGH MARCH 23

## OBSESSIVE INTRICACIES

Curated by Liz Maugans. Includes work by: Amy Casey, Carla Fontecchio, Margaret Kimura, Qian Li, Pam McKee, Glenn Ratusnik, Adrienne Slane, and Achala Wali.

OPENING RECEPTION: FRIDAY APRIL 12 | 6–9PM  
EXHIBITION RUNS THROUGH MAY 11

## HOUSEBROKEN

Curated by Sarah Kabot

OPENING RECEPTION: FRIDAY MAY 17 | 6–9PM  
EXHIBITION RUNS THROUGH JUNE 29

# Life is Good in Marc's Neighborhood. . . With Help from Art Therapy Studio

by Linda Merriam

"I LOOK SO FORWARD to coming to Art Therapy Studio. I love creating here. Art completes me. Thank you, Art Therapy Studio."

Marc Ranallo is a 30-plus-year survivor of a traumatic brain injury. He was struck by a car when he was just 11 years old and spent the next three months in a coma, followed by nine months of rehabilitation at MetroHealth Medical Center. He had to relearn many things, including how to walk and talk.

## Art Therapy Studio

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

Marc discovered his passion for art through Art Therapy Studio's therapeutic art program at MetroHealth and has been creating art there ever since. He currently attends "Discover the Artist Within You" classes at the studio at Fairhill Partners.

Creating art builds Marc's confidence and gives him a sense of identity. He enjoys the sense of community his classes provide as well as working along others who share his passion for art. He promotes his work in art shows and is developing a website.

Marc maintains a positive attitude despite his many disabilities. He is grateful for Art Therapy Studio's services. "I am dealing with the cards that life has dealt me and am making the best out of a bad situation," he says. With art therapy, "life is good in Marc's neighborhood."



Marc is proud of his art on display at an Art Therapy Studio art show.

COURTESY OF ART THERAPY STUDIO

"Discover the Artist Within You" classes help people like Marc develop their artistic talent as they deal with pain, stress, and the life-altering changes resulting from serious illness and disability. Spring classes begin April 8. For more information, visit [www.arttherapistudio.org](http://www.arttherapistudio.org). ■

**HEAD SOUTH.**

**SOHO KITCHEN**

NEW SOUTHERN IN NORTHEAST OHIO \* 1889 WEST 25<sup>TH</sup> STREET  
SERVING DINNER: TUE-SAT \* LUNCH: FRI-SAT \* BRUNCH: SUN  
216-298-9090 \* [SOHOCLEVELAND.COM](http://SOHOCLEVELAND.COM)  
f SOHO KITCHEN & BAR \* @SOHOCLEVELAND

*Loganberry Books*

**Edible Books Festival ♦ April 6**  
*Loganberry Books.com*  
13015 Larchmere Blvd. ♦ Shaker Heights, OH 44120  
books@logan.com ♦ 216.795.9800  
Hours: Mon—Sat 10am-6pm; Thursdays 10am-9pm

Photo: Janet Century

# Brandt Gallery presents Kari Solomon and Peter Seward

by Tom Orange

## Kari Solomon

April 12–May 10, 2013

Solomon curates an exhibit of interactive installations demonstrating the unique results of collaboration between art and technology. The show also reflects the collaboration of artists, designers, and computer programmers to create unique experiences with the community wherein the works are displayed. The desired result is to engage viewers through sight, sound, and touch to interact with the exhibit and its live installations, both at the opening reception and throughout the run.

By way of biography, Solomon tells us, “My professional title is Owner/Photographer at Solomon Foto D-Lux, which specializes in professional photography and reflects my skills and expertise in portrait photography. I received my Bachelors in Sustainability from Hiram College and am completing my Management MBA at Baldwin Wallace. I am currently involved with Northeast Ohio Emerging Professionals, Tremont Arts & Culture Festival, and Greater Cleveland RTA Future Leaders.”

## Peter Seward

June 8–July 6, 2013

In a series of landscape paintings, Seward explores our collective use of technology, set against our desire to preserve the natural environment.

For the past five years, “Stealth Towers,” has been the subject of this inquiry, as real and imagined cell-phone towers are camouflaged as pine trees, church steeples, flag poles, barn silos, and totem poles. Depicted

with traditional techniques, and with a nod to the Hudson River School style of painting, these works place communications infrastructure in a Romantic, sometimes religious, context.

“My attempt is to seduce the viewer with a beautifully painted image, but then discover a



*Stealth Tower*, by Peter Seward.



*Himyn Drone* by Peter Seward.

betrayal with a narrative contrary to the original emotion. I'm as conflicted about living in the post-modern world as anyone else, and present these works as open-ended questions.”

This new body of work looks at another current technological wonder framed against the sky: drone aircraft. The on-going quest to control the sphere geo-politically—with black operations since the Cold War—continues as stealth drones dominate the skies over

domestic and foreign lands. As unwitting ambassadors of American policy, drone planes demonstrate our reliance on technological solutions while, literally, being personally removed from the equation.

“I'm hoping that the viewer considers this surveillance tool from another angle, by juxtaposing the invasiveness of remote technologies with pristine landscape and, sometimes, exploring stylization of the piece from a non-Western tradition.” ■

IMAGES COURTESY OF THE ARTIST

## Brandt Gallery

1028 Kenilworth  
Cleveland, Ohio 44113  
216.621.1610  
[brandtgallery.org](http://brandtgallery.org)

# Cleveland Arts Prize offers Limited Edition Etching by Amy Casey

by Marcie Bergman

THE CLEVELAND ARTS PRIZE recently announced the launch of MasterWorks, an annual program to highlight the work of a Cleveland Arts Prize Winner. This year, we commissioned a work by celebrated artist Amy Casey. She created this beautiful limited edition etching titled "Town Assembly" just for us. It is available for purchase exclusively through the Cleveland Arts Prize.

Ms. Casey won the Cleveland Arts Prize for Emerging Artist in 2009 and earned two Excellence Awards from the Ohio Arts Council. Her meticulous, haunting

work explores her fascination with community and cities.

Ms. Casey created only 35 etchings, so order now before they are sold out. The image itself is 9" x 12" and is printed on 14" X 18" paper. To purchase one, please send a check for \$400 (\$100 tax deductible) to Cleveland Arts Prize, P.O. Box 21126, Cleveland, OH 44121, or call 440-523-9889 with a credit card number.

The MasterWorks program is supported by a generous gift from the Gund Foundation.

*The Cleveland Arts Prize identifies, rewards, publicly honors and promotes artists whose original work has made Northeast Ohio a more exciting place to live, and whose accomplishments have set a standard of excellence to which other artists can aspire. The winners of the 2013 Cleveland Arts Prizes will be announced around May 1st.* ■



Town Assembly, by Amy Casey.

COURTESY OF THE CLEVELAND ARTS PRIZE

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## The Cleveland Arts Prize

info@clevelandartsprize.org  
440.523.9889

# The Sculpture Center Exhibitions and Performances

© AURÉLIE GENNO



Ali Momeni and Robin Meier, (detail) *The Tragedy of the Commons*, 2011, Installation with Atta (leaf-cutter) ants at the Palais de Tokyo, Paris.

## The Sculpture Center

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

### RONDLE WEST: MOZART | SARAH HAHN: OF GODS AND DEMIGODS, RELICS AND SOUVENIRS

2013 W2S artists

TROUGH APRIL 13

### REBECCA CROSS: GRIEF LIKE A RIVER

A 2013 W2S performance

EXHIBITION APRIL 19-20 | FREE PERFORMANCE APRIL 19, 8PM

### THE TRAGEDY OF THE COMMONS | A COLLABORATION BETWEEN ALI MOMENI AND ROBIN MEIER

### MARK SCHATZ: UNIVERSE

A 2013 W2S artist

APRIL 26-JUNE 1 | FREE RECEPTION AND ARTISTS TALKS: 5:30 - 8PM APRIL 26

### GARY BLOWERS: NEW WORK

A 2013 W2S artist

### WHITNEY HUBER: SHIFT

A 2013 W2S performance

JUNE 14-JULY 27 | FREE PERFORMANCE AT 5PM, RECEPTION AND ARTIST TALKS 5:30-8PM JUNE 14

# CIA Exhibitions Feature an Eclectic Line-up

by Bruce Checefsky,  
Director of the Reinberger Galleries

COURTESY CIA



*Amorphe Skulptur\_No. 1, by Beat Zoderer.*

THE REINBERGER GALLERIES at the Cleveland Institute of Art is proud to present the work of four internationally known artists during CIA's spring exhibitions, beginning March 29.

This series of exhibitions highlights the use of everyday materials found in typical industrial supply or big box home improvement stores, along with found, recycled film and sound constructions from a variety of previously produced sources. The work will challenge how you look at every day objects, appreciate the imperfect moments in life, marvel at the simplicity of silence and define cohesiveness.

In his first solo exhibition in the United States, Swiss born artist Beat Zoderer is considered to be a representative of the geometric-constructivist art, yet undercuts

its severity, rationality and perfectionism. Brooklyn-based artist Jenny Perlin and Steve Roden, a visual and sound artist from Los Angeles, will exhibit a series of films and moving images while artist Bill Smith investigates natural systems of order and how they are translated into sculptural form.

Beat Zoderer's exhibition will include a site-specific sculpture Flying Carpet commissioned by the college expressively for the 2,000 square foot gallery. Using 2.00mm sheet aluminum plates spray painted in different colors and cut in stripes of different widths, the 'carpet' will suspend from the ceiling. His ability to design installations that suit a specific space expresses his partiality for art and everyday objects.

Jenny Perlin pays tribute to artistic blunders and manual missteps. She draws

on history, cultural studies, literature and linguistics with deliberate illusive presence, interpreting moving images as weightless as enigmatic speech. Her films have been shown as single-channel works and multi-channel installations at numerous venues including the Guggenheim Museum, Mass MoCA, MoMA, Guangzhou Triennial, Berlin and Rotterdam film festivals.

Steve Roden's work evolves out of the unlikely pairing of the conceptual and the tactile. Roden, best known for pioneering the lowercase style of music, where quiet sounds are amplified amid long stretches of silence, continually evolves with the subjects that interest him. For nearly two decades Steve Roden has been creating paintings, drawings, sculpture, film, and sound works has had numerous solo and group exhibitions internationally including Mercosur Biennial (Porto Alegre, Brazil), Centre Georges Pompidou (Paris), San Diego Museum of Contemporary Art, UCLA Hammer Museum (Los Angeles), Museum of Contemporary Art EMST (Athens, Greece).

