

CAAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SUMMER 2015



A SLICE OF A TREE | WOOD ENGRAVERS NATIONAL CONFERENCE | CLEVELAND NEIGHBORHOODS | SUMMER FESTIVAL GUIDE



Coming this August

The Cleveland Institute of Art, and its public programs, have a brand new home.

New Peter B. Lewis Theater for the Cinematheque

New Reinberger Gallery for exhibitions

New facilities for youth + adult continuing education classes

*The Cleveland Institute of Art is supported in part by the residents
of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.*

Consolidated Ad

\$15,000 awards

40 artists

creative workforce fellowships

apply by September 4
cultureforward.org/Fellowship

made possible by the generous support of Cuyahoga County residents through

COMMUNITY PARTNERSHIP FOR ARTS AND CULTURE

cuyahoga arts & culture strengthening community

THANK YOU

At any given time the Collective Arts Network is a shared labor proposition: our efforts depend on a lot of people pitching in. In the Spring of 2015, we had an unusually large number of projects all happening at once. For any of them to succeed has required a lot of people to go above and beyond the usual call of this collaboration.

For people reading this the night of our So You Think You CAN Sing karaoke benefit, the first thing that comes to mind is the long list of volunteers who helped make our benefit a success. The committee included Karen Petkovic (BAYarts), Hilary Gent (HEDGE Gallery), Nancy Heaton (BAYarts), Amy Callahan (Waterloo Arts), Liz Maugans (Zygote Press), Christopher Richards (ARTneo), Alli Milburn (Progressive Insurance), and JoAnn Dickey (JoAnn Dickey Design). To Rebecca Wilhelm, Susan Kelly, and all the volunteers who stepped up in the final weeks between deadline and party time, we thank you for rising to the occasion. We also are grateful to 78th Street Studios and Dan Bush for use of SmArt Space, and to Chuck Karnak / The Go Factory for production support. Thanks to Ravenna Micelli and oWow Radio for promotional support and for playing emcee, and of course to all the singers and their support teams who loaned their voices to the effort.

CAN continues to operate through the fiscal agency of St Clair Superior Development Corporation, whom we thank for nurturing the organization in that way.

Meanwhile, as we follow the road to independent non-profit status, CAN has appointed a Board of Directors. They are: Elizabeth Maugans, Wally Lanci, William Busta, Alli Milburn, Brian Friedman, Nancy Heaton, and Michael Gill. We are grateful to them for volunteering their time and talent to this effort.

For continued legal assistance, we thank the Case Western Reserve University Law Clinic, and in particular legal interns Ioana Ciopraga and Andrew Murphy. Congratulations on graduating, and we wish you the best of luck in your legal careers!

Finally we thank our growing list of member organizations, without which the Collective Arts Network would have no reason to exist.

EDITOR/PUBLISHER
Michael Gill

SR. ACCOUNT EXECUTIVE
Carlos E. Ramos

DESIGNER
JoAnn Dickey

CO-FOUNDER
Liz Maugans

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Ohio Arts Council



The George Gund Foundation

BECAUSE CLEVELAND HAS MOMENTUM

When people ask whether CAN benefits from Cuyahoga County's cigarette tax, what they want to know is whether Collective Arts Network receives an annual grant toward the operating cost of this magazine. The cigarette tax, of course, funds Cuyahoga Arts and Culture, which annually awards about \$15 million to arts and cultural organizations in the County.

CAN doesn't get one of those grants. We haven't yet applied. And we haven't applied because we don't yet qualify to do so. CAC has strict eligibility requirements. We're getting there.

But that's only the beginning of the answer, because even without direct support, CAN absolutely benefits from the cigarette tax. We all do.

CAN is a collaboration of more than 80 organizations, with commercial and nonprofit galleries almost evenly represented. That means some of them are eligible to get support from Cuyahoga Arts and Culture, and some are not. But the arts are an ecosystem in which

MOMENTUM LIKE DIAMONDS

what is good for some of us is good for all of us. More investment in nonprofit arts activity—the organizations that do qualify for CAC support—means growth in programming, and increased outreach, all of which means more arts experience for the community, and more jobs and other opportunities for artists. When people are informed, they take a greater interest. When artists are supported they can make new work to take to the galleries. And of course all this rubs off on CAN.

And it rubs off on the entire region, too. You see it in the neighborhoods we cover. You see it in the growth of the art scene, which has not only boosted neighborhoods, but has brought positive light shining down on Cleveland from media outlets around the country.

No one reading this will be surprised to read that CAN wants you to vote in favor when the renewal of the levy is on the ballot in November. As Fred Bidwell (Arts and Culture Action Committee co-chair) notes in an essay later on these pages, Cleveland has momentum. Forward momentum. And that's a reason to keep what works going. Momentum is a precious asset. It's why cyclists so often run red lights: they guard their momentum like diamonds. Cleveland has it. Your vote in favor helps us keep it going.

In fact, we hope you'll work with the campaign and send a clear message that the arts matter in your life. Go to acac2015.org for information about how you can get involved.

With this issue of CAN we welcome several new organizations as members: Canopy, a studio, gallery, and shop in Ohio City; Still Point Gallery, Tricia Kaman Studio, and, NOCA Gallery, all in Murray Hill; The Northern Ohio Illustrators Society, and the Brecksville Center for the Arts. This issue of CAN also marks the

beginning of our fourth year as a quarterly. We're thrilled to continue growing: it's a testament to the depth of the Northeast Ohio art scene, and the willingness of its people to get involved.

Finally, this issue means its Summer. We're looking ahead to great weather for art walks, the usual slew of exhibits, plus a full schedule of outdoor festivals in neighborhoods near you. Read on for details.

Until I see you Friday night,

Michael Gill
 Editor/Publisher

MOCA

MUSEUM OF CONTEMPORARY ART
CLEVELAND

HOW TO REMAIN HUMAN

JUNE 12 – SEPT 5.2015

Mary Ann Aitken | Derf Backderf | Cara Benedetto | Christi Birchfield | dadpranks | Kevin Jerome Everson | Ben Hall
Jae Jarrell | Harris Johnson | Jimmy Kuehnle | d.a. levy | Michelangelo Lovelace | Dylan Spaysky | Carmen Winant

mocacleveland.org

Image: Carmen Winant, *A World Without Men* (detail), 2015, wall collage, dimensions variable. Courtesy of the artist.

ART IN NORTHEAST OHIO | SUMMER 2015

CAN Journal

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



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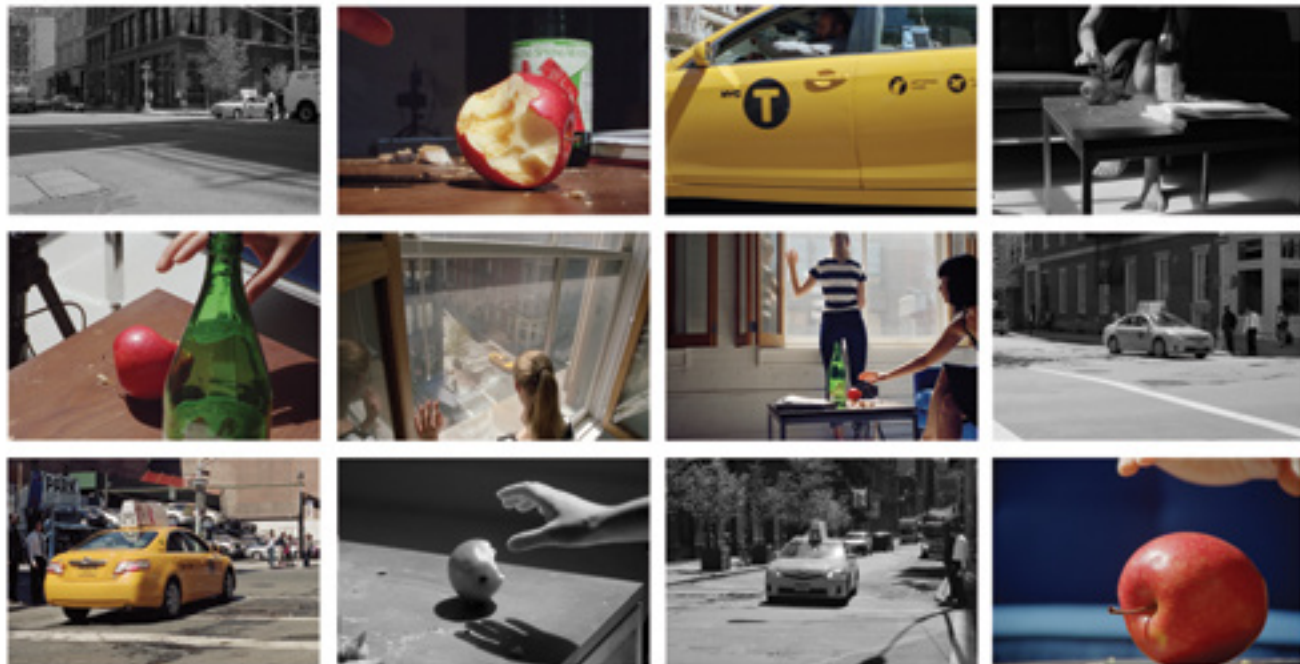


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COVER IMAGE: "King of the Wonderwall" (detail) from a wood block print by Claudio Orso-Giacone

Making Meaning out of Light in Photo Exhibits at Akron Art Museum

by Akron Museum of Art Staff



Barbara Probst, *Exposure #106: N.Y.C., Broome & Crosby Streets, 04.17.13, 2:29 p.m.*, 2013, 12 ultrachrome prints, 22 x 44 in. each, Collection of the Akron Art Museum, Museum Acquisition Fund 2015.10

DEEPLY DEPENDENT on careful planning and choreography, Barbara Probst's *Exposure #106: N.Y.C., Broome & Crosby Streets, 04.17.13, 2:29 p.m.* records a distinct moment, blurring the boundary between a staged intervention and documentary proof. The multi-panel photographic installation captures a specific time and place from 12 perspectives using synchronized cameras. Probst sets up her equipment and parts of the scenes she photographs, but also embraces the unplanned or accidental actions that contribute to her final images.

This major work by Probst, a recent acquisition to the collection, reminds us that the framing of a photograph—and the photographer's choice of what details to include or exclude—can imply narrative or open multiple pathways for the creation of meaning. Photographs translate realities that exist in front of the camera—but sometimes images

can be deceiving, prompting us to wonder what is real.

This summer, two complementary exhibitions at the Akron Art Museum embrace the permeability of the boundaries between reality and fiction in photographic media. *Proof* features more than one hundred photographs from the collection dating from the Civil War era to the present, connected by the artists' shared interest in documenting the world around them. *Staged* features the work of artists whose directorial involvement in the set-up of the scenes they photograph is essential to their practice. Museum programming related to both exhibitions will invite conversation about the tenuous role of truth in photography and varied approaches to the medium.

Proof: Photographs from the Collection

Through October 25

In exploring how photographs help create our collective memory, *Proof* considers familiar as well as innovative documentary styles of photography. The fleeting glimpses captured in street photography, explorations of the human condition, the creation of a sense of place in images and the reportage of events are binding themes in the exhibition. Favorite works from the collection—including classic documentary photographs by Walker Evans, Lewis Hine, Weegee and many others—are key to the presentation. Major series commissioned by the Akron Art Museum from Lee Friedlander and Robert Glenn Ketchum, focusing on the Great Lakes region and Cuyahoga Valley, are also represented.

Proof also speaks to the work of artists who stretch the typical definitions of the



Walker Evans, *Southeast*, around 1936, gelatin silver print, 8 x 10 in., Collection of the Akron Art Museum, Gift of Mr. and Mrs. C. Blake McDowell, Jr. 1980.25

documentary genre, such as Cindy Sherman and Andy Warhol. Contemporary work by artists who have filtered, interrogated and re-examined these documentary styles are represented by recent acquisitions from Josh Azzarella, Barbara Probst and Jennifer Williams.

Staged

Through September 27

Just as theater directors orchestrate the stage, many photographers carefully construct scenes in front of their cameras to realize their creative visions. The artists featured in *Staged* direct, design sets for, and often act in their own productions; their subjects are not simply present, but engaged as performers. The resulting images are often as theatrical in their presentation as a Broadway play or a Hollywood film.

Staged presents artworks from the collection that are infused with artists' personal passions and also speak to broader social concepts. Gender, race and cultural identities are actively investigated by Samuel Fosso, Yasumasa Morimura, Cindy Sherman and Carrie Mae Weems. Sandy Skoglund and



Sandy Skoglund, *Revenge of the Goldfish*, 1981, cibachrome print, 27 7/8 x 35 in., Collection of the Akron Art Museum, Museum Acquisition Fund 1982.1

Spencer Tunick consider humanity's relationship to nature. Personal and collective histories play major roles in the works of Eikoh Hosoe and Joel-Peter Witkin. These investigations of life through fiction distill and reflect reality, offering poignant commentary on subjective, multivalent themes.

Key to the exhibition is a vibrant, dream-like photograph by Sandy Skoglund, who is deeply interested in the presence of artificiality in daily life. Skoglund developed her arduous staging process in the late 1970s, well before Photoshop was invented. To create *Revenge of the Goldfish*, she crafted and painted 120 terracotta fish, constructed a life-size set, and directed human models—all specifically for the lens of her stationary large-format film camera. "Stories, no matter how short



Eikoh Hosoe, *Kamaitachi #12*, 1968 [printed 2006], selenium toned gelatin silver print, 7 5/8 x 12 in., Collection of the Akron Art Museum, Knight Purchase Fund for Photographic Media 2006.167

or long, are an invisible way that we try to understand the world and our lives," says Skoglund; indeed, the works in *Staged* each invite us to consider broader truths about the human experience. ■

Akron Art Museum

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

STAGED | THROUGH SEPTEMBER 27

PROOF: PHOTOGRAPHS FROM THE COLLECTION | THROUGH OCTOBER 25

ALTERED LANDSCAPES | THROUGH JULY 12

HANDS ON ARCHITECTURE | JULY 5 – SEPTEMBER 13

CHARLES BENEKE: SPECTER | OPENS AUGUST 1

Harris Stanton Cleveland Celebrates First Anniversary

by Ellie Kaiser

THIS SUMMER the Harris Stanton Gallery is celebrating its one year anniversary at our Cleveland location. It has been an exciting year and we have enjoyed sharing our exclusive international and local artists with the Cleveland community.

Opening May 29 and running through June at our Cleveland location, is our Tribute Exhibition honoring and celebrating our late artist Phyllis J. (P.J.) Rogers's strong artistic legacy. The show will feature an array of

work from all of her artistic periods including her early etchings and woodblocks, her velvety May Show award winning aquatints, complex and striking digital prints and whimsical sculptural work.