In a new work titled Original Sin, artist Bill Smith notes that "Observing the lines that create the diversity we see around us, makes obvious the similarities things have. Those central similarities reflect the underlying rules that generate the cohesiveness and diversity of the universe." Smith holds a BS in Biology, an MFA in Sculpture, and a technical degree in diesel mechanics. His work has been exhibited at The Chicago Cultural Center, Chicago; White Flag Projects, St. Louis; The Forum for Contemporary Art, St. Louis; the 5th Biennale de Montreal, Canada. ■

## CIA Reinberger Galleries

11141 East Boulevard  
Cleveland, Ohio 44106  
216.421.7407  
cia.edu

## GALLERY HOURS

MONDAY–THURSDAY 10AM–5PM  
FRIDAY 10AM–9PM  
SATURDAY 10AM–5PM  
CLOSED SUNDAY

## CIA SPRING EXHIBITIONS

Beat Zoderer, Jenny Perlin, Steve Roden, Bill Smith  
MARCH 29–MAY 4, 2013

# Generous Donors: The Print Club of Cleveland

by Jane Glaubinger, PhD



Jacques Villon, *The Little Girls' Cake Walk*, 1904, drypoint, aquatint, and roulette. The Cleveland Museum of Art, Gift of The Print Club of Cleveland 2-006.273.10.

THE DESIGNATION of a gallery specifically for print exhibitions when the Cleveland Museum of Art's new building opened in 1916 emphasizes the importance of prints at the museum. However, the real impetus for the growth of print collecting came in December 1919 when the museum's board of trustees established the Department of Prints and appointed Ralph Thrall King, a museum trustee, to act as volunteer curator. King immediately initiated the formation of the Print Club of Cleveland, the museum's first adjunct support group and the country's first museum-affiliated print club.

Over the last 97 years, the club has shown unwavering dedication to its founders' twin purposes: "to aid the museum to acquire a

print collection of high excellence" and to stimulate interest in print collecting. As the curator of prints and the group's link to the museum, it has been an especially enjoyable part of my job to encourage these endeavors. The Print Club has always supported the curator by raising money to purchase excellent impressions of old master to modern prints, and although the club has had a relatively modest amount of money at its disposal, it has donated some of the department's treasures.

An example of the Print

Club's generosity is the gift of Albrecht Dürer's woodcut of about 1497, *The Four Horsemen from The Apocalypse*, the last book of the New Testament, which records St. John the Divine's revelations of events that would occur on earth at the second coming of Christ. An especially beautiful impression, printed when the wood block was in perfect condition, *The Four Horsemen* illustrates that Dürer developed an extraordinary virtuosity and raised the woodcut to a new and still unrivaled degree of refinement and expressive power. He varied the length and width of the lines so that they simultaneously convey pattern, volume, and luminosity using a medium characterized by relatively thick, rough lines.

Another extraordinary acquisition funded by the club is Emil Nolde's lithograph of 1926, *Autumn Landscape*. Very contemporary, almost abstract, the artist established the essentials of the landscape with broad, sweeping movements of his brush over the lithographic stone. The horizon stretches across a broad expanse of marshland, broken only by the silhouette of a windmill at the right and a clump of trees surrounding farm buildings in the center. The lower half is mostly water reflecting the mill, tree and clouds,



Emil Nolde, *Autumn Landscape*, 1926, lithograph. The Cleveland Museum of Art, Fiftieth anniversary gift of The Print Club of Cleveland 1970.353.

## The Print Club of Cleveland

11150 East Boulevard  
Cleveland, Ohio 44106  
216.707.2579  
[printclubcleveland.org](http://printclubcleveland.org)



Albrecht Durer, *The Four Horsemen*, about 1497, woodcut. The Cleveland Museum of Art, Gift of The Print Club of Cleveland 1932.313.

hence the alternate title Flood. Nolde, an innovative printmaker, experimented on the seven known impressions with various color combinations. In this impression one stone was inked in black while a second stone was printed twice in blue and then in rose slightly out of alignment so that they merge as blurred lavender although printing one thin layer of color over another was rare at the time.

A recent donation was Jacques Villon's 1904 work, *The Little Girls' Cake Walk*, executed in drypoint, aquatint, and roulette. The gift includes an impression of the final, published version of the print as well as nine proofs. Some of these have additional work in watercolor and graphite, illustrating how the artist experimented extensively with color and the composition's construction. The group reveals Villon's creative process; how he tried and eliminated a variety of possibilities.

These as well as additional master prints have entered the collection of the Cleveland Museum of Art thanks to the foresight, hard work, and generosity of The Print Club of Cleveland. Working with them is such a pleasure since we share a mutual goal, to enhance the collection with many more important works. ■

# creative COMPASS

helping artists navigate opportunity in greater cleveland

community | hone your craft | build your business  
space | employment | money | insurance



Artists are driving Cleveland's culture forward with a passion and mindfulness mirrored by few other professions. As a service to these local visionaries, the Community Partnership for Arts and Culture has built a resource for sharing knowledge and opportunity, Creative Compass. Here is a piece of advice from the Creative Compass guide to getting involved ... a bit of encouragement for our artist activists out there.

## 10 ideas for an artist activist

1. start early
2. determine and define goals
3. get the facts
4. understand the impact of your proposal
5. research the process
6. assess your strengths and weaknesses
7. assess relationships of board members
8. assess relationships of friends
9. find allies from other constituent groups
10. stay focused



Find information and real time listings for space, employment, calls for artists and more.

[myCreativeCompass.org](http://myCreativeCompass.org)

made possible by



The George Gund Foundation  
THE KRESGE FOUNDATION

# Cleveland Institute of Music Opera Stars for Westlake-Westshore Arts Council

DISTINGUISHED Opera stars of tomorrow will appear in an FYI Opera program brought to you by Westlake-Westshore Arts Council at Westlake Porter Public Library, 27333 Center Ridge Road on April 2nd at 7:30pm. This program, in its 22nd season running, will preview the Cleveland Institute of Music's upcoming productions of "Great Scenes from Great Opera."

Each April, CIM showcases its opera students in scenes reflecting a wide variety

of styles, from the Victorian comedy of Gilbert and Sullivan to the romantic dramas of Giacomo Puccini. This year the program will highlight the 200th birthdays of the great 19th century opera giants, Richard Wagner and Giuseppe Verdi, born 5 months of each other in 1813.

The Artistic Director of the Opera Program at CIM, David Bamberger, will narrate the program. David Bamberger had served nearly 3 decades as the General Director

of Cleveland Opera.

This event is free and open to the public. See our website for other upcoming events at [w-wac.org](http://w-wac.org). ■



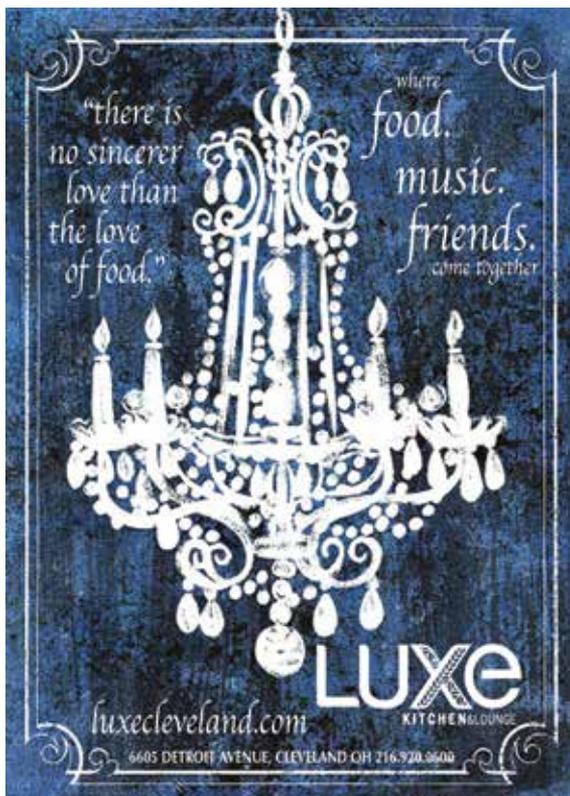
*Il Matrimonio Segreto*, Carolina (Min-Kyeong Kim), Aunt Fidalma (Lyndsay Moy) and Elisetta (Allyson Dezii).

COURTESY OF WWMAC

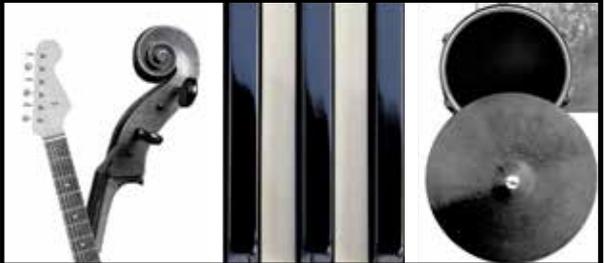
## Westlake-Westshore Arts Council

PO Box 45189  
Westlake, Ohio 44145  
[w-wac.org](http://w-wac.org)

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# Northern Ohio Art Dealers Association Announces Expo 2013

by Steve Louzos

COURTESY OF NOADA



Transformer Station, a project of the Fred and Laura Ruth Bidwell Foundation, will host NOADA's ARTE expo 2013.

THE NORTHERN OHIO ART DEALERS ASSOCIATION (NOADA) presents its annual ARTE expo May 10 through 12, 2013 at the Bidwell Foundation's Transformer Station, 1460 West 29th Street, in Cleveland's historic Ohio City neighborhood.

NOADA member galleries and dealers participating in ARTE expo 2013 are 1point 618, Bonfoey Gallery, William Busta Gallery, Thomas French Fine Art, Harris Stanton Gallery, Kenneth Paul Lesko Gallery, Thomas R. Riley Galleries, Shaheen Modern & Contemporary Art, Tregoning & Company, and Verne Gallery.

ARTE expo 2013 will open with a Gala Preview party on Friday, May 10 from 5pm To 9 pm. Wine and hors d'oeuvres will be served as patrons view and have the first opportunity to purchase artworks exhibited by Northern Ohio's finest art dealers. The

Expo will continue on Saturday, May 11 from 11 am to 5 pm and Sunday, May 12 from Noon to 5 pm.

Transformer Station is a project of the Fred and Laura Ruth Bidwell Foundation. It's the adaptive re-use of an old electrical transformer station, designed to present the Bidwells' own collection and to bring original, contemporary arts exhibitions, events and programming from around the world to the West Side of Cleveland. Construction of a new wing and restoration of the original 1924 industrial building were completed in late 2012, and the galleries opened to the public on February 1, 2013. (See the accompanying photograph.)

Asked about the choice of the Transformer Station as the venue for NOADA ARTE expo 2013, Bill Tregoning, Expo 2013 Chairman and owner of Tregoning & Company

responded, "[T]he choice was an easy one. It is the newest and perhaps the most intriguing fine arts venue in Northern Ohio. It will provide both our exhibitors and patrons unique opportunities to view, consider and purchase works of fine art from some of the nation's most reputable dealers, located in Northern Ohio. I think our patrons will be delighted with the quality, value and diversity of the artworks that will be presented here."

Tickets for the Gala Preview are \$50 per person, and admission to the ARTE expo 2013 for the Saturday and Sunday hours costs \$10 per person. Advance tickets will be available from all of the participating dealers. Tickets will also be available at the door.

For additional information, please contact Steve Louzos, NOADA Director of Advertising and Communications: email [steve.louzos@gmail.com](mailto:steve.louzos@gmail.com). ■

## Northern Ohio Art Dealers Association

[ohioart.org](http://ohioart.org)  
[info@ohioart.org](mailto:info@ohioart.org)

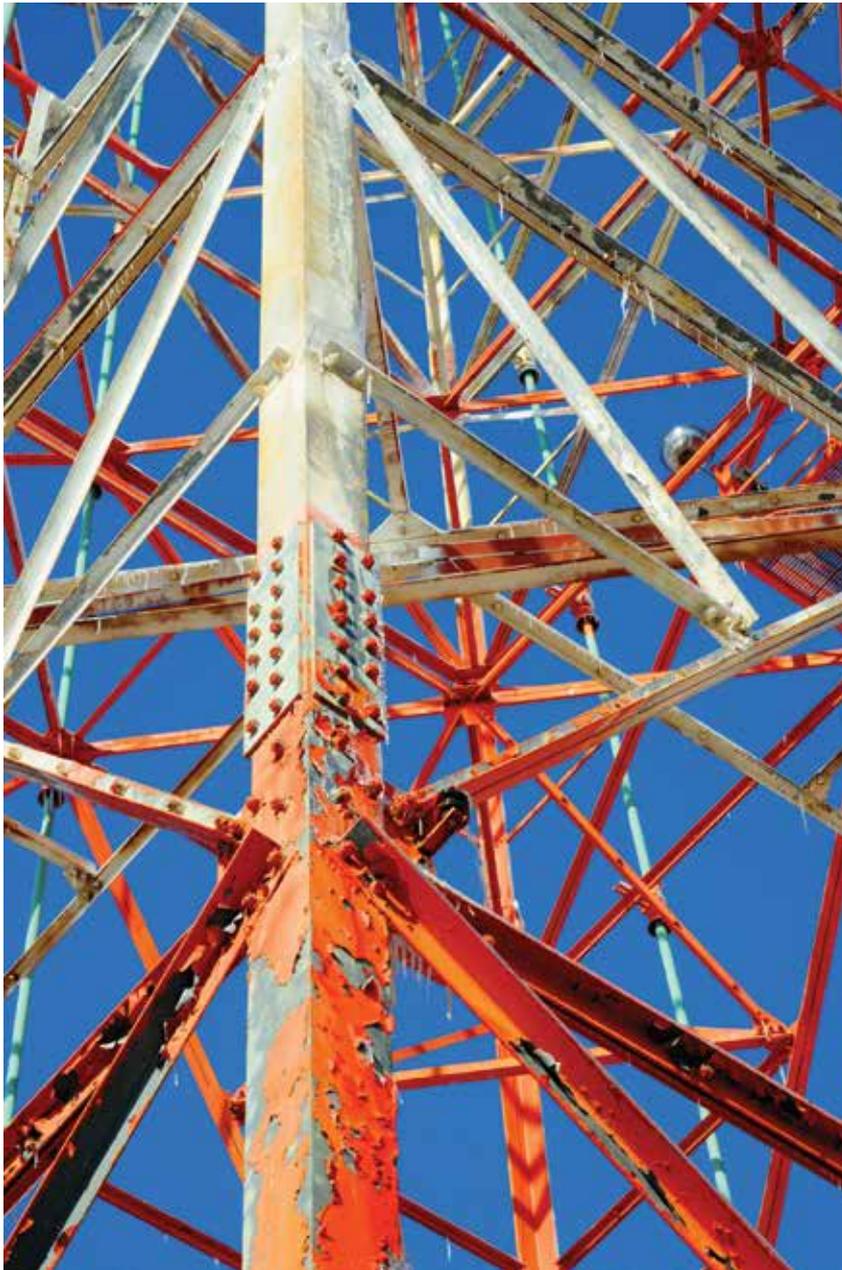
## NOADA ARTEXPO 2013

GALA PREVIEW | 5PM–9PM | FRIDAY, MAY 10

EXHIBIT HOURS: 11AM–5PM SATURDAY, MAY 11 | NOON–5PM SUNDAY, MAY 12

Transformer Station, 1460 West 29th Street, Cleveland

# Thomas French Fine Art Spring Preview by Audrey French



**THIS SPRING**, Thomas French Fine Art is pleased to announce three exciting online exhibitions on [thomasfrenchfineart.com](http://thomasfrenchfineart.com), as well as our participation in the Northern Ohio Art Dealers Association (NOADA) Art Expo May 10-12 in Cleveland, at which we will feature the work of African American artist Sedrick Huckaby.

Architecture + Urbanism in April will feature a wide selection of architectural studies of the urban environment. Historically, artists' work has been as much about the built environment as the people who inhabit it. The interaction of these two spheres, known as urbanism, offers an insightful lens through which to consider these cityscapes. Ultimately, this consideration allows the viewer to develop a greater appreciation for the special role that artists have held in recording life around the world throughout history. Artists featured in this exhibition will include: G.B. Piranesi, Joseph Pennell, Childe Hassam, John Taylor Arms, and Robert Delaunay. Several depictions of Cleveland by Louis C. Rosenberg, August F. Biehle, and Yvonne Jacqueline will also be included.

Our May online exhibition will demonstrate the artistic evolution of printmaker Ray H. French (1919-2000) in honor of his May 16th birthday. A founding member of the Iowa Print Group, French began his artistic career in the late 1940s and early 1950s with his classic line engravings. Over time, he also developed a unique style of mixed intaglio and did pioneering work on blind embossings, in which he combined line intaglio and embossing in a three-dimensional shadow box to create what is now known as a graphic

## Thomas French Fine Art

PO Box 13410  
Fairlawn, Ohio 44334  
330.867.1679  
[thomasfrenchneart.com](http://thomasfrenchneart.com)  
10-5 by appointment only

**ARCHITECTURE + URBANISM** | APRIL

**RAY H. FRENCH PRINTS** | MAY

**NOADA ART EXPO** | MAY 10-12

**ADRIENNE FRENCH FINE ART PHOTOGRAPHY** | JUNE



ALL IMAGES COURTESY OF THOMAS FRENCH FINE ART



Page 32: *Fastigiata*, archival pigment print, 2012 by Adrienne French. Page 33: Top left: *Porcupine*, line engraving, 1949 by Ray H. French. Exhibited at MOMA in 1951. Top right: *Untitled (Big Mama in Prole)*, tempera and gesso on book board, 2007-8 by Sedrick Huckaby. Bottom: *Mouth of the Cuyahoga*, watercolor on paper, c.1930 by William C. Grauer.

construction. French's artwork has been acquired by over 500 museums and institutions including: the Museum of Modern Art, the Library of Congress, the Metropolitan Museum of Art, the Smithsonian American Art Museum, the Victoria and Albert Museum, the Bibliothèque Nationale, and the Brooklyn Museum.

In June, we will showcase the abstract photographs of Adrienne French (1987-) who carries on the artistic lineage begun by her grandfather Ray H. French by focusing her lens on the urban landscape. A recipient of the prestigious fine art scholarship at Ohio Wesleyan University, Adrienne began her studies with nationally regarded photographer, educator, and museum director

Justin Kronewetter. She then studied photography at the Ringling College of Art and Design, where she developed a keen understanding of photographic technique, which coupled with her ability to see beyond the unseen, has led her to capture striking and inspiring images. Specifically, Adrienne finds beauty in the often neglected urban landscape and has revealed that the more dilapidated and unattractive something may appear at first glance, the more beauty she sees and tries to capture. This ability has attracted the attention of many discerning galleries, museums, and collectors including: the Halcyon Gallery in Terre Haute, Kenneth Paul Lesko Gallery in Cleveland, the Midwest Museum of American Art in Elkhart, as well as scholar collectors Dr. Henry Adams and Dr. Marianne Berardi.

Finally, in addition to our online exhibitions, we will also be exhibiting at the NOADA Art Expo May 10-12 in Cleveland, where we will feature the work of Sedrick Huckaby (1975-) as well as our large

inventory of works on paper. An extraordinary draftsman, Huckaby applies his creativity to his religious devotion and African American family heritage. A recipient of the 2004 Joan Mitchell Foundation Painters and Sculptors Grant Program Award and the 2008 Guggenheim Fellowship Award, Huckaby's work has been acquired by the Whitney Museum of American Art, the Museum of Fine Arts Boston, the Art Institute of Chicago, and the Minneapolis Museum of Art. Our selection of his work will include paintings, pastels, drawings, and a unique suite of hand colored lithographs created specifically for the Art Expo.

We are looking forward to sharing in the excitement of all these events with you and seeing you at the NOADA Art Expo in May. In the meantime, please take a moment to subscribe to our email newsletters via the homepage of our website and follow us on Facebook and Tumblr for information on our exhibitions, acquisitions, events, and promotions. ■

# Diaphanous

by Design Culture Cleveland

**di·aph·a·nous** [dahy-af-uh-nuhs]

*adjective*

1. very sheer and light; almost completely transparent or translucent.

WHAT DO GHOSTS and silk have in common? More than you would think... both are diaphanous, resilient, strong. And they have captured the imagination of a Cleveland artist who has chosen to focus on the subjects via two different methods.

Meet Antonia Reiner. With an Italian mother and American father, she spent the first half of her life in Rome, speaking fluent English and Italian. After completing her schooling there, she moved to England where she obtained a degree in modern languages and started translating art history books for such companies as Taschen, Yale University Press and Philadelphia Museum of Art. As her exposure to the arts increased over the years, she began to take classes in various mediums, leading her to the discovery of fiber arts. Reiner divulged "I tend to use silk because it possesses an emotional dimension, in its fragility and translucency, that suits my own mode of expression."

When her husband, David Franklin, became the ninth director of the Cleveland Museum of Art a few years ago, they moved to Cleveland from Canada with their two sons. She had her first Cleveland exhibition, *Love Letters*, in May 2012 at the 1point618 gallery. The explorations of silk resulted in ethereal panels of silk organza, adorned with lustrous glass beads and swirls of paint, accented with the power of words. The effects were stunning, inviting exploration and contemplation.



COURTESY OF THE ARTIST

Photo by Antonia Reiner.

Ms. Reiner's new exhibition, *Ghosts*, is not what you may think. Yes, ghosts, but ghosts in the form of shimmering reflections,

shadows seen for a moment and changing just as quickly. 1point618 gallery hosts *Ghosts* from April 14 to June 19, 2013

**Design Culture Cleveland**

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

in their new Project Space, located in the beautiful, intimate lower gallery.

We recently talked with Antonia:

**Design Culture Cleveland:** Where do you do your work?

**Antonia Reiner:** I work in my studio at home. I love the luxury of having a view right over Southerly Park, and the light that comes through the windows in a particular way in the late afternoon. It is an inspiring environment. And I get to blast music full volume when I work! That's an essential part of the process for me.

**DCC:** Six words that best describe you...

**AR:** It depends! I am notorious for my mood swings... However, I will try and give you those that are acceptable, as it were. Loving, hedonistic, loyal, determined, impulsive, temperamental. Actually, let's just say 'adorable' and make it easier on everyone.

**DCC:** What do you consider to be your greatest achievement?

**AR:** My beautiful boys, Thomas and Roman. Though I am not sure they would like to think of themselves as my achievement! They are their own, of course.