Two artists that can be considered both international and regional are Paul and Caroline Rowntree, whose work will be featured in an exhibition opening July 10, also at our Cleveland gallery. This English couple that currently reside in Ohio are both artists concerned with themes of nature, but use very different media and approaches. Applying very precise brushstrokes in oil on canvas, Paul focuses his work on the beauty in the small details of nature. One of his most explored subjects



Paul and Caroline Rowntree, inventively treating traditional subjects. Left: Paul Rowntree, "Curling Reeds." Right: Caroline Rowntree, "Broken Fence."

is reeds, and his unusual perspective makes you feel as though you are face to face with them, as though submerged in water. Caroline is inspired by the American tradition of quilt making. Beginning with an original photograph of a landscape, she digitally manipulates the color and "paints" in her image. The end result is vibrantly colored environs, often with large swaths of flat, bright hues ultimately resembling American quilts. Both artists take a traditional subject and translate it in inventive and non-traditional ways.

We have many new artwork arrivals for summer as well. One that we are particularly excited about on view in our Cleveland gallery is the supersized sculpture of nationally

recognized ceramic artist, Deborah Masuoka. She is well known for her giant rabbit heads, considered powerfully reductive and conceptually complex. We have one of these, as well as a cat head, both of which need to be seen in person in order to appreciate their extraordinary scale.

We are pleased to announce that we have been selected to be the area's exclusive distributor of the works of Paul-Henri Bourguignon, a Belgian born and Columbus based artist who recently had a retrospective at the Columbus Museum of Art. His subjects range from traditional European and Haitian landscapes to more contemporary, abstracted figurative work. ■

Harris Stanton Gallery

2301 W Market Street
Akron, Ohio 44313
330.867.7600

Harris Stanton Gallery Cleveland

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

AKRON LOCATION:

28TH ANNUAL INTERNATIONAL EXHIBITION | MAY 1-MAY 30

ART-TINI AUCTION | SEPTEMBER 18-25

CLEVELAND LOCATION:

PJ ROGERS TRIBUTE EXHIBITION | MAY 29- JUNE 27

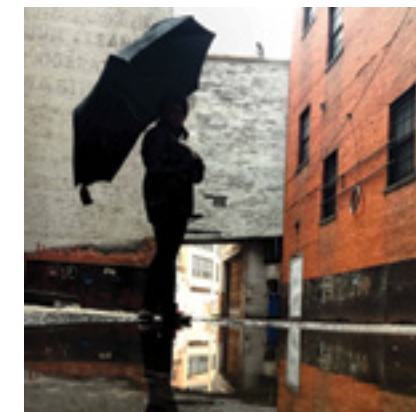
CAROLINE AND PAUL ROWNTREE | JULY 10-AUGUST 8

CLEVELAND NEIGHBORHOODS | AUGUST 28- SEPTEMBER 26

Destination West: from Instagram to Advocacy

by Nancy Heaton

IN "SQUARED UP," curator Christopher Gray explores the current Instagram movement as an art form. Using mobile phones to create stark interpretations of common snapshot images, this exhibition takes photography beyond that which hangs on the wall to a place where it can engage a community of photographers around a common theme. In The Dianne Boldman Gallery. July 10 through July 31.



Mobile phone image from *Squared Up*, opening July 10. Image courtesy of Christopher Gray.

BAYarts Honors Cleveland's Art Ambassador Extraordinaire: Liz Maugans

Liz Maugans has many facets: as an artist, she's prolific in solo exhibitions as well as collaborations, and has been the recipient of countless honors and art prizes. As director of Zygote Press and its satellite InkHouse, she's helping to bring new energy to one of Cleveland's upcoming neighborhoods. As a teacher, she mentors the aspiring and inspires the established. As a connector, she is co-founder of the Collective Arts Network and this very journal you are reading. All of which is reason enough to honor her. But what stands out and is closest to her heart and our community is Liz the (tireless) arts advocate: speaking out for the rights of artists, engaging with community leaders to develop outreach and events, asking the right questions, and creating *tangible* answers through projects like *Fluxus* and *Rooms to Let*. It is hard to imagine someone in the greater Cleveland arts community who has not crossed paths with Liz on some level whether its an artist, a student, a savvy politician or a forward thinking business owner, she does it in a



Liz Maugans

"can do" and positive way that inspires even the most cynical into believing anything is possible. And with Liz, it is.

Please join us on September 12th for BAYarts Annual Moondance Benefit as we honor Liz for her personal and professional achievements. Come show her the love! No speeches, no hands out, just the great big party this girl deserves. Live music, local eateries, open bars and bonfires, under the stars on BAYarts campus. Tickets on sale August 1 at bayarts.net. ■

BAYarts

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

MARY DEUTSCHMAN PAINTINGS AND FARM TO TABLE: A CELEBRATION IN ART | JUNE 5 – JULY 3

OPENING RECEPTION 7 – 9 PM JUNE 5 BAYARTS GALLERIES

ANNUAL ART & MUSIC FESTIVAL FEATURING 80 ARTISTS, RAY CITRON'S "RICE & BEANS" BAND

10 AM – 4 PM JUNE 13

BAYARTS FARM & ART MARKET | THURSDAYS, 5-8 PM THROUGH FALL

CRAZY CHESTER, FREE OUTDOOR CONCERT | 7 – 9PM JUNE 21 BAYARTS STAGE

MILAN KECMAN: HEAD 2 HEAD AND SQUARED UP, INSTAGRAM PHOTOS CURATED BY CHRISTOPHER GRAY | JULY 10 - 31 | OPENING RECEPTION 7 – 9 PM JULY 10 WITH SECONDHAND DOGS

NEW BARLYCORN; FREE OUTDOOR CONCERT | 7 – 9 PM JULY 19 BAYARTS STAGE

BRITTANY REILLY BAND; FREE OUTDOOR CONCERT | 7-9 AUGUST 2

DAWN TEKLER: BLUE CARBON AND MARGE GULLEY: UNSCENE CLEVELAND | AUGUST 7

OPENING RECEPTION 7 – 9, WITH BOOGIE WOOGIE KID ON STAGE

MOKO BOVO, FREE OUTDOOR CONCERT | 7 – 9 AUGUST 16

MOONDANCE: ANNUAL BENEFIT; HONORING LIZ MAUGANS | SEPTEMBER 12

CATS ON HOLIDAY, LEO COACH, 12 RESTAURANTS, OPEN BARS | TICKETS ON SALE AUGUST 1 AT BAYARTS.NET

Art al Fresco: Valley Art Center's 32nd Annual Art by the Falls 2015

by Mary Ann Breisch



Scenes from Valley Art Center's Art By The Falls Festival.

THEY SPEND HOURS, days, and months in the quiet, private safety of their studios and then bravely expose their work to jurors and, if they are lucky, thousands of spectators in the glorious chaos of the madding crowd and summer heat, year after year. How do they do it? This is the drama that keeps me hooked and attending outdoor art events. It is a kind of spectacular play for artists and revelers alike. And then there is the energizing element of experiencing these artists and their art close-enough-to-touch in the theater of the festival.

Valley Art Center's 32nd Annual Art by the Falls June 6 and 7 is just such an engagement. This premier, juried fine arts and

contemporary crafts festival will be held in Riverside Park in the heart of historic Chagrin Falls, Ohio. One hundred-twenty artists from around the corner and around the country will present varied artwork ranging from paintings, drawings, photography and sculpture to textiles, jewelry, weaving and ceramics. Stilt walkers from Parade the Circle will open the festival on Saturday. Visitors can spend the day with family and friends and enjoy beautiful works of art, interactive art and demos, live entertainment and delicious cuisine. Our children's art tent gives our young artists a chance to create their own masterpiece while trying something new! Our Master's

Tent features long-tenured artists who have been part of this event for many years. Our membership tent holds an opportunity for visitors to paint a part of a mural depicting local landscape. Our Valley Art Center Raffle Booth will have one piece of artwork donated by every festival artist.

Come fall in love with artists and their work in an exquisite setting and take something home with you to keep. Make a day of it and enjoy the vibrant local color of the village—excellent restaurants, theater, music, and more...Fun for art lovers of all ages! ■

Valley Art Center

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

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

SUMMER CLASSES AND CAMPS | JUNE 15 – AUGUST 9

ANNUAL STUDENT / FACULTY ART EXHIBIT | JUNE 26 – AUGUST 5

Heights Arts collaborates with JCC to present *Here and There, Now and Then*

by Mary Ryan



WHERE did we come from? It's one of the perennial questions that we ask as children,

then again as adults seeking to understand our past. *Here and There, Now and Then*, opening June 15 at the Mandel Jewish Community Center, is a collaborative, interactive art project between Heights Arts and the JCC which addresses this question by gathering written and visual stories about how people got to Cleveland: where their parents and grandparents started out, and what brought them from that place, then, to this place, now.

Artist facilitator Kate Atherton and staff from Lake Erie Ink began working with community

groups in May. "We have created many offsite art projects before—such as Fencepiration and Knitscape—and we are thrilled to give people an opportunity to creatively explore their heritage," says Rachel Bernstein, Heights Arts executive director. All are invited to contribute to the project during art & writing workshops in June and July at the JCC.

For more information on exhibitions, music and literary programs, selling work through our gallery shop, or membership, visit us online at heightsarts.org. ■

Heights Arts Gallery

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

SYNCOPE | THROUGH JUNE 6

HERE AND THERE, NOW AND THEN | JUNE 15 – AUGUST 2, 2015
AT THE MANDEL JEWISH COMMUNITY CENTER, 26001 S. WOODLAND, BEACHWOOD

NOW AT SANDY BUFFIE DESIGNS
IN THE 5TH STREET ARCADES!

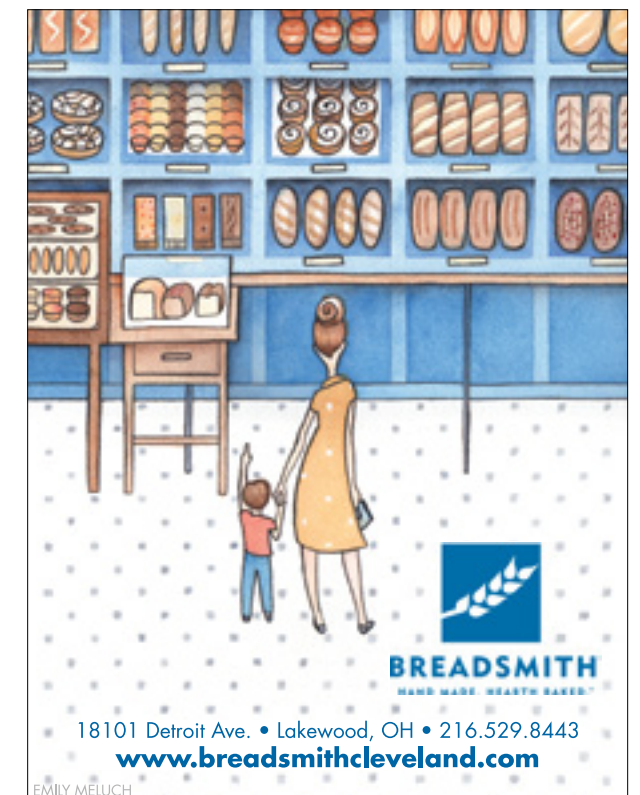


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CAIN PARK ARTS FESTIVAL
JULY 10-12, 2015

dm

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www.breadsmithcleveland.com

EMILY MELUCH

Chicks with Balls

Judy Takács Paints Unsung Female Heroes

October 29 at Tri-C Gallery East
Opening Reception: Thursday, October 29, 6:00 to 8:30
Tri-C Gallery East through November 24th

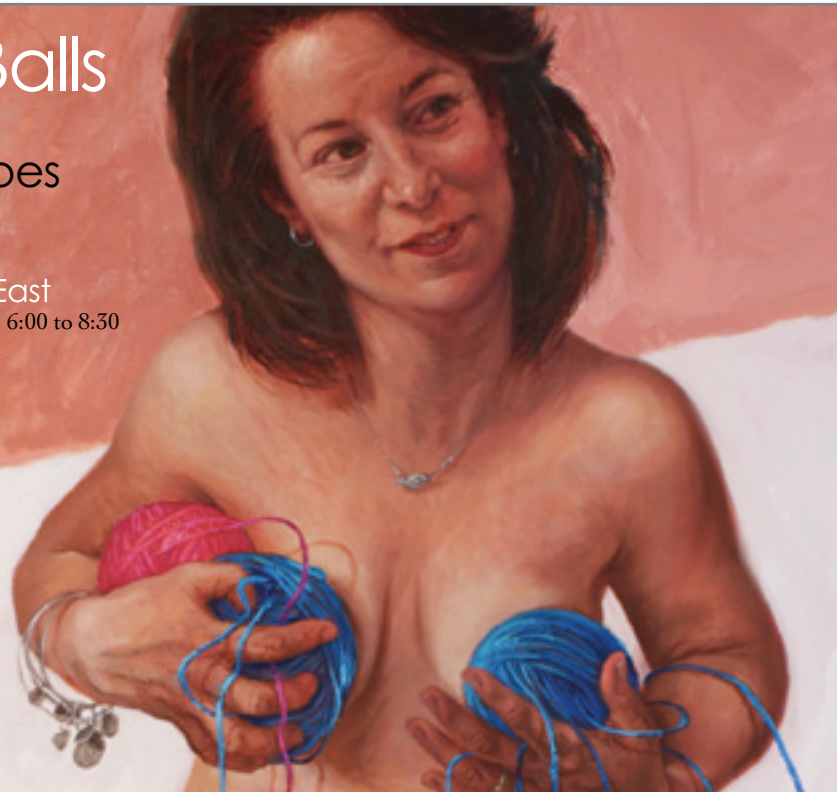
follow the chick blog
chickswithballsjudytakacs.blogspot.com

read the chick book
blurb.com

check out the painter chick
judytakacspaintspeople.com

facebook
Judy Takács, artist

instagram
#judytakacs



The Tradition of Fiber Art Education in Cleveland Continues at Praxis

by Jessica Pinsky



Praxis Studios ... ready for equipment and people!

generous support of building owners Erika and Cesar Ruggieri, the 7,000 square foot space has been transformed into a spectacular facility. Praxis hosts a street-facing art gallery to support the development and promotion of fiber art in our region, a full commercial dye lab, large community workspace and 5 private studios. Following successful nonprofit models like Zygot Press, artists can pay a monthly fee for 24/7 access to the Praxis facilities, and 5 smaller studios are available to rent.

Praxis will offer classes and workshops in a variety of fiber processes, as well as Continuing Education and college curriculum courses. Participants can practice weaving, textile surface design, yarn spinning, felting, and sewing. Future plans include an artist residence program and a natural dye garden.

In January, Praxis received its 501c3 status and we will celebrate our Grand Opening in June. As part of 'Walk all

Over Waterloo,' the gallery at Praxis will open with a Textile Arts Alliance member show Friday, June 5. Neighborhood Connections and Cuyahoga Arts and Culture will support a family-friendly event on Saturday, June 6. Come experience the varied fiber processes that Praxis has to offer, and enjoy live music and refreshments! It is privilege to join the rich and vibrant art community in Cleveland. See you at Praxis soon! Please visit praxis-fiberworkshop.org for more information. ■

THE IDEA for Praxis Fiber Workshop arose when the Cleveland Institute of Art decided to downsize the Fiber and Material Studies department, merging it with the sculpture and video departments.

A campus unification project has doubled the size of the Joseph McCullough building on Euclid Avenue, making CIA an even more impressive destination for young artists across the globe. However, in the new building, the infrastructure for the weaving and dyeing programs was eliminated.

As a technical specialist in the fiber department for three years and an adjunct faculty

member at CIA, I wanted to preserve the fiber tradition CIA has upheld for decades. I proposed to take the weaving and dyeing equipment and to open a nonprofit textile arts center in Cleveland, where CIA classes in fiber could continue and a larger community demographic could be reached. The proposal was met with enthusiasm, and I set out to find a perfect location. There are many wonderful arts neighborhoods in Cleveland, but I was struck by the contagious and emerging energy in the Waterloo Arts District in North Collinwood.

We found an immense, raw space on the west end of Waterloo Road. With the

CALL FOR ENTRIES

PHOTONOW show

September 8 - October 13



The Artists Archives of the Western Reserve
announces a call for entries for the 2015

to be held in the 3,000 sq. ft. Gallery East of Cuyahoga Community College
eastern campus, 4250 Richmond Rd. Highland Hills OH 44122

open to all photographers residing in the USA using any photographic process
juried by Dr. Unni Pulikkal
awards in 4 categories

ONLINE ENTRY DEADLINE; JULY 1 / <https://client.smarterentry.com/aawr>
For complete information visit www.ArtistsArchives.org







Show Presents Frank Miller Best Entry 2014

Praxis Fiber Workshop

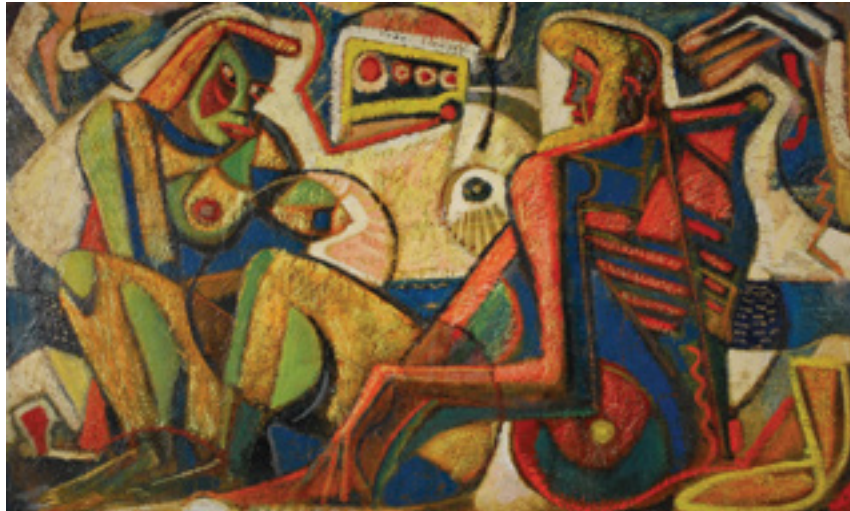
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

TEXTILE ARTS ALLIANCE MEMBER SHOWCASE | JUNE 5

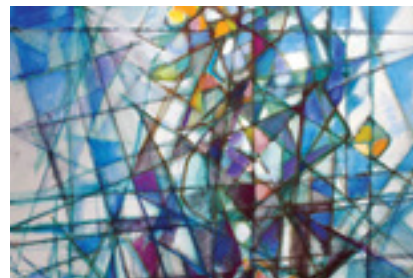
OPENING RECEPTION 6-8PM

GRAND OPENING CELEBRATION | 10AM-5PM JUNE 6

New ARTneo Gallery Looks to Past and Present by Christopher L. Richards



LEFT: Travis 2003-777, Paul B. Travis (1891-1975), "Adam and Eve Listening to the Radio," 1940, oil on masonite, 28.25 x 48 in. CENTER: Grauer 2007-013.tif, William C. Grauer (1895-1985), "Village Scene," 1950s, oil on masonite, 48 x 35 in. RIGHT: Frazier 1984-191, Thelma Frazier Winter (1905-1977), detail "Abstraction," 1970, oil on masonite, 36 x 24.25 in. ARTneo Collection



CELEBRATING the completion of a new space in 78th Street Studios, ARTneo opens its gallery with an exhibition of recent acquisitions to the permanent collection. *Recent Acquisitions: 2012-2015* will be on display from May 15 - July 3. The selected works highlight and honor the many generous contributions from donors that make possible the continued growth of ARTneo's collection. The exhibition shows a shift in collection policies. While the Cleveland School remains paramount to the mission of the organization, many of the works acquired over the past several years are more contemporary. Works by ceramicist Toshiko Takaezu, and painters Ana Arnold and Douglas Max Utter highlight the exhibition.

Fractured Planes, the second exhibition presented by ARTneo in the new gallery, explores the abstraction and fragmentation of the pictorial plane. On display from July 17th through September 4th, a wide berth of time

in Cleveland art is examined from the early twentieth to the early twenty-first centuries. From Cubism and Futurism, to Op Art and hard-edge abstraction, the works illustrate how artists in Cleveland adapted and built upon innovative artistic concepts and formed a continuity of creative expression. By dividing and breaking up space to flatten reality, artists William Sommer and August F. Biehle set the stage for further developments by Paul Travis and William Grauer.

Moving from representation toward pure non-objective imagery, artists Thelma Frazier Winter and Edwin Mieczkowski both explore spacial depth. Using line and overlapping shapes, each artist develops a complex system of form. Winter utilizes color and shade to create a sense of space, while Mieczkowski uses solid black and white shapes to create a two-dimensional composition, broken up by overlaid constructed forms to shatter the

perceived work into three-dimensionality.

Both reality and non-objective abstraction collide in more current works by artists such as Mark Keffer and Dante Rodriguez. Each of these artists make use of geometric forms mixed with referential depictions of identifiable subject matter. The figure or the landscape are present in the works by these artists, often broken up by hard-edged geometry. Linear forms fragment the representational elements to create a hybrid of movements firmly planted in the contemporary scene. *Fractured Planes* brings together these diverse works to explore stylistic development, and examine a Cleveland tradition in geometric abstraction. ■

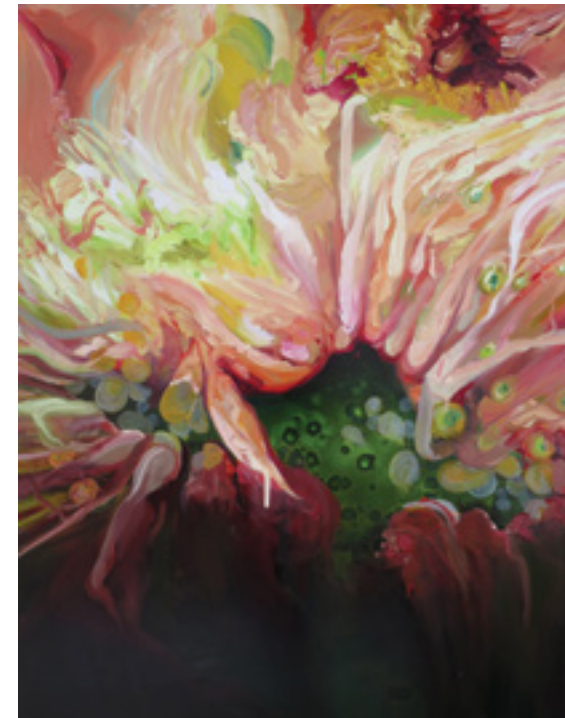
ARTneo

1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
216.227.9507
artneo.org

RECENT ACQUISITIONS: 2012-2015 | MAY 15 - JULY 3

FRACTURED PLANES | JULY 17 - SEPTEMBER 4

Material Girls Katy Richards and Nikki Woods at HEDGE Gallery by David Lange



"Between Mother's Cushions," Katy Richards, oil on canvas, 2014, "Wrapped in Ribbons," Nikki Woods, oil on canvas, 2015

THIS SUMMER, the walls of HEDGE Gallery will be filled with luscious color and the intimate dialogues that are formed between paintings by Katy Richards and Nikki Woods, both graduates from The Cleveland Institute of Art. The show title, *Material Girls*, refers to the artists' use of paint as a thick, gestural material and to the feminist attributes in their subject matter.

Katy Richards's work is about the corporeal body, blurring distinctions between the interior and exterior to arrive at a form that is raw and exposed.

Richards states, "I take pleasure in the sensual aspects of painting, searching through its

materiality, slipping between paint and form to arrive at an image. I understand my process as a form of sublimation, and the act of painting allows me to indulge in exploring the body."

Using paint to serve as both a means of depiction and expression, Nikki Woods creates highly decorative and decadent landscapes, objects, and centerpieces. A once-domestic object becomes infused with new meaning; paint and image become expressions of desire.

Woods describes the tension she creates between depiction and abstraction. "My

work is about that interstitial space that lies between depiction and paint, the sensational qualities of a material that can bring expression to our most internal of places."

Material Girls will be on view through the summer months at HEDGE Gallery. A variety of other artists, including Ken Love and Aleksandra Vandenhove, will be shown in the Foyer Gallery.

HEDGE Gallery will also expand its artist representation through off-site curated shows at local businesses in the Gordon Square Arts District, including SPICE Kitchen + Bar, and The Battery Park Powerhouse. ■

HEDGE Gallery

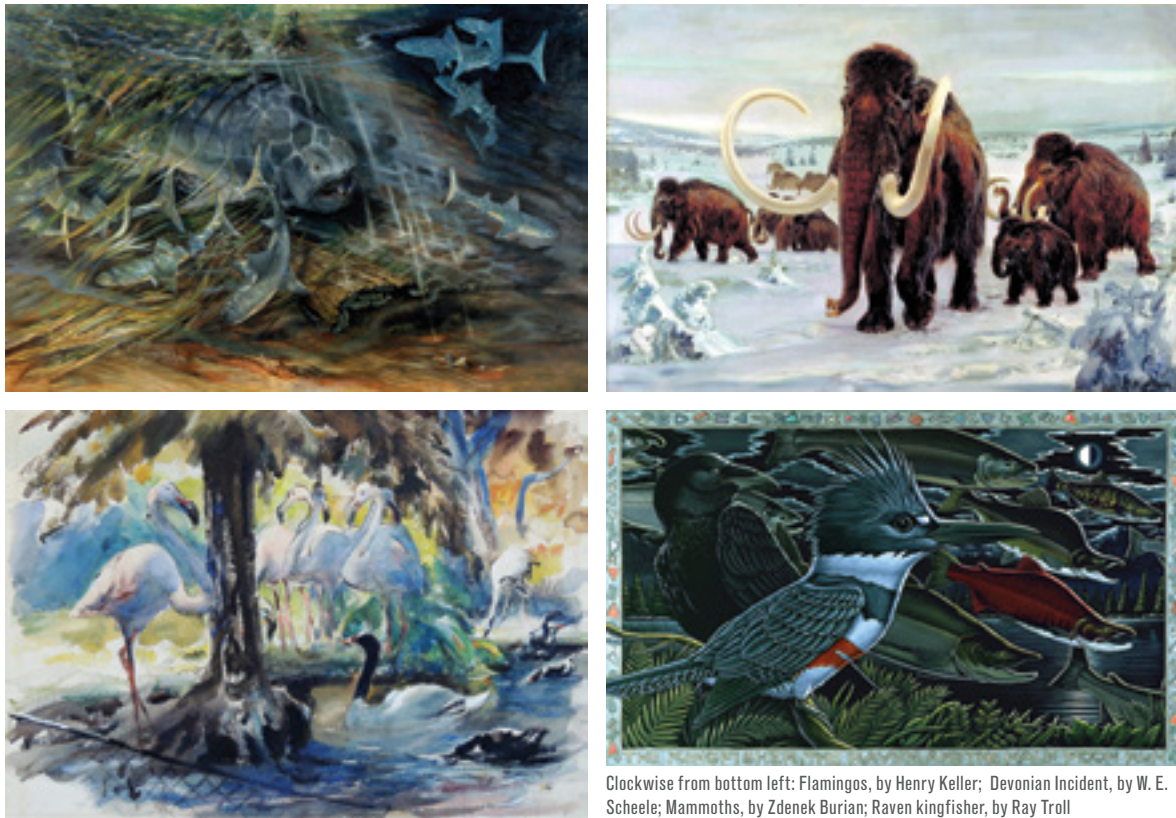
78th Street Studios, Suite 200
1300 D, West 78th Street
Cleveland, Ohio 44102
hedgertgallery.com

MATERIAL GIRLS | JUNE 19 - AUGUST 21, 2015

RECEPTION 5 - 9 PM FRIDAY JUNE 19

GALLERY HOURS: MONDAY - FRIDAY, 11AM TO 5 PM, OR BY APPOINTMENT

Animals in Art by William G. Scheele



Clockwise from bottom left: Flamingos, by Henry Keller; Devonian Incident, by W. E. Scheele; Mammoths, by Zdenek Burian; Raven kingfisher, by Ray Troll

THROUGHOUT the history of mankind, artistic images of animal life have maintained an important stature in human creative efforts. This is evident in works from the early Ice Age up to current, cutting edge contemporary artists. Ancient civilizations across the globe produced artifacts of many types that incorporated animal forms. Over time, western culture diminished the importance of animals in art, in favor of religious, landscape, figurative and abstract forms of creativity. Our contemporary world has brought a new appreciation for the animal life on our planet, through increased outdoor activities, leisure

travel and the proliferation of information produced in print, film and television media.

This exhibition presents animal artwork from the 19th century to the present day. There are early illustrations by Alexander Wilson and John James Audubon, who traversed America seeking out the native animal life that Europeans had yet to see. Eugene A. Seguy was a French Entomologist who created beautifully-colored pochoir prints in the 1920s, using butterflies and other insects as design elements. Cleveland School artists Henry Keller and Paul Travis produced many works incorporating animal

life. In the mid-fifties, William E. Scheele wrote and illustrated books that portrayed prehistoric animals and taught people how to pronounce their scientific names. This artistic exploration of prehistoric creatures continues into the present day, with artists like Mark Hallett, Doug Henderson, Mauricio Anton and John Gurche reaping the benefits of knowledge gained from new paleontological discoveries worldwide. Alaskan artist Ray Troll brings a whimsical attitude to his graphic work of aquatic animal life. Larry Isard, Mary Wawrtyko and Gary Spinosa all depict animals in their three dimensional artwork. ■

Kokoon Arts Gallery

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

ANIMALS IN ART | JULY 10 - OCTOBER 3, 2015

Tregoning And Company presents *Funny Money II*



"Twenty," from *Funny Money II*, by Josh Usmani

WHO among us doesn't think about money? Josh Usmani's "Funny Money" series began as political activism in the months following the economic collapse of 2008.