**DCC:** You indicated a new direction, into photography? How did the progression start?

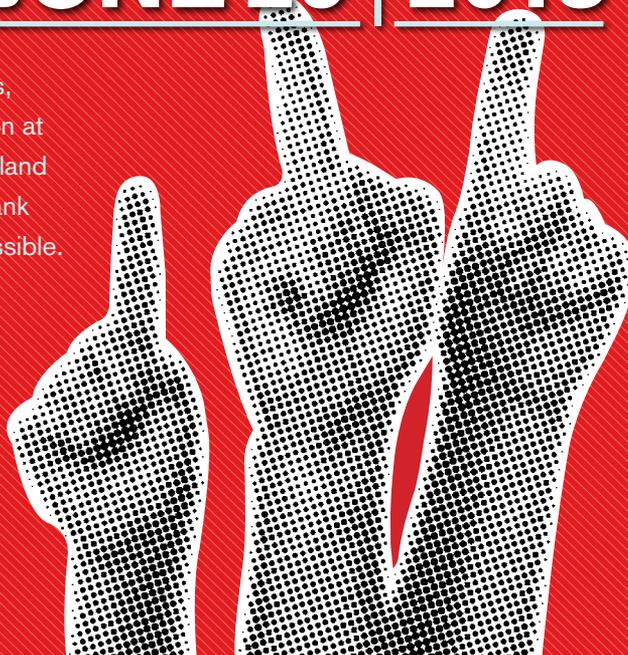
**AR:** It started with shadows. Shadows have always held a great fascination for me. More recently, I happened to watch the shadows cast by a great chandelier in our house, at sunset, and I found it so irresistibly beautiful that I started taking some photographs as they moved with the sun. That chandelier must have witnessed many events and interesting interactions, and I think that if there are ghosts of any sort in our house, they must be having fun!

From then on I became more aware of the shadows that the summer sun projected on various surfaces, and I became almost obsessed with capturing them in photographs. It seemed incredibly suited to my thought process, to capture the transient beauty of something that is an echo of the past soon will be transformed into something else or will have vanished altogether. Photography - like fiber - is an excellent medium to engage with light, translucency and a certain sense of the extraordinary. ■

# SATURDAY | JUNE 29 | 2013

Save the date to join *CAN Journal*, CAN members, plus artists and arts leaders from around the region at Convivium 33 as we celebrate the year that Cleveland art organizations created their own media, and thank **Consolidated Graphics** for helping to make it possible. We'll have plenty of food, drinks, music, a silent auction, and the kind of energy that happens when all the region's artists work together.

**BECAUSE WE CAN.**



# Behind Closed Doors: A Work In Progress

by Debra Lawrence

DEB LAWRENCE



*Untitled (in progress), 2013, Deb Lawrence, oil, oil stick, graphite on canvas.*

MY ARTIST FRIENDS know the drill. When my studio door is propped open with a paint can, that's my invitation to come in. Maybe I've been holed up in my studio for hours, and the fumes from my oil paints are beginning to get to me. Or maybe I'm heading down a precarious new path and need an empathic soul and a fresh set of eyes to commiserate over a glass of wine. Whatever the reason, it's one of the best things about having my studio separate from my home. Five mornings a week I wake at dawn, slide into a T-shirt and sweatpants, don an old lab coat (my

"smock"), and head downtown to my private art sanctuary, closing the door behind me.

I know myself well and have come to realize I can't paint with people around. It's even worse when I'm pushing myself down a new path into uncharted territory. So lately, my poor paint can has not seen the light of day. I'm totally consumed with the new body of work I am in the throes of creating. I even wake in the middle of the night to sketch imaginary paintings in my head. Not exactly normal, but I can't help myself.

And my disposition? Lately, I've been a distracted, preoccupied recluse...not exactly good company. You see, I'm finally coming out of the closet. No, not that closet. Until recently, I naively tried to compartmentalize my life into neat little packages. Mornings and several full days at my studio, a few afternoons at my child psychology practice, both enormous passions of mine. I guess I thought the art world would take me less

seriously if they knew I had my PhD and a small practice on the side.

But my art suffered, and I suffered, as I wasn't allowing the passionate, psychological part of myself honest expression in my work. I care deeply about children's mental health, and while I still see a limited number of children in therapy, my artistic voice is calling out. So, I am embarking upon a new body of work, still in progress, and thought I would offer a peek since my door hasn't exactly been open, of late. This mixed media oil painting, still in progress, is a play on the preeminent role of unconscious thought, and is part of a series of paintings on psychological fragmentation. I just needed to paint it and hope it stirs in some way. If you happen by my studio, curious to see my work in progress, feel free to email, call... or knock, if you see my paint can in the door. ■

## Deb Lawrence

Tower Press Building  
1900 Superior Avenue, Studio #101  
Cleveland, Ohio 44114  
deblawrence@ameritech.net  
deblawrencecontemporary.com

# Jason K. Milburn

## Off the Studio Floor

Opening Reception  
Mar. 22, 5p - 9p

**WBg**

William Busta Gallery  
2731 Prospect Ave.  
Cleveland, OH 44115

JasonKMilburn.com  
(216) 282-5309

I Lost My Twin Brother in  
the Great Quake (detail)  
2013

 Like Jason on Facebook  
facebook.com/JasonKMilburn

Artwork Photo: Eric Rippert



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SAVE THE DATES:

09.21.12  
10.19.12  
11.16.12  
12.21.12  
01.18.13  
02.15.13  
03.15.13  
04.19.13  
05.17.13  
06.21.13  
07.19.13  
08.16.13  
09.20.13

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# THIRD FRIDAYS

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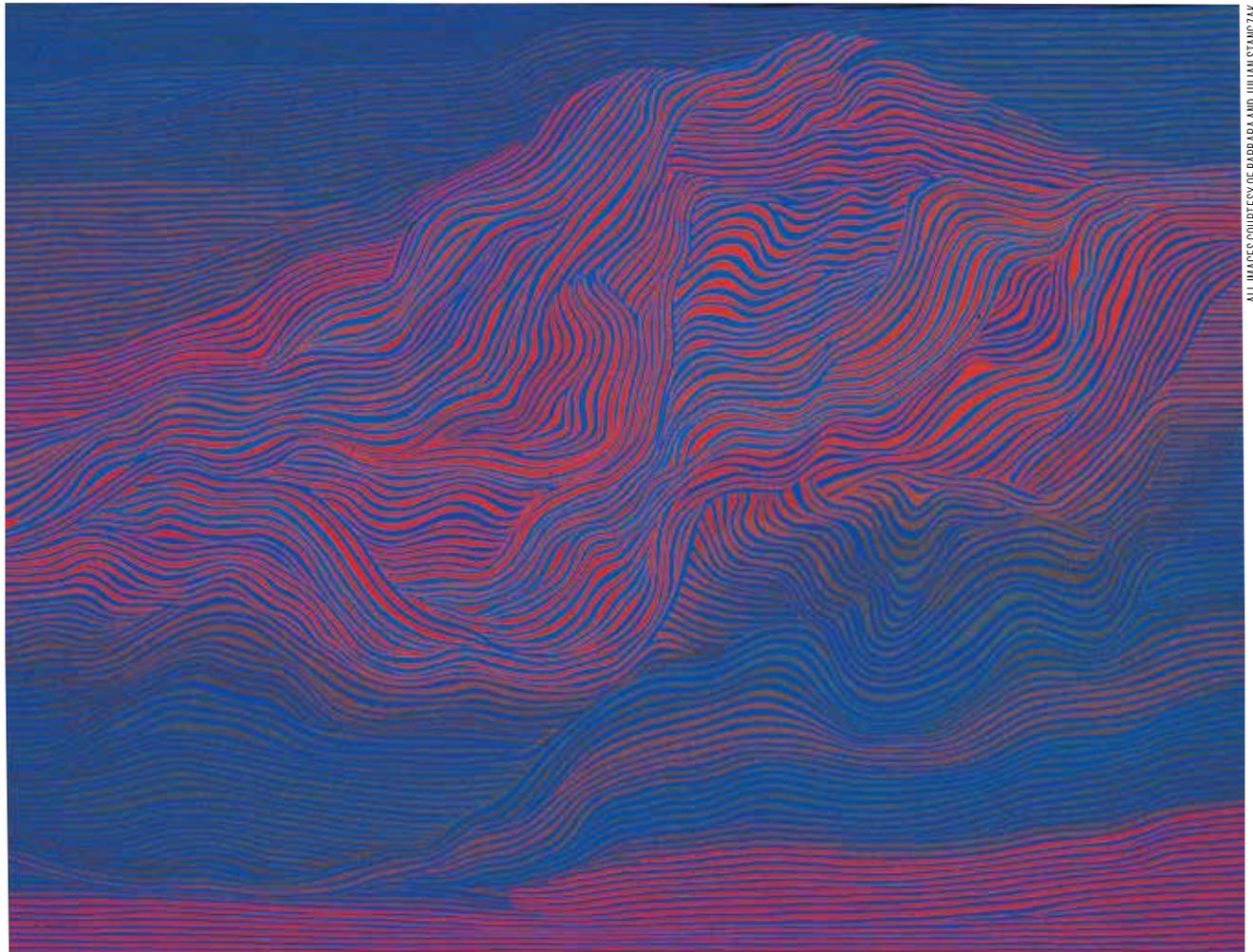
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# WITH ALL DUE RESPECT

Cleveland-based Op art pioneer Julian Stanczak  
Should Have an Honorary Doctorate by Henry Adams



ALL IMAGES COURTESY OF BARBARA AND JULIAN STANCAK

*Passing Contour*, 1964, 60" x 70," by Julian Stanczak.

Recently the internationally acclaimed master of Op Art, Julian Stanczak, who has lived and worked for the last forty years in Cleveland, was nominated for an honorary doctoral degree from Case Western Reserve University. We can't think of a painter who has ever received this award. The man responsible for this initiative is Richard Hanson, Distinguished Professor of Biochemistry at Case Western Reserve University, and the world's leading expert on the hormonal and dietary control of

glucose homeostasis. Hanson has produced 275 publications for scientific journals, holds six patents, has received dozens of prestigious awards for his research and teaching, and served as graduate advisor to Shirley Tilghman, president of Princeton University, who was his first doctoral student. He is also an enthusiastic collector and supporter of Cleveland art. We publish here the formal letter of nomination. We're hoping that there will be an announcement on this matter soon. —H.A.