"I drew Joker faces on a few one dollar and twenty dollar bills. They were simple, and I would say now, more clever than wise. Once I heard of the punishment for defacing U.S. currency, I quickly abandoned the idea," said the artist in conversation recently.

Years later, Omid Tavakoli encouraged Usmani to explore this process from a more formal, artistic perspective. As he began drawing on different foreign currencies and various denominations as well, the infinite possibilities immediately became apparent.

Value continues to be an elusive mystery in the arts. By drawing directly on currency, the work inherently raises issues of value. "Each bill has an assumed value before I begin my creative process. Working on money seems to be the most direct way to engage the viewer

in a dialogue in regard to the value of artistic merit and creative expression. The works are very much a collaborative effort. I view each note as beautiful print, and I approach each new bill from a reactionary perspective. Before I begin, I study each bill to determine what I will keep, and what will be changed," the artist said.

The most common question Usmani is asked is, "Isn't that illegal?" He says the short answer is yes...Technically. "I stand behind my actions, however, and believe they are protected by both the First Amendment of the U.S. Constitution and countless cases of court precedence. My process is a creative act, not a destructive one."

The work creates a debate between legality and morality. The blurry line becomes increasingly important in our society. Many of us deal with this internal conflict on a subconscious level many times throughout daily life, but *Funny Money* confronts the

viewer with this dilemma in a very immediate and conscious manner.

This body of work is much more cohesive than the original *Funny Money* exhibition. The previous bills featured a great deal more experimentation. In this series, I wanted to take everything I'd learned in more than 50 earlier works, and create what I consider to be the truest expression of my intention.

"My personal interest in money stems from an impoverished background. Throughout my life, money has been a source of stress, anxiety, angst, frustration. I was aware of my family's money problems at an early age, and it forced me to grow up much faster than I probably should have. As an artist, value has continued to be a fascinating and immediate issue in my everyday life."

"My intention is to put a 'Big, red clown nose' on the viewer's worries," Usmani says. ■

Tregoning and Company

1300 West 78th Street
Cleveland, Ohio 44102
216.281.8626
tregoningandco.com

FUNNY MONEY II: JOSH USMANI | MAY 15 - JULY 31

NEW ACQUISITIONS: **FREDERICK REMINGTON, PAUL CEZANNE, ANDRE LHOTE, CLARA DEIKE, VIKTOR SCHRECKENGOST AND NEW WORK FROM GALLERY ARTISTS**
MAY 15 - AUGUST 31

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The Legacy Project at the Daniel Pruitt Studios by Daniel Pruitt

CLEVELAND has a great deal of manufacturing that has always fascinated me, so I created *The Legacy Project*. I work with local business owners to celebrate their success with a portfolio of fused glass images, which are usually displayed in their lobby or boardroom. After an interview with the owner I take a series of photographs focusing on the products, environment and employees that tells a unique story about the company. The images are screen-printed with powder frits onto glass, fused in the kiln and matted and framed for final presentation.



Examples from Daniel Pruitt's fused glass *Legacy Project*.

Screw Factory

The Lake Erie Building
13000 Athens Avenue
Lakewood, Ohio 44107
handmadefeelsgood.com
screwfactoryartists.com

It is a fascinating experience. I learn first hand about the workings of successful companies, while producing a portfolio of work that celebrates the accomplishments of the company, it's employees and it's connection to the community.

The Screw Factory offers a facility for an artist that provides large freight elevators, 24-hour security and a helpful staff. For example, when I installed my new 1000 lb

6' x 20" fusing kiln, it was drop shipped to one of our loading docks, brought up to my second floor studio with a tow motor and installed and leveled by two of our Factory workers.

I have been at the Factory for four and a half years. Because of the facilities and staff, I cannot think of being anywhere else. ■

Daniel Pruitt Studios, danielpruittstudio.com



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“Seizing the Day” by Charles Michener



“Autumn Rails,” color photo by Geoff Baker

Stevens. Like those two connoisseurs of American splendor, he has remained loyal to a hometown passion, his adolescent pursuit of photography. Cartier-Bresson's chance encounters have the charm of discovery. Baker's landscapes offer the quieter satisfaction of returning to scenes that enchanted him as a child.

If Cartier-Bresson's great subject was form, Baker's is light - most often, first light. Often he positions himself at the edge of a clearing or a marsh, a good walk from the nearest paved surface. His palette is dynamic, an emerging one of blacks and grays as they turn into whites, greens, browns, yellows, mauves, oranges and blues - the mottled hues of shadowy things taking shape in the dawn of a new day.

One morning, Geoff picked me up at an early hour and we drove into the Cuyahoga Valley National Park. We

parked along a deserted roadside and ventured by flashlight into woods. We stopped by the edge of a marsh and waited. And waited. Then, without warning other than the flapping of birds rising from the water, the light came.

Geoff crouched behind his camera. A soft click. Then another. And another. I could feel the rising mist on my face. Overhead, clouds raced. Click. Click. And then it was over.

“That's it for this morning,” Geoff said in the flat, no longer mysterious light. The camera went back into his bag. I heard the sound of cars out on the road. The decisive moment had passed. ■

Charles Michener was Senior Editor, Cultural Affairs at The New Yorker and at Newsweek.

GEOFF BAKER'S landscapes of northeastern Ohio and northwestern Michigan expand our understanding of what Henri Cartier-Bresson called his quest for “the decisive moment.”

In Cartier-Bresson's celebrated images, that “moment” is generally confined to street scenes inhabited by a person caught unaware - a pedestrian jumping over a puddle; a young man giving his girl friend a bunch of flowers. The subject's body language dominates the frame, engaged in a kind of visual dialogue with something in the background - a shadow, a piece of architecture, graffiti. With one uncanny act of perception, the photographer becomes the hero of his quest.

Baker's quest for the decisive moment takes place in a profoundly different setting. His subjects—a durable old barn, a skeletal tree, a murky marsh—are fixed and unmoving, grounded amid the unknowable changes of weather and the seasons. Nature—not man—rules.

Baker's world is decidedly American, continuous with the “sublime” in the 19th century vistas of Bierstadt and Church, the humility of Thoreau and Melville, the transcendentalism of Emerson. He is a native of Aurora, Ohio, a classic “small town” between Cleveland and Youngstown. A former executive at Republic Steel, he belongs to the American tradition of businessmen/artists exemplified by the composer Charles Ives and the poet Wallace

Still Point Gallery

2026 Murray Hill Road
Cleveland, Ohio 44106
216.721.4992
stillpoint-gallery.com

SUE KIRCHNER, ENCAUSTICS | FRIDAY, MAY 8 THRU FRIDAY, JUNE 19

JULIE MCLAUGHLIN, PAPER ART | FRIDAY, SEPTEMBER 25 THRU FRIDAY, OCTOBER 30

JEFF YOST, PAINTINGS | FRIDAY, NOVEMBER 6 THRU FRIDAY, DECEMBER 11

MURRAY HILL ART WALKS | JUNE 5,6,7 | OCTOBER 2,3,4 | DECEMBER 4,5,6

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The Morgan Grows by Charity Thomas



Kozo leaves and the kozo harvest at the Morgan, which boasts one of the largest kozo groves for eastern papermaking in the US.

SPRING is finally upon Northeastern Ohio! As the weather warms and the days start to lengthen, you'll find the staff of the Morgan Conservatory outside tending to our garden.

Morgan Art of Papermaking Conservatory and Educational Foundation's Caraboolad Garden is possibly the most impressive aspect of the nonprofit organization. The Conservatory creates a self-sustaining cycle of papermaking by growing raw material such as kozo and milkweed. We feature one of the largest kozo groves in the United States, providing fiber for Eastern papermaking. We also cultivate a variety of botanicals used for natural dyeing processes, like marigold, dahlia and indigo.

Recently, the Morgan acquired a lot next door to the existing garden from the City of

Cleveland's Land Bank. Now with nearly a half an acre of land devoted to the garden, the Conservatory's commitment to making the highest quality and most creative handmade papers with a variety of fibers and botanicals has been intensified. The 2015 Summer Workshop Catalog features more classes than ever using local plants and materials grown on site.

Local plant fibers used in papermaking and natural dyeing processes are featured themes throughout the 2015 Summer Workshop Program. For instance, artist in residence, Jane Ingram Allen is teaching *Papermaking with Local Plant Fibers*. Jane will also be featured in an exhibition in the Conservatory's Gallery in which she will showcase works created on site, using plant fibers indigenous

to the Greater Cleveland area.

Artist Kerri Cushman will teach, *From Plants to Pages-A Garden Sampler Book*, in which she will instruct students on making paper from local plants, such as milkweed, calla lily, hosta and carrot tops. The various papers formed in this workshop will be used as inspiration for creating an accordion-stitched sampler book. Additional basic bookbinding structures will be taught with room for surface experimentation. Workshop attendees will also discover how to play with pulp and make useful paper with low-tech methods yielding high-end results.

Natural Dyes in Bookmaking, will be taught by Anne Covell. She will demonstrate how to dye paper using natural pigments, such as indigo, which yields a deep blue hue and logwood, which can produce a brilliant purple. Students will then bind their multicolored dyed pages into unique long-and-link stitch books with exposed spine sewing.

Additionally, we have papermaking classes that make use of our staple fiber, kozo, such as *Pure Hanji*, taught by Aimee Lee, and *All About the Bark*, taught by Melissa Jay Craig, which will focus on the sculptural potential of the strong inner bark.

No matter if you are a papermaker, book-binder, or gardening enthusiast, we have something for everyone to enjoy this summer at the Morgan Conservatory. **■**

The Morgan Art of Papermaking Conservatory & Educational Foundation

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

TAVULA LUNGA: WORKS OF CLAUDIO ORSO | JUNE 5 - JULY 18

WOOD ENGRAVERS NETWORK PORTFOLIO | JUNE 5 - JULY 18

JANE INGRAM ALLEN | AUGUST 7 - SEPTEMBER 17

KERRI HARDING | AUGUST 7 - SEPTEMBER 17

CLASSES:

PURE HANJI | JUNE 20-21, 2015

PAPERMAKING WITH LOCAL PLANT FIBERS | JULY 25-26, 2015

FROM PLANTS TO PAGES | AUGUST 8-9, 2015

NATURAL DYES IN BOOKMAKING | AUGUST 8-9, 2015

ALL ABOUT THE BARK | AUGUST 12-16, 2015

For additional information, please visit morganconservatory.org

The on-going dialog of imagination and sensibilities

by William Busta



Audrey Busta-Peck, untitled [street scene after opening of William Busta Gallery on Prospect Avenue], 2007

ANYWHERE we stand, it takes some effort to imagine what we see as anything different from what is apparent - unless we have experienced the same place at a time in our own past. And then it is difficult for us to see the present without the memory of the past intruding.

We see the house where we grew up as a child as it looked when we were a child. The same house as it is today is not the real house - it is an awkward transparency laid upon reality.

In 2000, seven years before I opened the gallery on Prospect Avenue, Bellamy Printz and I presented a pop-up show in the same space, *Fabricating Memory*. In my essay for that show I wrote about how each time we recall a memory, we make it up all over again from all of its different parts. And then when we recall it again, we are recalling not just the memory, but also our previous recollection. So, memory changes over time.

I think of all the shows that the William Busta Gallery presented through the years at all of the gallery locations as if they are still present, layered on top of each other as strata of ideas and images, and also distinct with their own particular voice. Parts of all those exhibitions have found their way out into the world, having their own lives in memory, in reproductions in publications, on the walls of homes and museums, and as part of an on-going dialog of imagination and sensibilities.

What has happened at the gallery continues to impact and change lives. The gallery started in 1989, intending this. I am grateful to everyone who made it possible. **■**

William Busta Gallery

2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com

gallery hours: Tuesday
through Saturday 11 to 5:30

MARY JO BOLE, WORKS ON PAPER | JUNE 5 TO JULY 25

LORI KELLA, PHOTOGRAPHS | JUNE 5 TO JULY 25

DEBRA ROSEN, METALS | JUNE 5 TO JULY 31

DAVID ALBAN & MEGAN SWEENEY, SCULPTURE | JUNE 5 TO JULY 25

KRISTEN CLIFFEL, SCULPTURE | JUNE 5 TO JULY 25

ICA's revealing work at Oberlin's Allen Museum by Jennifer Souers Chevraux



LAST MONTH ICA conservators put the finishing touches on a truly grand treatment at Oberlin's Allen Memorial Art Museum. The ICA's 8 month-long cleaning and conservation of the painted ceiling and clerestory walls in the King Sculpture Court, was completed on time, before the museum's celebration of its centennial in 2017.

Cass Gilbert, the architect who designed the Italian Renaissance style structure to house Oberlin College's new museum in 1916, cared deeply about the interiors of his buildings. He worked closely with the

decorative painter Frederick Wiley, who was responsible for the painted plaster work design and the elegant still life and landscape subjects on canvas.

ICA's staff spent more than a year collaboratively meeting with staff from Oberlin College and the Museum to plan the enormous project. Archival research, materials testing, cross-section analysis, and the organization of timetables, teams, contracts, and permits all had to be complete before on-site treatment could begin. Teams of ICA conservators rotated through eight months of neck-breaking work on the three-story scaffolding in the Museum's central court. The conservators removed 100 years of very dark surface grime, did minor structural work, in-painted areas where the original paint had worn or flaked away, and aesthetically unified the compromised painted decoration.

The results are remarkable. Many strolling visitors, who stopped to watch the progress of



Top: ICA professional conservators at work on the ceiling of the Allen Memorial Art Museum at Oberlin College. Above: looking up at the ceiling.

the conservation work remarked to ICA staff that they had visited the museum many times, but had never even noticed that there was a painted ceiling. It had become almost too dark to see. Now, the ceiling is resplendent and we encourage you to visit the Allen Memorial Art Museum and see for yourself. ■

ICA Art Conservation

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

Third District by LAND Studio staff



Design for the new Third District Police Station entry, by Laura Cooperman and Bob Rose, in collaboration with the local fabricator, Signature Sign Co.

LAND STUDIO is partnered to bring art to an unexpected place: the new Third District Police Station. The new station recently opened its doors to the public and houses the Third District police force on Chester Avenue near East 55th Avenue. Home to over 300 police officers, the building sits on a four-acre campus and hopes to achieve LEED green building status.

Through community process and selection, two Cleveland based artists, Laura Cooperman and Bob Rose of Rose Iron Works, LLC have joined forces to enhance the new headquarters as a part of the City

of Cleveland's percent for arts program in partnership with LAND studio.

Laura Cooperman, widely known for her white-on-white cut-out paper pieces, has created a painted, cut-steel archway over the main entrance. The work will be backlit, illuminating a scene that projects to the surrounding neighborhood. While not direct references, visitors may recognize some neighborhood landmarks in Laura's cutouts as similar to many of the neighborhood's trees, churches and schools. Cooperman, whose work is most often exhibited in traditional gallery settings, was able to bring her detailed cut-out technique to an architectural scale through a collaboration with local fabricator, Signature Sign Co.