July 24, 2012

The Honorary Degree Committee  
Case Western Reserve University  
Office of the Provost, c/o Lois Langell  
Adelbert Hall 216, 2040 Adelbert Road  
Cleveland, OH 44106

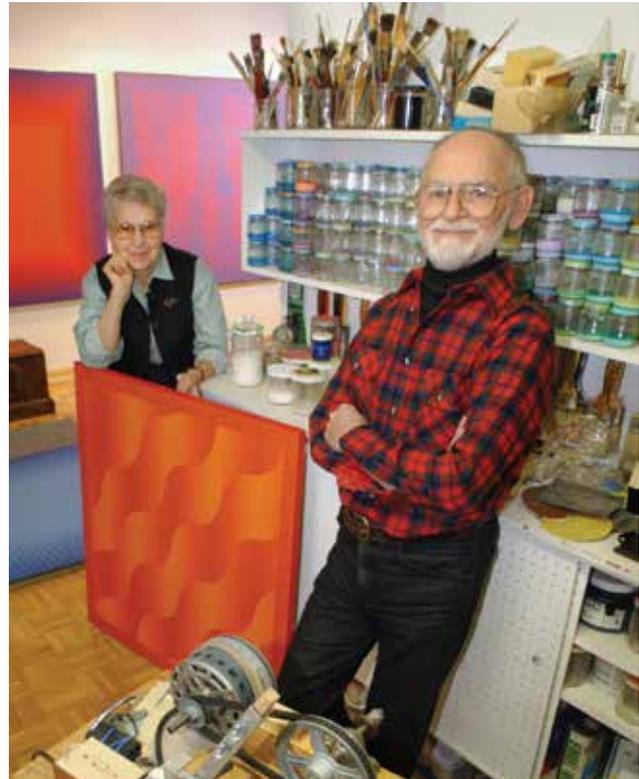
Dear members of the Honorary Degree Committee:

We are writing to nominate the world-renowned painter Julian Stanczak for an honorary doctorate from Case Western Reserve. The degree is awarded by the university to individuals who exemplify in their work the highest ideals and standards of excellence "in any valued aspect of human endeavor, including the realm of scholarship, public service and the performing arts." Julian Stanczak is just such an exceptional individual, whose personal story and career accomplishments make him an ideal candidate for this award.

Julian Stanczak's career is one of triumph over unbelievable obstacles, hardship, mistreatment and adversity. Born in Eastern Poland in 1928, the son of a workman with varied construction skills, Stanczak was imprisoned in a Siberian labor camp during World War II, where he suffered from freezing cold, life-threatening illnesses and near-starvation. At the age of twelve he was so severely beaten that he lost the use of his right arm. At the age of thirteen, he escaped from Siberia to join the Polish army-in-exile in Persia. Unable to fight because of his injuries, he eventually made his way to a Polish refugee camp in Uganda, where he, his mother and brother spent the next seven years. His youthful ambition had been to become a musician, but his damaged arm made this impossible. While naturally right-handed, in Uganda he turned to art and taught himself to paint with his left hand.

After the war, Stanczak lived for a time in London, where he, his mother and his brother rejoined his father. He moved to the United States in 1950 and settled in Cleveland where his father had found factory work. Despite severe financial challenges, Julian Stanczak received a Bachelor of Fine Arts degree from the Cleveland Institute of Art in 1954, and then went on to study under Josef Albers and Conrad Marca-Relli at the Yale University School of Art and Architecture, where he received his Master of Fine Arts in 1956. Most of his professional career has been spent in Cleveland, where from 1964 to 1995 he taught at the Cleveland Institute of Art.

He and his family have many ties with Case Western Reserve. His wife Barbara, who has had a distinguished career as a sculptor, received her B. A. and a Master's Degree in art education from

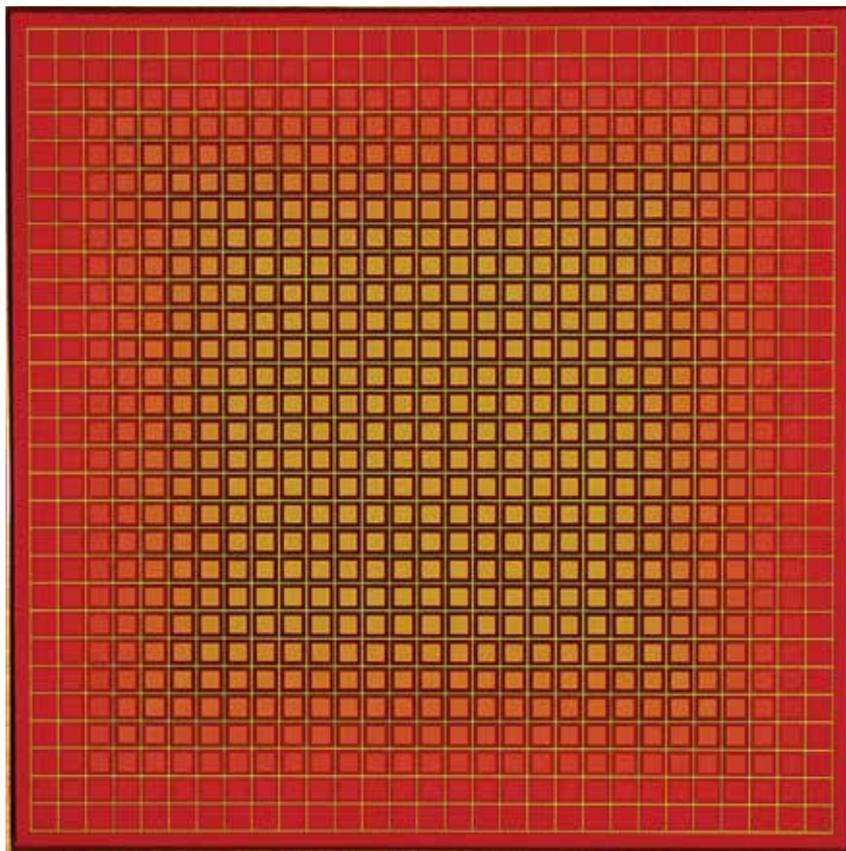


Julian Stanczak (right) in his studio, with Barbara Stanczak.

Case Western Reserve. Their daughter Danusia Maria attended Case during her first year of undergraduate study, and their son Krzyz Mikolaj – as a precocious high school student-- conducted research during a summer internship at University Hospital. One of Stanczak's major paintings is in the collection of the medical school of Case Western Reserve.

Julian Stanczak's art has been the product of a very conscious decision to leave the horrors of the war behind him and to focus on positive things. Amazingly, it has all been produced with just one usable hand. He still suffers from pain due to the injuries inflicted on him in prison camp seventy years ago.

His very substantial body of work has all been produced in a modest, immaculately neat house and studio in a suburb of Cleveland. He himself built much of the furniture (with just one usable arm), including flat file cabinets, coffee tables, and an elaborate desk and drawer set for his son. Stanczak's early geometric paintings were executed freehand, but now he generally uses tape to make sharp edges, cutting the tape into thin strips with a rotary slicing device of his



*Conducting Light, 1979, 72" x 72," by Julian Stanczak.*

own creation, powered with the motor from an old washing machine.

An artist of national and international stature, Julian Stanczak was the principal originator of one of the major art movements of the 20th century, Op Art, which was named for his first major show, *Julian Stanczak: Optical Paintings*, held at the Martha Jackson Gallery in New York in 1964. The term, which of course rhymes with "Pop Art," was coined in a review of the exhibition in *Time Magazine*, and shortly afterwards was picked up by *Life* and other major national publications. In the following year Stanczak was featured in the Museum of Modern Art's exhibition *The Responsive Eye*, and in 1966 he was singled out as a notable "new Talent" by *Art in America Magazine*.

Op Art quickly blossomed into an international phenomenon, with practitioners in England, France, Germany, Israel and the United States, and also entered popular culture as Op Art patterns were exploited for posters, dresses, pillows, and more. While he doubtless benefited to some extent from all of the hoopla it stirred up, Stanczak himself has never been comfortable with the phrase Op Art, preferring to label his work "Perceptual Art." He regrets that such labeling transformed his work into a sort of fashion statement, a temporary fad, while overlooking its deeper artistic, philosophical and spiritual impulses. While pressured to move to New York to cash in on his celebrity, Stanczak decided instead to pursue his career in Cleveland, where he could focus on his art rather than on the game of being famous.

The use of visually dazzling effects can be traced back to Roman mosaics, and in the 19th century the chemist and scientist Michel-Eugene Chevreul carefully studied and analyzed the interaction of complementary colors. Such effects were also studied at the famous Bauhaus School in Germany in the 1930s, and Stanczak was clearly influenced by the work of his teacher at Yale University, Josef Albers, a former teacher at the Bauhaus: indeed, he contributed to Albers's famous book *The Interaction of Color* (1963), which explores how color changes according to its visual context.

Before Stanczak, however, visually dazzling effects had been on the sideline of serious artistic endeavor. Stanczak was a pioneer in making them the central focus of his work and in exploiting them to create an uncanny and transcendent visual experience.

It seems particularly appropriate to celebrate Stanczak's art at Case Western Reserve University, since the work stands at a boundary between art, psychology, mathematics, science, and metaphysics. While the extraordinary precision of Stanczak's art suggests something mechanical, in fact the creation of his paintings entails mysterious

choices that can only be made by the human eye and mind, working in a responsive, intuitive way. In particular, color perception is still not perfectly understood from the scientific standpoint. Among the practitioners of optical art, Stanczak has a peculiar gift for creating layered patterns of color, with effects of transparency and semi-transparency, and for creating a sort of hovering aura that floats above the picture surface. His paintings move, though in a gentle way, like the wind blowing through the leaves of a tree. Through some miraculous property of optics, his paintings seem to exude light.

Such effects cannot be created by means of mechanical formula: they require constant adjustments based on the vibrating patterns created by the act of vision. Among practitioners of optical art, Stanczak stands in a class by himself. His mastery of the complex relationships between rhythmic visual patterns brings to mind the sort of complex counterpoint that we find in the music of Bach. All his work has a deeply metaphysical aspect, asking us to think about what is real and what is illusion. It seeks to lift us from our mundane experience into the realm of the transcendent.

Stanczak's work has been extensively exhibited in America and Europe and is represented in the collections of over thirty major museums, including the National Gallery of Art, The Metropolitan Museum of Art, The Cleveland Museum of Art, The Museum of Fine Arts, Boston, and the Museum of Modern Art. In the Cleveland area he has been honored with numerous exhibitions, most recently at MOCA

Cleveland (2010), in an exhibition of distinguished practitioners of Op Art at the Cleveland Institute of Art (2011), and alongside other perceptual painters at the Cleveland Museum of Art (2012).

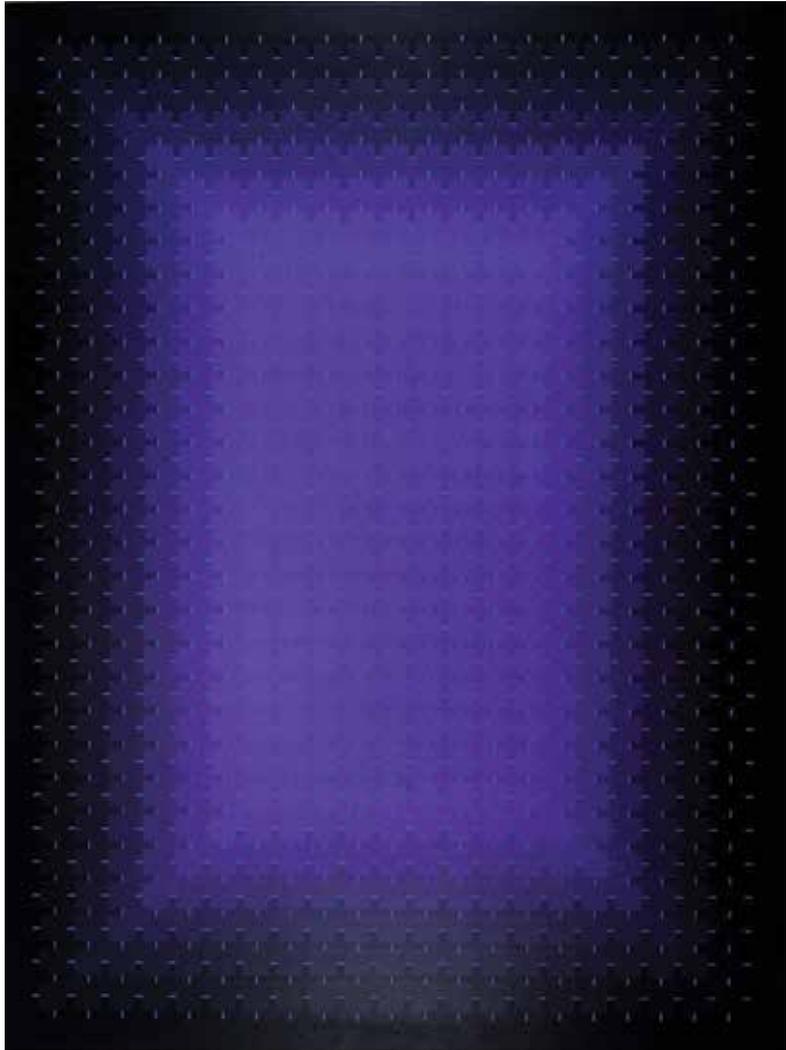
Julian Stanczak has also had a distinguished career as an educator. In 1970 he was honored as the "Outstanding American Educator" by the Educators of America. Thomas Lyon Mills, who has served for more than twenty years on the faculty of the Rhode Island School of Design, comments of his experience as a student with Julian Stanczak:

*"I transferred from the College of Wooster to the Cleveland Institute of Art to study with Julian Stanczak. While at Wooster I used to hitchhike to the Cleveland Museum of Art on weekends where I fell in love with Julian's work. The museum had several of Julian's paintings on view, one of which seemed to me to be an "impossible" painting. Monumental in scale, it was a bright, dazzlingly luminous yellow, a color we all learn as children is a primary color, i.e. a color that cannot be mixed from other colors. But this painting had no yellow in it--it was a combination of oranges and greens.*

*Julian's paintings are transcendently alchemical. They levitate. They redefine all things beautiful and ephemeral, and make visual the unseen forces that philosophers and mystics contemplate. To this day, I think that if Julian had not been an artist, he would have been a first-rate theoretical physicist.*

*So, in 1975, I made the decision to transfer to the Cleveland Institute of Art. ... I can sum up his deep and varied approach to teaching as a rich, often hypnotic invocation to reach for the unreachable, and never stop, for therein lies our hope as human beings. Speaking for myself, I finally found an artist and teacher I revered without qualification."*

For a variety of reasons, Stanczak is surely worthy of an honorary degree from Case Western Reserve University. 1) He is an artist of international stature, whose work is represented in major museum collections and who is renowned world-wide as the founding figure of Optical Art. 2) He is an award-winning teacher of national distinction who has transformed the lives of his students, not only through superb technical training, but by expanding their intellectual, sensory, spiritual and moral consciousness. 3) He is a figure who connects the disciplines of art, science, mathematics, and metaphysics in a way that provides a model of the kind of creative thinking exemplified by Case Western Reserve University. His work has also challenged people in these disciplines to think in new ways. 4) He has a uniquely inspiring life-story that provides a model of how hard work, intense focus, courage and creativity can overcome horrors and adversity. 5) He would provide particular inspiration to the people of the Cleveland region, since he has shown that an individual here can live a rich



*Lumina Violet, 1990-1991, by Julian Stanczak.*

personal life and can be a valued member of his local community while also producing world-class accomplishments.

A central purpose of honorary degrees such as this is not simply to honor a particular individual but to provide a model of excellence which can inspire us to raise our own goals and to push for a higher and nobler level of achievement. The life and accomplishments of Julian Stanczak provide exactly such a model.

Sincerely,  
Henry Adams, Ph. D.  
Professor, Department of Art History  
Case Western Reserve University

Richard W. Hanson, Ph.D.  
Distinguished University Professor &  
Leonard & Jean Skeggs Professor of Biochemistry  
Case Western Reserve University School of Medicine

# RAGE AGAINST THE DYING OF THE LIGHT

analog photographers are not ready to give up the ghost by Michael Gill



On the Road to Ben Franklin, pinhole camera photo by Vaughn Wascovich.

COURTESY OF THE CLEVELAND PRINT ROOM

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The black-and-white landscape photographs in *Welcome to Hard Times*—the opening exhibit of the Cleveland Print Room—are a boisterous amalgam of primitive and high tech. The enlargements are digital. But photographer Vaughn Wascovich captured them on a DIY pinhole camera made of wood, and processed the images by hand, spraying, splattering and brushing chemicals on the paper like a jazz man improvising in collaboration with the subject. The results pop and sparkle with static visual noise, dusty pocks of blackness and shades of gray. If you could see the friction mixed with music when the needle brings to life the jagged groove of an old vinyl record, it might look something like this.

The technique celebrates the photographer's active role in the process. It's a great and telling show to open the Cleveland Print Room, a new, cooperative photography studio and gallery in the St. Clair Superior neighborhood of Cleveland. Regardless of whether Wascovich means any commentary on the state of photography in the early twenty-first century, his work says something about what's going on in Cleveland. In the commercial world, analog photography has been completely overwhelmed by digital convenience. But some artists are rediscovering the old way—not only for nostalgia, but for the hands-on creativity and the materials that define those techniques.

As examples of that rediscovery, artist Christopher Pekoc points to big name artists like Sally Mann, who in the 1990s began to use the wet plate collodion technique, exploiting its deep, dark blacks and unusual shades of gray, or Chuck Close, who—regarding his series of startlingly detailed daguerreotype portraits, told *The Guardian*, "I'm not interested in daguerreotypes because it's an antiquarian

process; I like them because, from my point of view, photography never got any better than it was in 1840."

Pekoc curated *The Janus Effect* at Tregoning and Company, an exhibit of the old school mixed with new ideas, which Bill Tregoning says "looks forward and back." It includes works of Donald Black, Jr. who creates images with photogravure; Gabriel Gonzalez, who uses "the more recently abandoned process of developed film;" and Greg Martin, and Jeannette Palsa, both working in wet plate collodion—a 150 year-old process in which a plate of glass is dipped in chemical baths before being exposed—still wet—in a camera, and then developed as a negative.

"Some people are tired of digital perfection," Pekoc says. "The digital world is all about pushing buttons. It doesn't fill the desire in some people for working with their hands."

For those people, there's the Cleveland Print Room. The nonprofit offers members access to photo processing equipment, classes and seminars, and exhibit space specifically for photography. Upcoming programs include an event with the creative lens manufacturer Lensbaby, and a show called *Home Grown*, which will bring together Northeast Ohio photographers and the local food movement.

Founder Shari Wilkins says the plan to open the studio evolved from an alignment of people and circumstances. A collector of old photos since a trip to Europe in the mid-eighties, she more recently discovered a market for them. As she had more contact with collectors and photographers, she saw a demand for facilities and exhibit space. At the same time schools and art centers began downsizing their darkrooms: equipment was there for the taking. So, inspired

MICHAEL GILL



Cleveland Print Room director Shari Wilkins, in the dark room.

by other work-oriented studios like Zygote Press and the Morgan Conservatory—she opened the Cleveland Print Room.

For young photographers, the old processes are entirely new. For some old pros, it's the only kind of photography they take seriously. Herb Ascherman made a career as a commercial photographer and continues in his extensive travels to shoot black and white portraits and landscapes—including his ArtFace feature for *CAN Journal*—with a 60 year-old, 8X10 Dierdorff view camera. He owns a digital camera, but only for quick shots he wants to e-mail. He doesn't consider this or any color format to be his "serious" work.

Ascherman says his commitment to black and white film is grounded in its durability. "The majority of all color C – prints--machine processed from the mid-sixties until pigment printers were introduced a few years ago--will fade, discolor and virtually disappear."

Of course, as photography collector Fred Bidwell says, film photography itself may completely disappear. Fred and Laura Ruth Bidwell's collection, which they've begun to exhibit at Transformer Station, includes a commissioned series of Cuyahoga River bridges shot by Vaughan Wascovich, and photographs of all varieties—digital and old school. In one corner of the gallery are three gel-silver prints of transit cars, so sharp as to look like stills, shot by Adam Magyar with a high tech scanner as the trains rolled by. Beneath that is a large print made by Adam Fuss using an "alternative" analog process—placing a brood of snakes on the large sheet of photo paper and exposing it to light. It looks like Arabic lettering. Fred Bidwell says what matters to him is not the process by which a photo is made, but the image that results. He appreciates nostalgia, but predicts that market forces will eventually mean the end of analog photography. "Photographic film and paper require factories to be produced. The economies of maintaining these factories are evaporating. Gradually, inevitably, analog photography will become the artistic equivalent of civil war reenactments."

Indeed, Jim Matthews finally shuttered the East 22nd Street photo processing shop LabWork after a run of 54 years. The shop is packed with photos of Cleveland history, from buildings long gone to shots of



Photo by Scott Meivogel, shot with a hand-made pinhole camera.

SCOTT MEIVOGEL

Jim Brown and Michael Stanley in their youth. Film processing and printing are "completely gone, commercially," he says. "Whether the artistic aspect can survive, . . . I think it will always be

around, but it will get harder and harder to find places to do it." He plans to help out at the Print Room.

But the Print Room is not the only sign of life for analog photo business. Clevelander Scott Meivogel opened his analog camera and supply shop, Aperture, in a Tremont storefront in the fall of 2010. The opening night Polaroid portrait party had a line out the door. Earlier that year, a company called The Impossible Project began to fill the void left behind when Polaroid stopped making "instant" film: they started manufacturing their own new line. Aperture has become one of the company's biggest retail outlets.

And other aspects of the business have grown. Traditional 35 mm cameras and film now outsell Polaroid cameras and supplies. Meivogel has even begun to sell pinhole cameras—hand crafted out of wood by him and his father. A promotional poster describes them as "Modernly Nostalgic," but it seems there's more to it than that. ■



Three Women, wet plate collodion photo by Greg Martin.

COURTESY OF TREGONING &amp; CO.

# THE NINE

NOADA in the 2nd Year of its Rebirth by Douglas Max Utter

COURTESY OF KENNETH PAUL LESKO GALLERY



*Aftermath I*, by Judith Brandon.

How many serious commercial art galleries are there, here in northern Ohio? Venues that aren't museums or college campuses, but where people actually make a living by selling art? Places an exhibiting artist, or an aspiring collector, or any informed visitor might find to be professionally impressive? Maybe 50, 100? Probably less.