Two light fixtures flank the entryway, designed and fabricated by Bob Rose and Rose Iron Works. Standing at 8 feet tall and 300 lbs each, the words "protect" and "serve" wrap the lights, representing the essence and mission

of Cleveland Police officers throughout the City of Cleveland.

The new building will serve as a resource for the surrounding community as the only station in the city with a community room open to hold meetings. The art of Laura Cooperman and Bob Rose helps to bridge the divide between the community and the institution of the Cleveland Police by providing a welcoming presence and front door to Chester Avenue. Both pieces complement and honor the work and service of the officers inside.

Through the percent for arts program, LAND studio works with artists to bring public art enhancements to City of Cleveland capital projects. 1.5% of a project's budget over \$300,000 is devoted to a public art component of the project. Other City of Cleveland capital projects that LAND studio has partnered on include the Crooked River Skatepark, the chair-back bike racks along Larchmere's Streetscape and West 6th Streetscape. ■

LAND Studio

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

\$10,000 Cash, Giant Balls, A Space Launch, Trash Becomes Art, An Outdoor Gallery, and Rescuing Dogs... Bow, Wow and WOW!

by Loren Naji



Loren Naji has secrets and big ideas. Contact him to help get the ball rolling.

ARTIFICED: An Art Exhibit Juried by the People with a \$10,000 Grand Cash Prize!

Imagine Cleveland's greatest art show ever! Loren Naji Studio Gallery wants to bring vibrancy to Cleveland, support artists, and promote business. Loren, with his team, Tina Ripley and Grace Wen are exploring an

Loren Naji Studio Gallery

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

Satellite Gallery

442 East 156th Street
Cleveland, Ohio, Earth 44110

art event idea that could make this happen. Our goal is a large prize of perhaps \$10,000 generated from \$35 participation fees, inspiring colossal works of art and attracting visitors. Viewers will choose the winner with their votes! We need artists and businesses to help us reach this goal.

Individual artists or collaborative groups - single pieces or bodies of work, sculpture, painting, photography, installation, performance ... anything goes!

Art could be displayed in any business venues imaginable throughout Cleveland, galleries, museums, libraries, restaurants, stores, even vacant lots and sidewalks! Clevelanders and visitors would participate, exploring the city's venues and culture while viewing amazing art, voting for their favorites.

In addition to the Grand Cash Prize, a Curators Prize could be awarded. Juried by

local gallery directors and art professionals, this prestigious award would grant the winner a cash prize, recognition and a gallery show.

Winners could be announced during a weekend celebration at the end of a month long citywide exhibit.

Follow through on that amazing idea and create your grandest work ever! Artists and venues, are you excited? Contact us now to get this ball rolling! loren.naji@gmail.com

New Sculptures: My giant orbs installed in Cleveland. One with GPS will go on tour ending in NYC, floating down the Hudson River!

Erie Art Treasures: June 27th (12 - 7pm) during the Waterloo Arts Festival. Grace Summanen and I will help children collect beach trash and turn it into art for display in our outdoor gallery near Waterloo Arts. We are also

collaborating with Ali Lukacsy and Stephen Love, creating an 8' Plastic Perch from beach trash, to be installed during the Great Lakes Science Center Adventure Week, June 22-28. Sculpture creation will be June 5 (5-9pm) at my Satellite Gallery.

Slavic Village Outdoor Gallery: My new outdoor gallery continues to feature artists at 6731 Fleet Ave. Come hang your art anytime!

Satellite Gallery: a new launch, Friday, June 5th. The crew: Ron Copeland, James Jenkins, Ali Lukacsy, Stephen Love and Anastasia Pantsios. Also, Bob Peck and I will collaborate with a LIVE art making performance.

Art Fur Animals Fundraiser: Sponsored by Friends of the Cleveland Kennel. I have been invited to paint a ceramic dog for this live auction event that raises awareness for our furry friends. 🐾



Exhaust
Risa Puno (Brooklyn, NY)
Opening reception: August 21, 6 - 9 pm
On view: August 21 - Oct 16, 2015

The Library of Meaningful Books,
As Yet Unwritten
Ward Shelley (Brooklyn, NY)
Opening reception: August 21, 6 - 9 pm
On view: August 21 - Oct 16, 2015

Catch these projects at SPACES before they close on July 10th!

Chloë Bass, *The Book of Everyday Instruction: Chapter One*

Keegan & Nick, *BOUNCE*

The Vault: *A body is a song to be sung*

SPACES

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- **Stronger neighborhoods** anchored by successful arts & culture organizations
- Northeast Ohio's **cultural treasures are protected** for future generations



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

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Student and Faculty Exhibit, and more at OAC by Deb Pinter

JOIN US at the Orange Art Center 3 – 5 pm Sunday, May 31 for our 31st Annual Adult Student and Faculty Art Exhibition. The reception—always free and fun—is open to the public with an awards presentation at 3:30 pm. From 10 am to 4 pm the following week (June 1 – 5) You may also view creative work produced in recent classes and workshops. Some pieces will be available for purchase. This exhibition will be juried for prizes.

Our Make Art! Love Art! (MALA) Workshops will continue through the summer, along with a variety of classes and workshops for

teens and adults including a Life Drawing Class taught by John Carlson, and a Plein Air Workshop taught by Dino Massaroni (visit our web site for a complete list).

Back by popular demand are our weeklong summer camps for ages 6-11 and 11-14. New this year is a Fused Glass and Zine camp for ages 13-17. Summer Camp kids have the opportunity to work in drawing and painting or pottery, including classes in hand building or wheel throwing.

Class size is limited and sold out last year. We recommended that you register ASAP! You do not need to be a member or resident of Orange, however becoming a member of OAC means you get early registration privileges and discounts throughout the year. Please visit orangeartcenter.org for a complete list of classes, workshops, membership privileges or suggestions for classes and workshops. Hope to see you at the OAC for a fun summer of art making! ■

Orange Art Center

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



Colorful art by Orange Art Center student Anja

trails
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classes

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11.21.14
12.19.14
01.16.15
02.20.15
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Bonfoey: Welcome to Cleveland.

by Micah Brown



ABOVE: Julian Stanczak, "Three to Compare," 29" X 23". ABOVE RIGHT: Dana Oldfather, "Balled Up," 30" X 40."
BELOW RIGHT: Bonfoey Gallery, salon style.

WELCOME TO CLEVELAND.

Come on in. Gone are the days of the forge. But don't worry, Cleveland is alive and well. It is the time of the creative. Now is the time for the arts. We have one of the best museums in the world, the hive of artistic activity known as 78th Street Studios is garnering national attention, and the Transformer Station is having some of the best photographers exhibit there year round. The so-called centers of the art world cannot stop saying *good* things about the city of Cleveland. Bonfoey's has watched this evolution and remains a stalwart supporter of regional artists and the fine arts.

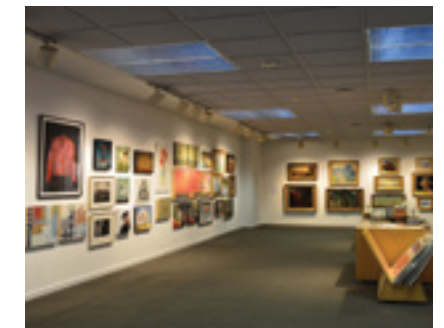
Each and every one of these artists deserves recognition for the beautiful, innovative and original work that they create.

With over 122 years in business, the Bonfoey gallery continues to exhibit some of the area's best artists. The staff is second to none with over 100 years of combined experience. What we offer cannot be matched. Whether you are looking to purchase a one of a kind painting, have your collection appraised, get your favorite work of art framed, or your collection installed, we can do that for you.

It is with our eye on the future that the Bonfoey gallery is excited about Dana Oldfather's solo show opening October 2, 2015. She is one of the most talented and innovative artists living and working in Cleveland today. She is self-taught, and her work is not bound by any formal constraints. Her juxtaposition of the natural and man-made results in a wildly imaginative bio-mechanical world.

The Bonfoey Gallery represents over one hundred artists. Each of these reflects the changing times. Cleveland isn't the city it once was, nor should it be. It is being reinvented. Neighborhoods once thought to be lost are being revitalized, and it is the artists that pave the way. Some of the country's best art is being created right here in our own backyard.

Oldfather has been twice featured in the *New York Times* and her work is in many public and corporate collections across the country. Following that—November 6, 2015 through January 2, 2016—we will exhibit the work of Julian and Barbara Stanczak.



If you would like to know more about The Bonfoey Gallery, the artists we represent, or about any upcoming exhibitions check us out at bonfoey.com, or come visit us at 1710 Euclid Avenue, in Cleveland. We look forward to seeing you. ■

Bonfoey Gallery

1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

DANA OLDFATHER | OCTOBER 2

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Tower Press Artists to Exhibit at Hotcards by Harriet Gould

THE ARTISTS of Tower Press are stepping out to stage an exhibition at Red Space Gallery, inside the Hotcards World Headquarters at E. 24th and Superior in the Superior Arts District. The exhibition will feature recent work from artists with studios at the Tower Press Building.

The group show will be curated by Dana Depew, former owner and operator of the Asterisk Gallery. Depew has participated in, as well as curated, many shows, and has served on the SPACES Gallery's board of directors.

Artists include Michael Greenwald, Damian Venditti, Anne Kibbe, Robert Banks, Eric Rippert, Erica Miller, Billy Nainiger, Christopher Stofan, Michael Levy, Katrice Headd, Scott Murphy, William Gould, John Davis, JenMarie Zeleznak, Dan Morgan and William Martin Jean. Find artist profiles at towerpressgroup.com.

There will be an opening reception and curator conversation from 5 – 9 pm Friday, May 22, and a closing reception on Friday, July 10. ■



Artists of Tower Press—which now include Bill Gould, Harriet Gould, and ArtSpace Cleveland—have a group exhibit at Hotcards' RedSpace gallery.

ArtSpace-Cleveland

Tower Press
1900 Superior #114
Cleveland, Ohio 44114
216.272.9595
artspacecleveland.org

THE ARTISTS OF TOWER PRESS | MAY 22- JULY 10

RECEPTIONS | 5 – 9 PM FRIDAY MAY 22 AND JULY 10

Red Space Gallery at Hotcards, 2400 Superior Avenue

A Winning Trio by William Martin Jean

WITH the Banner Project a great success, artists from City Artists at Work and The Artists Archive of the Western Reserve joined together with Frontlines Services, an assessment and intervention organization to create four workshops for the clients from social services in monotype, painting, card creation and keepsake box design.

Although the weather on Saturday, February 21st was nippy, creativity was not hindered for the twenty clients who participated and the associates from Frontline Services who cheered them on. One of the men in the monotype workshop remembered that he had

taken an art course years ago while another client expressed the powerful idea that part of herself disappears in each work she creates.

Getting to interact with this group of homeless individuals is indeed a privilege and a joy. These workshops continue developing a new understanding and deepened respect for all individuals.

Clients had the options of taking their art with them or displaying them at a fundraising event at the 78th Street Galleries within the year. ■



City Artists at Work has joined with Frontlines Services to create workshops in monotype, painting, and other skills.

City Artists At Work

2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

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First-ever Juried Exhibition at the Print Room by Jeff Curtis

SUMMERTIME finds the Cleveland Print Room as busy as ever, with a full slate of exciting exhibitions, compelling workshops, and no doubt a Summer surprise or two.

Friday, June 12 marks the opening of our first-ever open-call, juried exhibition, *The Peer Show*. Judged by the Cleveland Museum of Art's Curator of Photography, Barbara Tannenbaum, *The Peer Show* will present a broad range of photographic styles and techniques. The exhibition, which will award cash prizes in five categories, will also feature

works in a variety of photographic media: everything from digital to hand-processed black-and-white, to various alternative processes will be on display through July 11.

Opening July 24, *Destruction of Form* is a conceptual collaborative exhibition of work by Cleveland Print Room Founder and Director Shari Wilkins and CPR's next-door neighbor, American Emotionalist painter John W. Carlson. Altering the form of the photographs, the two artists collaborate using vernacular photography as inspiration. Carlson destroys



Self Portrait in Black (Left) by Shari Wilkins. Untitled, by John Carlson. Their collaborative exhibit, *Destruction of Form*, runs July 24 - August 28 at the Print Room.

the original photographer's intent by transforming the concepts of the images in his accompanying paintings and drawings, while Wilkins aggressively modifies the surface of the photos' original form. The exhibition runs through August 28.

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

Cleveland Print Room

The ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
216.401.5981
clevelandprintroom.com

THE PEER SHOW: JURIED EXHIBITION

JUNE 12 – JULY 11

RECEPTION 5 – 9 PM JUNE 12

DESTRUCTION OF FORM | JULY 24 – AUGUST 28

RECEPTION 5 – 8 PM JULY 24

GALLERY TALK 1 PM JULY 25

Zygote Operation Green by Marc Lefkowitz



Liz Chalfin demonstrates green printing techniques to artists at Zygote Press, in a program supported by the George Gund Foundation.

"The issue I discovered is we're not chemists," she said during her presentation at Zygote. "We had to train ourselves and trust what our bodies were telling us."

Chalfin demonstrated etching using a material marketed as BIG Ground. She showed how it is "set" in a toaster oven, produces no smell, becomes hard as nails, makes sharp lines under the etching needle, and can be cleaned with soda ash and water.

Chalfin shared the collective knowledge of her shop through technique after technique. Her demo of the finicky aquatint process elicited nods, followed by loads of questions. A display of finished work made with green techniques conveyed that the processes means no diminution of quality.

The effort has real implications for Zygote printmakers, some of

whom have had to put their art careers on temporary hiatus due to chemical sensitivities. Staff anticipated that the impact on indoor air quality would be felt immediately.

In addition to creating a safer indoor environment, the effort removes the threat of chemical runoff to our most precious natural resource, Lake Erie. Thus the norm in printmaking—to neutralize the acids and pour them down the drain—is being challenged by a new generation interested in making a mark without leaving one permanently on people and planet. ■

THE ARTISTS who run Zygote Press had an "a-ha" moment in 2013, when they decided it was time to lock away mineral spirits, glaze cleaner, lithotine, and other toxic tools of the print trade, and replace them with canola oil, vinegar, water and tallow. Now, supported by a grant from the George Gund Foundation, Ohio's largest artist-run print shop is going green.

Starting in April, Zygote permanently banished petrochemicals—such as asphaltum-based plate grounds used in intaglio etching, and its accompanying nitric acid

bath—in exchange for materials that can be cleaned with common dish soap. The benefits include a safer, less-toxic environment for artists, as well as reduced impact on the waters of Lake Erie.

To assist in this transition, they enlisted Liz Chalfin, director of Zea Mays Printmaking in Florence, Massachusetts. Chalfin is a master printmaker who has championed a safe and sustainable practice for decades. Her own work to remove toxicity from the process began in California, when her print department was moved to a poorly ventilated basement.