Of course the nation's heartland isn't its artistic epicenter, not by the numbers anyway. Even 100 galleries here wouldn't be that big a deal from a national perspective. In New York the Chelsea area alone has three times that many. But Northeast Ohio is not the desolate frontier either. Just as we have world-class music, film, and performance, we have some impressive visual and conceptual art. In fact there are plenty of individuals and collections who go shopping in northern Ohio, including major museums. Some even come from New York to do just that. After all, art tends to be cheaper around here. Additionally, much complex and beautiful work is made within sight of Lake Erie's shores. And of course top shelf national and international work can be purchased through local vendors. Right now, despite growing community support (like CPAC's Creative Workforce Fellowships for local artists, or the emphasis on home-grown art at the new MOCA) these artists and the galleries representing them remain an underappreciated resource. It's a buyer's market.

If there's anything lacking here, it's probably broad-based

professional organization, and it turns out there may be a cure for that. Though there's no point in counting storefronts, a number that means something on the Ohio scene just at the moment is the number nine. That's how many galleries and dealers are currently working together under the banner of the Northern Ohio Art Dealers Association. NOADA enjoyed a trial run some twenty years ago, mounting a fine arts exposition in the English Oak Room in downtown Cleveland, and after a long period of quiescence began to regroup last year. NOADA's initial, resurgent joint effort, its Expo 2012, was the closing exhibition at the old MOCA facility, helping to mark that institution's transition to a new level of prominence, and attracting a large local audience of its own.

"Collegiality, professional conduct," says Tom French, NOADA's president, summing up a couple of goals on the agenda of the small but distinguished band of fellow gallerists and dealers. French's own family-run business has been going strong for twenty-five years, and like several other fine art dealers in the greater Cleveland area French's operation hasn't included a bricks-and-mortar display room – so far, anyway. Northern Ohio is his base of operations, a place to live and sometimes store his stock-in-trade. But virtual shows take place online or in catalogues, attracting clients from all over the map. A widely distributed base of private collectors commonly makes up the bread and butter clientele of most galleries, but French has also sold to the Cleveland Museum of Art, the Metropolitan Museum of Art, The Chicago Institute of Art, and several dozen other public institutions. Then there are the art fairs, great and small, around the country and abroad, racking up frequent flier miles for French. A large part of the fine arts market has always been a matter of going on the road.

In this French is fairly typical – certainly he's not the only member of NOADA whose business model has involved a lot of traveling. The Lesko family (of Kenneth Paul Lesko Gallery) did the same thing until they settled into the West 78th Street arts complex a few years ago. Even those with a firmly established physical showcase--like the Verne Collection, Tregoning & Co., and Corcoran Fine Arts--have always needed to find ways to reach out to a wider client base.

COURTESY OF THE BONFOEY GALLERY



*Raptor Square*, by Laurence Channing, 45" X 45," 2013.

Other NOADA members are William Busta Gallery, Bonfoey Gallery, Harris Stanton Gallery, Riley Galleries, and 1point618, and if they have one thing in common it's a track record for professionalism, not to mention sheer longevity. Bonfoey's dates back more than a century, and Tregoning has been in business since 1973. Several others are approaching the quarter century mark.

One advantage the Cleveland art market hasn't enjoyed is the sort of annual or biennial cooperative art expositions found in many other cities. We have neighborhood art cum food events like Tremont's second Friday Art Walk, and Gordon Square's Third Friday events (made especially interesting every month by the major galleries that take part, including three from NOADA's roster). But even short Cleveland memories still recall the attempt to start a homegrown art fair made by NOADA's first incarnation back in the early 1990's. When Tregoning and Bill Busta (William Busta Gallery), French himself, and principals from Bonfoey Gallery, James Corcoran, Michael Verne, Thomas Riley, Harris Stanton, and 1point618 Gallery, among others, began to talk about a revival, it was an idea whose time had come – again.

This year's Expo should be even more interesting. On display for three days starting on May 10, Expo 2013 will fill Fred and Laura Bidwell's new Transformer Station museum, just off Detroit Avenue in Ohio City. The museum itself opened on February 1st, with a selection of photographs and photo-based art from the Bidwells'



*She Wore Her Quilt*, oil on wooden door, 2005-2008, by Sedrick Huckaby.

own collection. Among the highlights of the upcoming Expo will be works by rising art star, Sedrick Huckaby, courtesy of French's gallery. Another not-to-be-missed artist on the international scene is the British artist Jane Millican, whose pencil drawings are part of Lesko's stock in trade, along with Clevelander Judith Brandon's works on paper.

The Transformer Station space isn't overly large for a show of works in numerous mediums (Riley is known for their amazing glass objects, for instance), culled from nine different galleries. But it represents the vanguard of twenty-first century changes happening here in our own art world, making the right statement at the right time about the seriousness of NOADA and its aims.

*NOADA ARTE expo 2013 Gala Preview, 5 pm to 9 pm Friday, May 10, \$50. Exhibit hours 11 am to 5 pm Saturday, May 11 and noon to 5 pm Sunday, May 12, \$10. Transformer Station, 1460 West 29th Street, Cleveland. ■*

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# DIRTY ART AND DIRTY HANDS

Examining what puts the “porn” in Ruin Porn by Anne Trubek



*Crash Course in Civic Pride, mixed media and found object sculpture by Dana Depew.*

**R**uin porn--that much-maligned meme for artistic depictions of abandoned buildings--suffers from one intractable problem. Most of those who decry its gratuitous revelry in the abandonment of our cities also participate in it. James Griffioen coined the term to deride those who fly into Detroit with expensive cameras to take photos they then sell for thousands of dollars to non-Detroiters, exploiting the city for its horribly beauty while doing nothing to ameliorate or historicize its woes. However, Griffioen's own photographs, of empty houses covered by wild vines and shrubs also depict decay. Rightly, he (and many others) claims that he's different: he lives and is invested in the city. But put his photograph next to a supposedly x-rated piece of ruin porn, and, for the casual viewer at least, it's all the same kind of shocking.

So what are rust belt artists to do? We know there is beauty in our demise. And anyway, aestheticizing the shards of the past is nothing

new: Renaissance painters were obsessed with depicting the toppled obelisks of Rome, and what was Romanticism but nostalgia? Why should the sturdy gang of artists in our area have to censor their homegrown artistic visions? These are questions I asked, anyway, when viewing “Pretty Vacant,” a collaborative show of work by rust belt artists at Arts Collinwood.

It is a great title. “Pretty Vacant” references but turns the “ruin porn” canard 90 degrees: no one calls a porn star pretty, and besides that all in the vacant landscape is not lost. Wandering through the old signs, found objects and spray painted televisions on display in the gallery, the viewer walks on both sides of the ruin porn debate. Is the work important or objectionable? Socially motivated or callous? In a witty piece, Greg Copeland hijacks a common vehicle for conventional pornography: a computer screen flashes millions of online images of Michigan Central Station. The enormous Detroit building



Untitled installation of handpainted signs and peeling wallpaper, by Ron Copeland.

has become the poster boy of ruin porn, and Copeland exposes our lusty, laptop-enabled desires to stare. It feels dirty.

Across the room, in his sculpture “Blight Flight,” Dana Depew has taken dozens of “Exit” signs and formed them to spell CLE. It is a bit too head-on, but it is funny—and getting the joke binds Cleveland viewers together in a knowing laugh. After all, we may be looking at the exit, but we stand on the gallery floor in the heart of the city. And Dave DeSimone’s tower of televisions only get one station: static.

There is more movement and imagination in the sculptures crafted from found pieces of furniture by John Carl Close. Close is the most bootstrappy of the group. In his artist’s statement, which he handwrote on a piece of cardboard, Close explains that he never dismantles furniture people are using, only that which he finds. He laments that it is getting harder to find examples of fine workmanship and materials these days. (Apparently the scavengers of ruin have been busy.) But Close’s own work pays homage to and uses the skills and materials of those now unemployed workers. There is nothing glitzy or amusing in these pieces: his work is gritty and –without irony–rooted in place. Close defines street cred.

In his artist statement, Close writes that he lives out of his car. Imagining him tinkering with scraps of metal and wood and glass in the back seat set me to wondering this: what if the way out of the ruin porn conundrum is to disambiguate object from subject? What if we shifted our discussion toward how artists produce work and away from the topics they portray? The objects of ruin porn are places and things, like Michigan Central Station or exit signs. The subjects are five rust belt artists who live and work in the region.

Right now, the subjects inhabit the objects. Think about it: 78th Street Studios. Zygote Press. Tower Press. What are these but once abandoned buildings, rehabilitated as shelters for artists? And our



Tower of Babel (detail), found object sculpture by Joseph Carl Close.



TV Happiness-Shared by All The Family, site specific installation of scavenged television sets with paint and static, by Dave Desimone and Joe Banks.

artists, we keep hearing, are hubs for economic growth and change.

Can it be ruin porn if the art is produced in pretty places that once were vacant? The troubling whiff of identity politics—if you live in the rust belt you are the good guy; if you are live elsewhere you are the problem—floats away if we shift out attention toward the making of art, and away from the consumption of it. And at this point, we have all seen Michigan Central Station enough.

This is not to say locally-grown art should not show us what we see when we drive along Carnegie, looking up at broken windows, or when another “For Sale” sign goes up (Depew uses several Realty One signs in his piece, “Crashcourse in Civic Pride,” which also contains a 1976 Plain Dealer story called “When Cleveland Meant Hope”). Depict what you know. But when we think about “Cleveland art” or “rust belt aesthetics,” it might be salutary to focus on what happens in the newly rehabilitated spaces where art is being made. There, people gather, close together, warm and intact. There we still find lots of good material. Inside there we find capital, and most of it is human. ■

Anne Trubek is co-editor of *Rust Belt Chic*.



# FRANK GREEN

(July 28, 1957–January 23, 2013) by Lyz Bly

MICHELLE MURPHY



Left, this page: Frank Green and Catherine Butler with Michelle Murphy's installation at Cleveland West Art League's Six In-Studio exhibit in April, 2012.

Left hand page below: Stills of Frank Green in Performance, taken from Super 8 film and VHS video formats. Above: from *The Scarlet Letters*, at Cleveland Public Theater, 1993. Below: from *Science Gets Serious*, 1996. Courtesy of Cindy Penter.

In art and in life, Frank Green made it his mission to push boundaries and make people uncomfortable. In the early nineties he butted heads with Thomas Mulready, director of the Cleveland Performance Art Festival, over the length of his performances. Frank wasn't interested in editing his work to fit anyone's schedule. While this made for a tense relationship between two doyennes of the city's performance art scene, Mulready respected his artistic integrity; in recent years the men had a congenial relationship.