Zygote Press

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

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MICHAEL WALSH, ARTIST-IN-RESIDENCE, RASMUSON FOUNDATION | JUNE 5 - AUGUST 4

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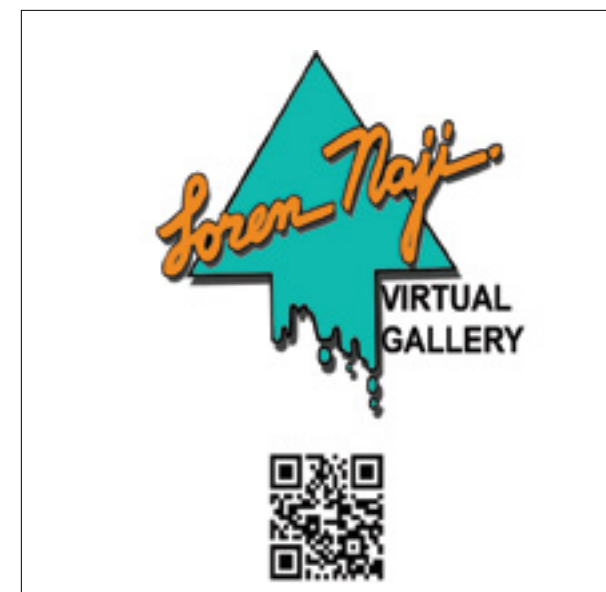
OPENING RECEPTION: Friday, June 12, 2015 | 5-8 pm | All Welcome!

LOCATION: SPE National Office, ArtCraft Building

2530 Superior Ave. #403, Cleveland, OH 44114

Free parking after 4:30 pm in the lot behind the ArtCraft building.

Meg Griffiths, 22 days of 5 to 3, 2012. From the series *Casa Particular*.
www.spenational.org



Scan the QR code with your smart phone or visit najiartscene.com to see the new exhibits opening the first day of each month. Call 4 artists: 216-621-6644

Finding an Outlet at Art Therapy Studio by Shannon Scott-Miller

CAROL has been creative throughout the years with watercolors, making quilts and dolls, drawing book covers and exploring various media. Now retired, she has returned to art for self-discovery and self-expression.

"I attended workshops as a nurse, so I knew about art therapy" Carol says. Years later, when exploring her life's journey, Carol returned to the Art Therapy Studio where she had taken continuing education courses. "I could not talk openly to my therapist, but she asked me if I could draw, and that led to a whole new window of expression for me," she says. "It's

like the windows are clean and I can see in new ways. I am 68 and that is really cool."

Carol says understanding that the process of art "doesn't have to be perfect" and can be a creative exploration for its own sake was liberating. "I am my own person. I can create as I choose; the approach at the Art Therapy Studio made me feel free for the first time. It was so nice discovering a place where I could do my own thing, and talk about it."

"There is a difference in energy here," she says. "I am an introvert and usually being in a large group of people drives me crazy. But I can sit here and draw my picture, and I am with people, but I have freedom to choose my interactions. For me, that is really great. I can be me here."



"There is a difference in energy here," says Carol.

Carol says she invites people to come to sessions at the Art Therapy Studio. "If I find someone who will come with me, I ask them, because this is just such a different experience," she says. "You can rediscover yourself at any age." ■

Art Therapy Studio

12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

ArtWorks Celebrates 10 Years of Student Opportunity

Center for Arts-Inspired Learning's student apprenticeship program uses the arts to prepare students for 21st-century success

ON THEIR first day of work as ArtWorks apprentices, new students enter a room filled with strangers, artists, and goals: learn to work with other students from across Northeast Ohio to create new art. On the last day they leave inspired to pursue bold ambitions.

ArtWorks employs high school students from diverse backgrounds in paid, arts-based apprenticeships that develop artistic expertise and cultivate core competences. By equipping students with skills that are vital to educational and professional success—ingenuity, critical thinking, creative problem-solving, responsibility, project planning and management, communication, collaboration, and leadership—the program prepares for success in the twenty-first century classroom and beyond.

Now in its tenth year, ArtWorks has grown in response to demand. Started by Marsha Dobrzynski and Deborah Ratner in 2005, the program began as a two-week pilot serving 50 teens under a tent in Shaker Square. It has expanded into a year-round program that engages a dozen partners in serving over 200 youth each year. Recent co-op offerings include dance, fashion design, recording arts, digital game design, photography, performance poetry, animation, and film.

Apprentices develop self-confidence through a variety of challenges, completing service-based projects, and hosting performances. Students participate in workshops with community partners focusing on financial literacy, resume writing, interviewing skills,



The ArtWorks program helps students develop literacy, resume writing, and other skills, as well as to develop a portfolio to use when applying for other opportunities.

and college admissions and financial aid processes. Presentations by guest speakers increase awareness of career opportunities and ways in which skills developed through arts education are valuable in a variety of professional settings. Apprentices leave the program with portfolios to use when applying for educational

and employment opportunities—and ready to see a future of opportunity. ■

To apply for a fall or spring afterschool or summer apprenticeship ArtWorks, visit the Center for Arts-Inspired Learning's website at arts-inspiredlearning.org.

Center for Arts Inspired Learning

13110 Shaker Square, C203
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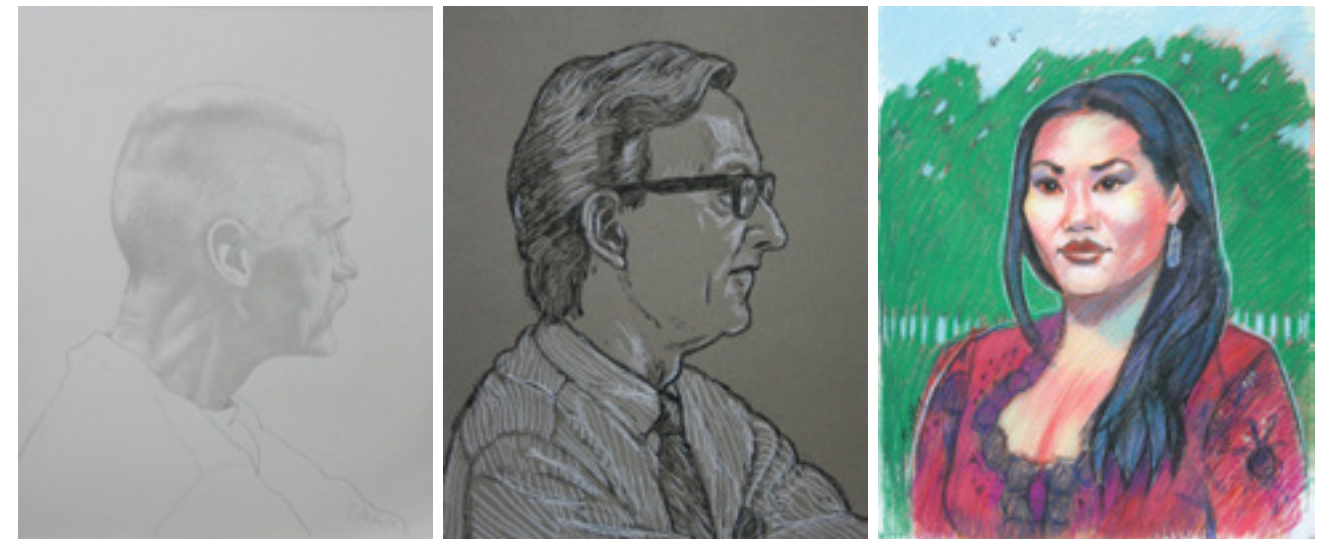
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<p>July 24th - One Year Anniversary - Group Show Reception 5-9 - Show Runs July 24th - August 21st</p>	<p>Aug. 28th - John Crymes & Rebecca Steele - Duo Exhibition Reception 5-9 - Show Runs August 28th - September 18th</p>

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The Pretentious Tremont Artists of the Literary Café



Portraits drawn in sessions with the Pretentious Tremont Artists at the Literary Café. Left: Billy Kovach, by Howard Collier. Center: Fred Bidwell, by Jack Flotte. Right: Rai Rye Collins, by Timothy Herron.

FOR MORE than 9 years, Cleveland artists have met in the back of a warm and friendly pub called The Literary Café, to draw the portrait of someone they normally have never met. Models are given the drawings at the end of the night. The group began when regular patrons Timothy Herron and Brian Pierce came up with the idea of getting other patrons to pose for portraits so they could get steady practice while, at the same time exposing the pub patrons to live art drawing. When they overheard another artist describe Tremont as being full of pretentious artists, the name *The Pretentious Tremont Artists of the Literary Café* was born. With the main core consisting of Herron, Pierce, Jim Gerber, Larry Zuzik, Howard Collier, Juan Quirarte, Jack Flotte, Jeff Suntala, Jia Wang, Jennifer Newyear, Kathryn Heim, Deb Steytler, Olivia DeMilta, Ramesh Subramaniam, Caitlin Murphy,

Patrice Varzelle, Alice M. Jeresko, Karen Caldwell and the multitude of artists that have come and gone over the years.

The artists meet every Friday night from 8 to 11 pm. "We draw in front of the general public, our models come from the general public and the general public is welcome to draw with us for free," says Herron. No money is ever exchanged.

Past models have included writer Michael Heaton, authors Mary Doria Russell and Les Roberts, Judge John Sutula (twice), newscaster Dawn Kendricks, Cleveland Museum of Art interim director Fred Bidwell, along with people from every walk of life. Potential models will have to sit for three hours with three fifteen minute breaks. They sign up months in advance. Most all of the artwork can be seen on Herron's facebook page: Tim Herron. There is also a website, literarycafeartists.com.

As Herron says, everyone is welcome to witness the drawing club at the Literary Café any Friday night, including the second-friday Tremont ArtWalks.

This summer in Tremont, visitors will be able to enjoy the arts not only during ArtWalk, but for an entire month during the annual Arts in August series of professional dance, theatre and music performances in Lincoln Park. The full schedule can be found at tremontwestorg.

This year's Tremont Arts & Cultural Festival will be held on Saturday and Sunday, September 19th & 20th. The 2015 festival jurors are Amanda Derr, curator of Loop Tremont; Steven Mastroianni, Tremont resident, photographer, gallery owner and Tremont ArtWalk volunteer; and Robert Hartshorn, artist and owner of Tremont's Hartshorn Studio. Artist applications are due in mid-June and can be found at Tremontartsfestival.com. ■

Pretentious Tremont Artists of the Literary Café

1031 Literary Rd
 Cleveland, Ohio 44113
literarycafeartists.com

Tremont Art Walk

tremontartwalk.com

TREMONT ART WALK | 6 - 10 PM

THE SECOND FRIDAY OF EVERY MONTH

SUMMER 2015 DATES ARE: JUNE 12, JULY 10, AUGUST 14, AND SEPTEMBER 11

Cleveland Institute of Art's transfigured campus is worth celebrating... and the public is invited

by Ann T. McGuire

AFTER MORE than a decade of research, planning, designing, and fundraising, Cleveland Institute of Art is unifying its long-divided campus, and the whole region is invited to help celebrate.

"It's an overnight success, ten years in the making," quipped CIA President Grafton Nunes as he led a group of guests on a recent tour of the new facility on Euclid Avenue. Like previous visitors, these guests were impressed.

They should be. As Nunes told them, "CIA has created one of the nation's finest campuses for learning about, making, and exhibiting art and design. This campus holds tremendous promise for our future."

A Brief History of Unification

The college was founded in 1882, and in late summer 1956, CIA held its first classes in its George Gund Building at 11141 East Boulevard, across the street from the Cleveland Museum of Art. Named for then-president of the board George Gund II, the building was too small to accommodate the growing college by 1976, when CIA began leasing additional space in a historic factory at 11610 Euclid Avenue.

Ford Motor Company completed construction of this factory in 1915 for use as a Model T assembly plant, the first Detroit-owned automobile plant in Cleveland. Designed by the renowned Detroit architectural firm Albert Kahn and Associates, the building was added to the National Register of Historic Places in 1976. CIA bought the facility in 1981 and in 1988 named it the Joseph McCullough Center for the Visual Arts in honor of the 1948 CIA graduate who was college president from 1954-1988.

So from 1976 through the academic year that just concluded, CIA operated on a split campus. And for most of that time, the trek between the two buildings included crossing a big, crumbling asphalt parking lot sarcastically known as The Beach.

A Whole New Neighborhood

Enter MRN, Ltd., the development company that brought Cleveland's East Fourth Street to life. MRN built the new Uptown development along Euclid Avenue, east of Mayfield Road. It includes restaurants, a grocery store, shops, apartments, and CIA's new freshman residence hall. The Museum of Contemporary Art Cleveland built its gem-shaped building, which serves as the western anchor of Uptown. And in December 2014, CIA completed major construction of its new George Gund Building – adjoined to the recently renovated McCullough building – as the eastern anchor of Uptown.

"Because all these organizations were able to work together, a whole new neighborhood is born within Cleveland's University Circle," said Nunes. He noted that Case Western Reserve University owns and developed the landscaped public plaza surrounding MOCA, named Toby's Plaza, for philanthropist Toby Devan Lewis.

The transformation of the neighborhood caught the attention of The Rudy Bruner Foundation, which has nominated Uptown, and four other developments from across the country, for the 2015 Rudy Bruner Award for Urban Excellence.

"It's a very big deal," said Nunes. "We have education, culture, entertainment, retail, residences, and restaurants all in eleven acres of interesting architecture and pedestrian friendly design and we're getting national recognition for it."

The Move Continues

In May, CIA held its final classes and closed its final public exhibition in its East Boulevard building. The college's library is being dismantled and its 50,000 items are being shipped from that building this summer. The lone hold-out is the Cinematheque, which will continue showing films in the building's Russell B. Aitken Auditorium until July 30.

CIA is selling the East Boulevard building and grounds to Case Western Reserve University and the Cleveland Museum of Art.

By August, all CIA operations – gallery, Cinematheque, Continuing Education, library, and all undergraduate majors and services – will coexist in the new complex.

"For the first time in almost 40 years, all CIA students will be learning together, on one campus, in new and renovated facilities that are unparalleled," said Nunes. "The complex was designed to ensure that students of diverse majors would see one another's work and inspire one another. Students in the applied arts will share a wood shop and computer labs with students in the fine arts. There will be even more symbiosis than ever."

Time to Celebrate

To celebrate the transformation, CIA invites the public to a full spectrum of events. In fact, the college has named its series of events Spectrum CIA.

"Spectrum CIA enables us to showcase the ever-expanding range of opportunities the Institute is creating for its students, our community, and partners around the world," said CIA board member Barbara Richter. "Whether it be studios that take art and design education to a new place, cutting edge technologies that transform the Cinematheque experience, or elegant galleries that excite art enthusiasts, our new campus provides cause for celebration."

The first public celebration, titled Lumière, is the Cinematheque premiere night on Aug. 1. This will be the first event in CIA's brand new, state-of-the-art Peter B. Lewis Theater, which Nunes said will be "one of the most versatile movie houses in the region, equipped to project 16 mm; 35 mm; HD digital; and 4K projection, which offers four times the resolution of standard high-definition video; as well as 7.1 surround sound."

As the Cinematheque heads into its thirtieth year at Cleveland Institute of Art under the direction of John Ewing, Nunes said he's delighted that the year-round film program will have such a well-equipped and comfortable home.

ROBERT MULLER



CIA students and faculty in the The Jack, Joseph and Morton Mandel Atrium that connects the college's McCullough Building to its new Gund Building.

At Prism, an event for CIA students, faculty, alumni and Uptown neighbors, the community will transition to the new campus officially by celebrating its final convocation in the old Gund Building and forming a colorful procession to the Euclid Avenue campus on Aug. 28.

The public is invited to CIA's 2015 Faculty Exhibition, which runs in the new Reinberger Galleries from Aug. 28 until Oct. 10.

Chromos, the opening celebration gala, is set for Sept. 19. An evening of dinner, dancing, an auction and unexpected moments that will leave guests inspired.

Finally, Kaleidoscope will be a family-friendly art-making open house on Oct. 18. Adults and children will be able to make their own take-home art projects and experience a wide array of art and design studios and industry-leading technologies.

"Lumiere, Prism, Chromos and Kaleidoscope will be of interest to different communities that are vital to CIA and its future," said Richter, who chairs Spectrum CIA on behalf of the board. "The events are designed to highlight specific aspects of our new space and shed light on our transition in unique ways. Ultimately our goals are to engage audiences and make them an integral part of our historic transformation. This is, after all, the beginning of a new era for the Cleveland Institute of Art. Let the festivities begin!" ■

For information on CIA's opening celebration events, go to cia.edu/spectrum.

Cleveland Institute of Art

11610 Euclid Avenue
Cleveland, Ohio 44106
800.223.4700
cia.edu

LUMIÈRE CINEMATHEQUE PREMIERE NIGHT | AUGUST 1

PRISM, FINAL CONVOCATION AT THE GUND BUILDING | AUGUST 28

2015 FACULTY EXHIBITION (NEW REINBERGER GALLERIES) | AUGUST 28 – OCTOBER 10

CHROMOS OPENING CELEBRATION | SEPTEMBER 19

KELEIDOSCOPE OPEN HOUSE | OCTOBER 18

Artists Archives Reemerges by AAWR executive director Mindy Tousley



Artist Judy Takacs discusses her work.

AS SPRING winds down and summer begins, the Artists Archives wraps up a busy spring schedule of exhibitions and programming.

Thanks to our patrons and the artists of Cleveland, we had record breaking attendance for both the historic *Pearls of Cleveland* Exhibition and consciousness raising

Majority Rising. We held three programs in our Collecting Art Series, starting with Dr. Marianne Berardi, and Bonfoey Galleries' Marcia Hall and Diane Shaffstein, who gave us insight on the art of the Cleveland School artists. Wes Cowan wowed us with his expert talk on the State of the Art Market and

how the internet has changed the face of Art Auctions, and Rachel Davis made us laugh with her stories of "...The Holy Grail of Victorian taxidermy..." boxing squirrels, while imparting her wisdom by answering any and all questions about art auctions.

We also treated art patrons to a behind the scenes look at the studios of three masterful women artists, Shirley Aley Campbell, Judy Takacs and Kathleen McKenna. Remarkably, while major US museums still collect a shockingly low number of women artists, in some cases less than five percent, the Artists Archives Museum collection of Ohio artists is composed of more than 50 percent women!

So as summer begins, so does the AAWR members show, *Reemergence*. The annual exhibit will be on view in the AAWR gallery through June 27. The Artists Archives is proud to celebrate the works of its Archived Artists and members with this annual exhibition. This year's show was juried by artists Suzan Kraus, Marti Higgins and Devilstrip contributor and AAWR Public Outreach Manager, Katelyn Gainer. As always the members show attracts a wide variety of eclectic work and is a great way to see the artistic diversity of our region.

After reemerging, fortify yourself by visiting *Sustenance, from Palate to Palette*, on view from July 16 – August 29. An intersection of food, art and culture, this show is juried by Allen Memorial Museum Curator of Contemporary Art, Dr. Denise Birkhofer, and a surprise celebrity Chef. ■

At the time of publication, Sustenance is open for entries by artists working in all mediums. PhotoNow is also open for entries, and info on entering both of these great shows can be found on our web site.

Artists Archives of the Western Reserve

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216.721.9020
artistsarchives.org

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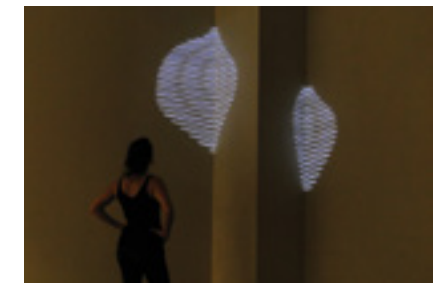
Johnny Coleman Juries *After the Pedestal* 2015 by Lydia Dominey

IN JUNE, the eighth iteration of *After the Pedestal* opens at The Sculpture Center with an expanse of smaller works by bright artists of our region, selected from an open call. The juried exhibition is intended as an interlude from the mammoth-sized works often inhabiting the galleries. This showcase encourages viewers to look closely, as we often forget to do. Child mavens and seasoned exhibition-goers alike can align the work along motifs of individual significance. The artists are fully engaged in making their own work, each of which shows clear evidence of the artist's own hand and desire to transfer emotions.

In past years, the exhibit has included menacing toasters, mouse-sized allegorical installations viewed through a peephole, and reliquary-like animal figures, swaddled and bathed in gold.

This year's exhibition will be juried by prominent installation artist Johnny Coleman, currently a Professor of Art and African American Studies at Oberlin College. Coleman is above all a story teller. His works emerge from interests in material culture, with particular emphasis on vernacular furniture and the evolution of the banjo across worlds. His finesse for visually prosaic installations will

undoubtedly provide a meaningful perspective on both collective and subtle themes woven throughout the exhibition. ■



Meghan Reynard's "Light Line (Version 1)," from *After the Pedestal* 2011. Installation with projection and elastic string.

The Sculpture Center

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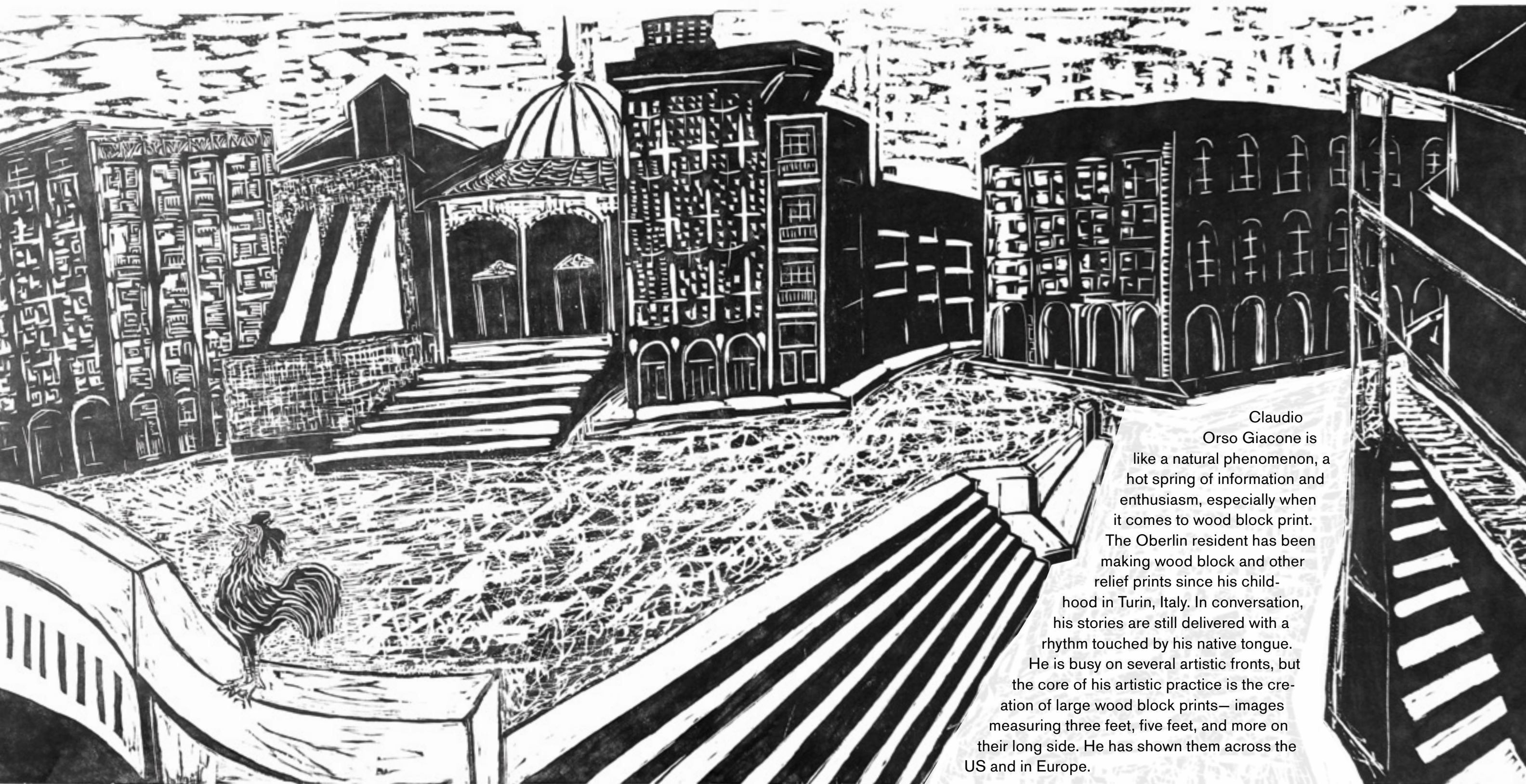
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A SLICE OF A TREE

Negotiating wood block prints with Claudio Orso-Giacone by Michael Gill



Claudio Orso Giacone is like a natural phenomenon, a hot spring of information and enthusiasm, especially when it comes to wood block print. The Oberlin resident has been making wood block and other relief prints since his childhood in Turin, Italy. In conversation, his stories are still delivered with a rhythm touched by his native tongue. He is busy on several artistic fronts, but the core of his artistic practice is the creation of large wood block prints— images measuring three feet, five feet, and more on their long side. He has shown them across the US and in Europe.



PREVIOUS PAGES: "All'Alba," 48" x 24," illustration from a short story by Kenneth Calhoun. RIGHT: "King of the Wonderwall," 60" x 25."

Even a quick look at his work reveals a champion of the underdog in the struggle against the plutocrats, of the people against the interests of money. Orso works from a deep background of tradition: Black ink, transferred not with a press, but by pushing a wooden spoon as his barren for several hours on his larger pieces. It is perhaps not a coincidence that his prints exude sympathy for people who work.

The prints for his MFA show—which was at the Bryan Gallery at Bowling Green State University, way back in 2006—were crowded with allegory and politics, with a mix of English and Italian words carved to add sociopolitical commentary between the figures. He's had his work regularly in group shows before and since, but that was the last time any Ohio gallery showed a significant collection of his prints.

Orso has won an individual artist fellowship from the Ohio Arts Council, has been a resident artist in the OAC's exchange with the Grafikwerkstatt in Dresden, Germany, and has won several other grants and awards. He's the creator of the Big Parade in Oberlin, a town event with a procession of floats and gigantic puppets. Also in Oberlin, he coordinates outreach for a media literacy program for students, the Apollo Outreach Initiative.

All of this against the backdrop of his prolific and distinctive body of wood block print makes it remarkable that he has not yet had a solo exhibit in the Cleveland area. That's about to change. At the same time as it hosts the national Wood Engravers Network annual conference, the Morgan Conservatory will present an exhibit of his large scale wood block prints. *Tavola Lunga (Long Board)* opens June 5.

When he talks about printing, Orso gravitates toward the relationship with the material he's carving. It's a collaboration. If the material doesn't push back—if the relationship isn't a two-way street—he has less interest. That's why he prefers wood block.

As he said while giving a demonstration for the Women's Council of the Cleveland Museum of Art during their recent tour of Zygote Press. "Carving linoleum (another common material for relief printing blocks) is like talking to a 'yes man,' who just agrees with you all the time. It is easy and cheap. And sometimes you might want that, to make you feel good about yourself. But I would rather have a conversation with people who have opinions, because that is more interesting. Wood block has opinions."

Indeed, he talks in detail and with implicit derision about the way linoleum is made from wood dust bonded with linseed oil, and therefore "has no soul." And about how some printers make plates from medium density fiber board and call it wood block, which he says bluntly, it is not.

One might reasonably wonder where the opinions of a wood block

come from, and how they are expressed in a dialog with the artist's knife. The answer is in the wood itself. The grain, as all wood block printers know, asserts itself on the print, both in the way it steers the carving, and as it transfers the ink.

"Whenever I draw," Orso says, "I am making a commitment, putting lines down on a plate, which in my case is a block of wood. Then once it is on the plate and I begin to carve what I drew, it is a different ball game. Because a wood block is made from a slice of a tree. And a tree was a living thing. It grows, and it has a direction of growth. That is the grain: the will of the tree. And so when I put my drawing on a wood block I have to deal with that. The grain has an effect on what you can carve. All images made with wood block are negotiated."

He says one thing that has captivated him, holding his interest in wood block through the years, is that "it is all a trick." What he means is that no matter how the image is shaded, no matter the depth or the perspective, or the impression of light, everything in it is either black or white, on or off, yes or no. It is completely flat. There is no gray area.

Orso cites two living artists as significant influences on his printmaking. His affinity with the work of New York-based sculptor and relief printer Peter Gourfain is immediately apparent. Both celebrate the humanity of their subjects, and both comment on the human condition, especially the struggle against oppression, against machines mechanical, political, and financial. They have been exchanging prints for 20 years.

The influence of Naoko Matsubara is less obvious, but the two share an interest in expression over precision. Orso says during a visit to her Toronto studio, she told him, "You good printmaker, but sloppy: need to work cleaner if you want to sell more."

Looking at Orso's work, though, what stands out is the expressive quality of the content, channeled through the force of the wood block's personality. It's all about the relationships between people and power, power and money, man and machine, the race of life against death, the positive against the negative, and ultimately between an artist's intentions and a block of wood. ■

Tavola Lunga: Wood Block Prints by Claudio Orso

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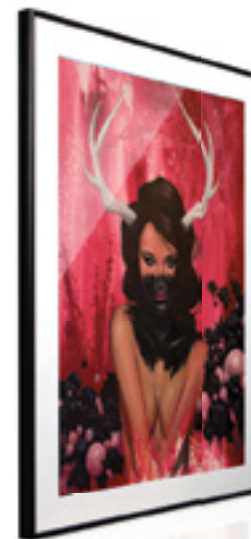
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WHY YOU SHOULD SUPPORT THE RENEWAL OF THE CIGARETTE TAX

by Fred Bidwell

In 2006, the voters of Cuyahoga County made a bold and historic decision: they approved a 1.5 cent-per-cigarette tax that generates more than \$15 million each year to support arts and culture organizations and projects.