When the news that Frank died on January 23 hit Facebook, posts from those who knew him were abundant. As is often the case in these moments, most people extolled his creative talents, his intelligent art criticism (he wrote for *The Free Times*, *P-Form: Performance Art News*, and *Art in America*), and lauded his kind nature. Artist Terry Durst, however, kept it real: "[Frank] was always rebellious... He was feisty and contradictory... The Frank I knew before he got sick would not care to be remembered as a sweet, kind, loving individual. I'm pretty sure he would be happier to be remembered as a rebellious pain in the ass." Clearly, Frank was a nuanced person—he was a competitive rebel, who was also kind and generous.

Frank's career of radicalism began in 1975 at Kent State University, where he studied English and film. He moved to New York City in 1981 and experimented with numerous art genres—including poetry and punk rock—before settling on performance as his art of choice. In New York he mingled with contemporaries such as renowned performance artist Karen Finley and published a performance poem, "A-RAIN-MENT," in Performance Project's spring 1987 publication of *The Act*. His work garnered the attention of the Museum of Modern Art and they acquired ephemera from his 1993 performance of "The Scarlet Letters," which was performed at Cleveland Public Theatre and Brooklyn, New York's Franklin Furnace.

For Frank, the personal was political, so he not only spoke publicly about his drug use and experimentation, but he also confronted the discourse on AIDS, a topic he knew too well, as he was diagnosed with HIV in the 1980s. In the late nineties he performed "Anonymous Test Site" at the Cleveland State University Art Gallery. The work placed participants in the role of potential HIV-AIDS patients; performers wore medical uniforms and face masks, took nail clippings, and dourly interviewed participants, asking mundane, even irrelevant questions about their health and habits. The gallery was transformed into a cold medical facility, leaving participants feeling vulnerable and uncertain of their well-being. The real world anxiety around HIV-AIDS was palatable in "Anonymous Test Site," and that made the performance brilliantly successful.

Frank spent most of his adult life navigating HIV-AIDS. Despite his diagnosis, he was an active presence in the art community until 2003 when he became seriously ill and began treatment for a disease that he critically examined for more than 15 years. While the physical illness was kept at bay, he experienced significant short-term memory loss, which left him unable to hold on to the concepts put forth in the books he loved to read, and unable to write or make art. Over the last 10 years he remained a fixture at art openings, always with his long-time friend Cynthia Penter and her family. Frank was softer in many ways—side effects from the disease added weight to his once svelte frame, and his manner was affable, even buoyant. He was, nonetheless, a different kind of rebel—one who fought to stay engaged with his friends and with the art community that he had influenced for more than 30 years. ■



**TODD HIDO:  
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*May 25 - August 23, 2013*

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# ARTFACE

Mindy Tousley

Photographed by Herbert Ascherman, Jr.

Painter, printmaker, and collage artist Mindy Tousley is director of Harris Stanton Gallery and co-director of City Artists At Work. Photographed in her Heller Building studio in the St. Clair-Superior neighborhood of Cleveland.

# EVENTS

## MARCH 16

### The Paradise Institute at MOCA

No matter how advanced 3D technology gets, it's not likely that we'll ever see the kind of reaction generated in 1895 when film pioneers Auguste and Louis Lumière showed their film of a train arriving at a station. Thinking the locomotive headed toward them would break through the screen and crash into their seats, the crowd panicked and ran out of the way. Fast forward a century. Using headphones to create personal "surround sound" in their tiny installation of a miniature movie theater, Janet Cardiff and George Bures Miller continue to experiment with people's perceptions and psychological reactions when they sit in a dark room looking at a picture screen. Their installation "The Paradise Institute," on loan from the National Gallery of Canada, will be at MOCA March 16 through June 9. MOCA is at 11400 Euclid Ave., Cleveland. Call 216.421.8671 or go to [mocacleveland.org](http://mocacleveland.org).

## APRIL 3–14

### Cleveland International Film Fest

Somewhere in the April shower of movies screening during the expanded, 2013 edition of the Cleveland International Film Festival, you'll find a screening of Marielle Nitoslawska's *Breaking the Frame*, sponsored by *CAN Journal*. Shot over the course of six years, it's about the life and work of New York artist Carolee Schneemann, who is known for performances and paintings on themes of sexuality and gender politics. Nitoslawska collaborated with the artist to make the film, using her own words. When you go, be sure to visit the *CAN Journal* representatives and tell us what you thought of the film. Go to [clevelandfilm.org](http://clevelandfilm.org) for screening times and more information about the Cleveland International Film Festival.



Missal from the convent of San Francesco, Montone, near Perugia, 1469, opened to The Crucifixion, illustrated by brothers Bartolomeo and Giapeco Caporali.

COURTESY OF CMA

## FRIDAY, APRIL 5

### The Caporali Missal and Student Works at the Cleveland Museum of Art

In 2006 the Cleveland Museum of Art bought a book—a spectacular illuminated manuscript from 15th century Italy, known as the Caporali Missal. The book of texts for the Roman Catholic Mass is named for the brothers Bartolomeo and Giapeco Caporali, who lavishly illustrated its pages with handmade paints, and gold and silver leaf. In an exhibit on view through June 2, the missal itself is accompanied by a collection of ritual and other objects, including paintings on loan from Italy, shown in the US for the first time. For Cleveland's growing artist book scene, or anyone interested in the Italian Renaissance, this is a must-see. A companion exhibit of works by local college and university students opens April 5 in the Education Lobby, and continues (with the main exhibit) through June 2. Free. The Cleveland Museum of Art is at 11150 East Blvd., Cleveland. Call 216.421.7350, or go to [Clevelandart.org](http://Clevelandart.org).

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## FRIDAY, APRIL 27

### The Tragedy of the Commons

Ali Momeni and Robin Meier's installation "The Tragedy of the Commons" is part kinetic sculpture and part science experiment. They've created a living environment for Leafcutter ants. They plan to manipulate the ants' food supply in ways that affects their behavior--which can be observed through sound and video components that are part of the installation. The project was inspired by ecologist Garret Hardin's book of the same name—which describes how individuals looking after themselves can make decisions that harm the environment for the entire population. The opening reception for this and for works by Mark Schatz is from 5:30 to 8 p.m. Friday, April 27. Schatz gives an artist talk at 6:15, followed by Momeni and Meier at 7 pm. The Sculpture Center is at 1834 E. 123rd Street, Cleveland. Call 216.229.6527 or go to [sculpturecenter.org](http://sculpturecenter.org).

COURTESY OF THE ARTIST



Mark Schatz, *I Was Going To Make a Model of the Earth But It Won't Stop Moving*, 2011 (detail). 6 pieces, dimensions vary, approx: 72" x 96" x 120". Expanded polystyrene foam, model train foliage, wood, plastic, found objects.

## SATURDAY, MAY 4

### Monster Drawing Rally

Drawing is that most basic and intimate artistic task, whereby an idea comes out of the artist's head and into the world as marks on paper. You might think that artists would want to do this in private. But more than 100 of them are expected to do the deed together, taking turns, probably swapping partners, in full public view from 6 to 9 p.m. Saturday, May 4 at SPACES. Admission to the Monster Drawing Rally costs \$5, or free if you're a SPACES member or under age 17. After drawing time, works are for sale at \$65 each. Proceeds benefit SPACES, which is at 2220 Superior Viaduct, Cleveland. Call 216.621.2314 or go to [spacesgallery.org](http://spacesgallery.org). ■



George Kocar drawing at SPACES Monster Drawing Rally.

ARNE TUNSTALL, COURTESY OF SPACES

# MEMBERS OF THE COLLECTIVE ARTS NETWORK

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### **1point618**

6421 Detroit Avenue  
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1point618gallery.com  
216.281.1618

### **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

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arthouseinc.org  
216.398.8556

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216.791.9303

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artistsarchives.org  
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17801 Detroit Avenue  
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cia.edu  
800.223.4700

### **Cleveland Museum of Art**

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Cleveland, Ohio 44115  
www.csuohio.edu/artgallery  
216.687.2103

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

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216.575.0331  
cpacbiz.org

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josaphatartshall.com  
216.881.7828

### **The Florence O'Donnell**

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ursuline.edu  
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kennethpaullesko.com  
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### **Kokoon Arts Gallery**

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wgsproductions.com  
216.832.8212

### **LAND Studio**

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Cleveland, Ohio 44113  
land-studio.org  
216.621.5413

### **Loren Naji Studio Gallery**

2138 West 25th Street  
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lorennaji.com  
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mgentilestudios.com  
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Cleveland, Ohio 44106  
mocacleveland.org  
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216.361.9255

### **Northeast Ohio Art Dealers Association**

audreyefrench@gmail.com  
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rsassociation.com/

### **Orange Art Center**

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orangeartcenter.org  
216.831.5130

### **The Print Club Of Cleveland**

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Cleveland, Ohio 44106  
printclubcleveland.org  
216.707.2579

### **Proximity**

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Cleveland, Ohio 44103  
proximitycleveland.com  
216.262.8903

### **Red Dot Project**

1900 Superior Avenue  
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Cleveland, Ohio 44114  
reddotproject.org  
216.664.9600

### **Rotten Meat Gallery**

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Cleveland, Ohio 44103  
facebook.com/  
RottenMeatGalleryCLE  
216.469.4896

### **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

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survivalkitgallery.com  
216.533.4885

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terravistastudios.com  
216.523.1387

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### **Westlake-Westshore Arts Council**

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Westlake, Ohio 44145  
w-wac.org

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2731 Prospect Avenue  
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williambustagallery.com  
216.298.9071

### **Zygote Press**

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zygotepress.com  
216.621.2900

## Individual Artists

### **Herb Ascherman**

ascherman.com

### **David Bergholz**

davidbergholz.com

### **Design Culture Cleveland**

designculturecleveland.com

### **JoAnn Dickey Design**

JoAnn Dickey  
joanndickey.com

### **Michael Gill**

gyroscopethattakesyoutplaces.  
wordpress.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

### **Judy Takács**

judytakacspeople.com

### **Dan Tranberg**

dantranbergstudio.com

### **Douglas Max Utter**

douglasutter.com

### **John Zayac**

theznotes.com  
Dr. Marie A. Simon and John  
Michael Zayac

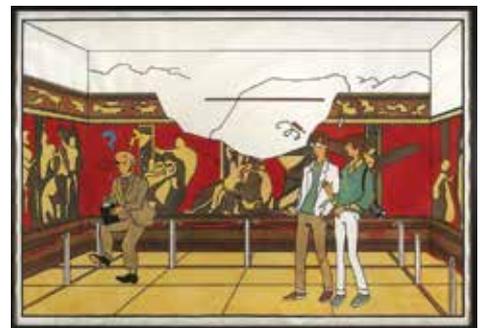
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*The Last Days of Pompeii: Decadence, Apocalypse, Resurrection* is organized by the Cleveland Museum of Art and the J. Paul Getty Museum. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Top image: *Mount Vesuvius* (detail), 1985. Andy Warhol (American, 1928-1987). Screenprint on linen, hand-colored with acrylic; 72.4 x 81.3 cm. The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Inset image: *Cheyney and Eileen Disturb a Historian at Pompeii*, 2005. Lucy McKenzie. Acrylic and ink on paper Frame: 100 x 145 x 5 in. The Museum of Contemporary Art, Los Angeles Purchased with funds provided by the Drawings Committee.