The levy was an innovative idea designed to help Cleveland reclaim its historic role as a cultural hub for the nation. Its impact has been immense. Publicly funded grants distributed by Cuyahoga Arts & Culture (CAC) have provided vital support to the activity driving Cleveland's renaissance.

But the continuation of that public funding cannot be taken for granted. The original levy expires soon, so this November, voters will likely have the chance to renew it.

As they go to the polls in just a few months, voters should consider two questions: First, was the tax effective in achieving its goals? And second, is the renewal of the tax good policy in 2015?

I strongly believe that the answer to both questions is an unequivocal yes.

My support for the levy renewal comes directly from the roles that I have taken in Northeast Ohio. In my business role, as the owner of an advertising agency, I saw first-hand how important a vibrant arts and culture scene is to attracting and inspiring talent that is the lifeblood of creative enterprise.

Supporting culture is also important for its own sake. As an art collector, I know how difficult it is for artists to build a viable career without the support of institutions and communities. And as a donor, board member and leader of arts institutions in Cleveland, I am acutely aware of tension between the limited resources of non-profit arts and culture organizations and the needs of communities that hunger for the human and economic potential that the arts can unlock.

Finally, like all citizens, I am concerned with matters of public health. As a member of a U.S. Food and Drug Administration-funded Advisory Board on Tobacco Regulatory Science at University of Southern California, I understand the devastating impact of smoking on the health of vulnerable communities and the futures of our young people.



What I've learned in these roles has led me to take on a fifth role, as a Co-Chair of the Arts and Culture Action Committee supporting the renewal of the arts and culture levy.

There is little doubt that the arts and culture levy has made a profound difference in Cuyahoga County. The impact has been felt in every corner of the county in what we have protected: proud legacy institutions that survived the crash of 2008 with a clean bill of health.

Importantly, the impact is also felt in what we have created: thriving new arts start-ups, innovative new programming, exciting new artists, all part of the Cleveland resurgence that the world is talking about.

This tax should not be thought of as another expense. We should recognize that this is as an investment that has earned a very handsome return.

Cuyahoga Arts and Culture has reached every corner of the county, supporting 300 organizations in 2,300 locations in nearly every community. The impact on education has been especially dynamic, with over 1.4 million annual experiences for our school children.

Moreover, the levy amplifies the substantial economic impact of our arts and culture sector. Every dollar from the levy supports \$21.43 in direct expenditures. Our arts and culture organizations provide more than \$350 million in annual direct economic impact, and support nearly 9,000 diverse jobs.

These funds have been distributed through competitive grants that maintain the high standards of artistic excellence and demand results and accountability.

The arts and culture levy hasn't just been a success by the numbers; it has also changed the narrative of our town. The energy and pride in our arts and culture scene is contagious, and the world is taking notice. We are bringing the arts and artists of the world to Cleveland, and artists are coming here to create work for an international stage.

But this levy is not just good for the arts. It's also good public policy.

First, it is important to remember that the potential November 2015 issue will be a renewal, not a new tax, and it will have no impact on what consumers currently pay.

While no one likes paying taxes, we should recognize that the bigger tax on the community is the scourge of tobacco. This insidious product is cynically targeted by big tobacco to young and vulnerable populations, and it exacts a heavy price on the entire community with increased healthcare costs and tragically lost human life and potential.

We can and will continue to fight smoking through education and regulation. But in reality, our most effective weapon is price: Increased costs are the best tool available to prevent young people from smoking. And if you can prevent a young person from taking up the habit by age 24, there is little chance that they will ever become smokers.

So, perhaps the most compelling argument for the continuation of this tax is that it is an investment in the health and the future of our children. Smoking rates have dropped in Cuyahoga County since the tax was implemented. If we fail to renew this tax we will, in effect, cut the price of cigarettes and enable a new generation of smokers, at the expense of our arts and culture community.

Your support for the renewal of this levy is a smart choice for public health, as well as an investment in the continued artistic, cultural, economic and social health of our communities.

We are reaching a tipping point in Cuyahoga County. The collaboration that created this magazine made the arts community stronger and more vibrant. Let's not lose the momentum we have gained. United behind the renewal of the arts and culture levy, we will continue to thrive. ■



The arts bring Cleveland neighborhoods alive. PREVIOUS PAGES: AHA Festival, Summer, 2014, photo by Frank Lanza. FAR LEFT: Cleveland Public Theater's STEP Program, photo by Steve Wagner. THIS PAGE, clockwise from top left: Families participate in the Cleveland Museum of Art's annual Parade The Circle; A young performer in the Cleveland Asian Festival; Students working with artists of the Progressive Arts Alliance, photo by Jared Akersterom; and the Playhouse Square chandelier, photo by Roger Mastroianni.

WELCOME TO THE NEIGHBORHOOD

Roese, Ratusnik, Ries, and Pribojan Examine Their Surroundings by Joseph Clark

For 28 years, the Harris Stanton Gallery has been a fixture of the Akron art scene, and the broader Northeast Ohio creative community. Last year, the boutique opened a Cleveland location. To mark its first anniversary in its second home, the gallery is welcoming and re-introducing itself to the neighborhood. In late August, four painters will display visual love letters to their own favorite communities-within-a-community. Appropriately, their group exhibition is titled *Cleveland Neighborhoods*.

Gallery founder and owner Meg Harris Stanton said she was inspired to host the show after encountering Cleveland's internal diversity. "I think Cleveland is fascinating, because it has so many neighborhoods," she said. Unlike Akron, it has distinct neighborhoods in which someone can keep themselves fed and entertained without ever leaving.

However, the participating artists do roam outside their hometowns, and sometimes outside their comfort zones.

Architectural painter Thomas R. Roese often sketches or paints the Flats and the manufacturing infrastructure they left behind. For Harris Stanton's show, he's focused his attention a few miles south into Tremont with a series of paintings of local houses.

Roese says he was drawn to the college town because of how much it reminded him of the industrial neighborhoods in Brooklyn, OH where he grew up. The two-story homes he depicts are, like the Tremonters who live in them, modest but hopeful.

Aesthetically, they are also studies in contrasts—literal contrasts between colors and shading, not contradictory principles. Though only a few colors dominate each image, each stands out with an amplified brightness. The whites of a handicapped parking sign, and the sky blue siding on a bungalow practically glow against a gray sky and tan façade of the house next door.

How Roese orients viewers towards the houses is by itself enough to draw attention. The focal point of the painting with the blue and tan house is in the space between the few homes, a block or two off in the distance where autumnal or early springtime stand naked. Only a few yards of the houses' width are actually visible. In another painting, a white house is shown in an aerial perspective, partially obscured by service poles and power lines.

Glenn Ratusnik brings to *Cleveland Neighborhoods* a series of park landscapes, and an interesting connection—when he was a high school student growing up in Parma, Roese was his art teacher. Roese recalls that even when Ratusnik was a student who had to follow instructions, he was able to make his own vision visible in his work.

"He was doing what was on the curriculum, and doing it well. He brought his own thought to the process very nicely," Roese said.

Ratusnik likewise remembers his early tutelage fondly, and says that Roese's participation was one of the reasons he accepted the invitation to join the show.



Two views from Wendy Park, by Glenn Ratusnik.

"It was a great opportunity to show next to him, since he's been a mentor to me on and off," Ratusnik said. "[Roese] was a great instructor. He gave me a good sense of discipline and technical skills."

Ratusnik puts those skills to work depicting Cleveland in a manner almost opposite that of Roese's. Freud would make much of the rebellion of the student-son against the teacher-father. But we're not Freud. Against Roese's depictions of private, developed homes in the shadow of the city's industries, Ratusnik seeks out public green space partially reclaimed by nature.

Ratusnik is working on a series of landscapes in Wendy Park, an idyll just Northeast of Edgewater. The park is built on a peninsula north of the old Cuyahoga River channel, on land passed back and forth over the years—once a shanty town, once privately owned and coveted by the Port Authority, now part of the Metroparks system. The paths Ratusnik paints are clear, the grass clipped. Yet some of the park has been allowed to grow wild.

Approaching the pieces naively, viewers could read a Gothic atmosphere into Ratusnik's scenes. Standing in front of them, one can almost feel the wet chill of dawn in the thick fog which blankets the grass and trees. Even the horizon fades into the mists.

However, to read foreboding into Ratusnik's landscapes defies the artist's intentions. The stillness of the works is meant to be a promise of quietness and peace to the park's visitors.

"I find it to be an oasis in the middle of the city," Ratusnik said. A birdwatcher, the artist found Wendy Park was a hub during migration season, with a surprising number of avian species touching down on the Whiskey Island locale.

However, even here there are signs of the manufacturing economy. In one of Ratusnik's pieces, the frame of a river-spanning drawbridge looms in the background, rendered in a shade of gray slightly darker than the surrounding mist. The later pieces in Ratusnik's series will include more of Cleveland's skyline.

The skyline also serves as a backdrop in Christine Ries' body of work, currently in progress. It is planned as a series of portraits of colorful Cleveland residents, with the city's most iconic buildings looming behind them. Reis' style is descended from the Impressionists, using a loose, easy brushstroke and vivid colors. Her portraits are full of energy and movement.

Diane Pribojan shifts away from downtown and to the suburbs. Like Roese, her subject is domestic architecture. However, her colors are even more vivid, sometimes bordering on the fluorescent. And whereas Roese puts us in unexpected spatial relations to his houses, Pribojan displays them in full view, as if seen across the road.

The street-level perspective and Middle Americana familiarity of Pribojan's houses make them welcoming. Without explicit labeling, their little steeped roofs and big lawns could be in any 'burb in the U.S. Yet

at the same time, the homes appear unreal. They have been stripped of all but the most minimal details, until they are almost nothing but geometry in bursting hues. Even shading is achieved by laying down solid polygons of black, placed opposite to obstructions to the light source. A balance is struck between coziness and minimalism.

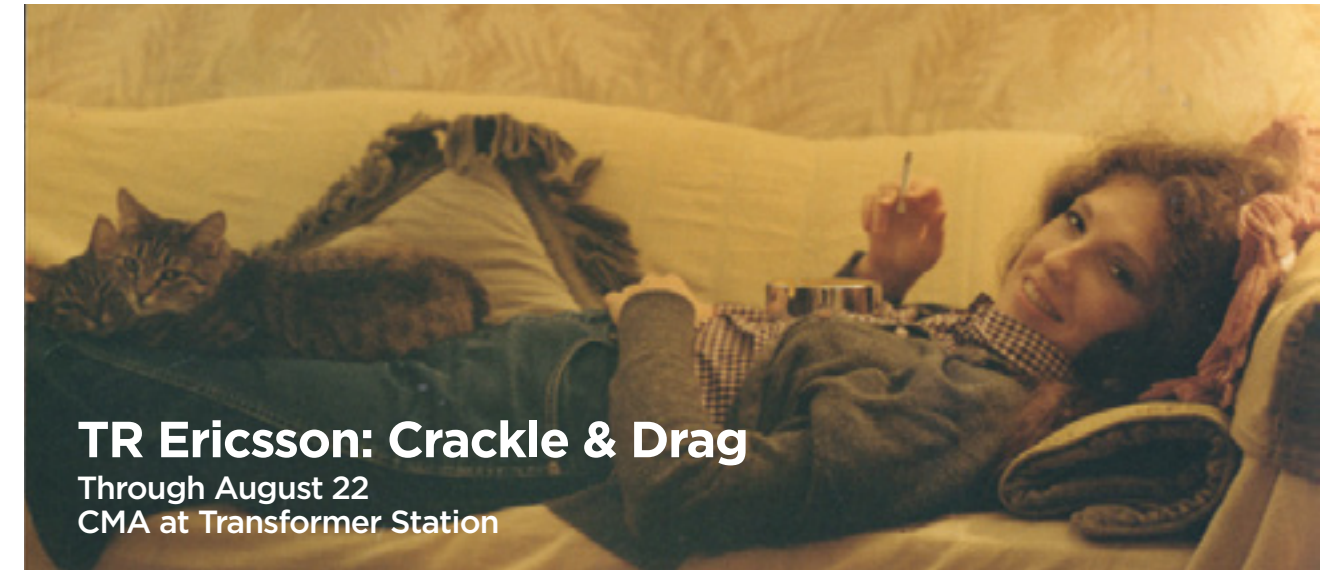
One house is almost a yellow triangle and two rectangles, with three stripes of black and grey. In another piece, a pink house sits under a pink sky. The two might bleed together into a single bubblegum-colored plane, if they were not separated by the slate-colored triangles and rhombuses that make up the house's roof.

Though their style differ, all the participating artists allow their affection for their communities to saturate their work. In a city that's chronically hard on itself, here's a curator from Akron showing us some of what's lovable in Cleveland. ■

Cleveland Neighborhoods
 Harris Stanton Gallery
 1370 West 9th St.
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 August 28 - September 26, 2015
 216.471.8882
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Clockwise from top right: "Gold House with Red Lawn" by Diane Pribojan. Cleveland houses, by Tom Roesse. "View from the Studio, Cleveland Heights," by Christine Ries.



TR Ericsson: Crackle & Drag

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TR Ericsson's photo-based work, sculptural objects, and cinema create a ruthlessly honest, yet tender portrait of his mother, who committed suicide at age 57.

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Pink & Yellow, c. 1980, Greenville, Tennessee, 2014. TR Ericsson (American, b. 1972). Chromogenic print; 48 x 60 in. Courtesy of the artist. © TR Ericsson.

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AN ENGRAVED INVITATION

Wood Engravers Network national conference comes to Cleveland

by Michael Gill



For more than two years, Eric Gulliver has been talking up Cleveland as a site for the Wood Engravers Network's annual national conference. The letterpress artist, wood engraver, and engineer met WEN founder, Jim Horton, in 2013, when the conference was held in Asheville,

North Carolina. This summer the lobbying pays off.

After last year's gathering in Oxford, England, the Wood Engravers Network's 2015 conference is coming to Cleveland—specifically to the Morgan Conservatory— May 30 through June 5. It's not a massive, convention-center-style gathering that will make a notable mark in the local economy: just a couple dozen artists are expected, and they will spend a lot of their time in workshops. However, for that week, Cleveland will be the center of the wood engraving world.

"The national press we've been getting didn't hurt," Gulliver said. And of course the good press is also backed up by a great museum, busy art scene, at least two artist-run letterpress shops (Zygote Press and the Morgan), and a few commercial ones that haven't called it quits. But those aren't the only reasons Cleveland makes a great location for a gathering in the name of the antiquated relief printing technology. Wood engraving shares a history inseparable from the letterpress industry, and so does Cleveland.

Wood engravings are distinct from wood cut prints in that they are made by carving into the end-grain of the wood block. It's still a relief printing technique, but carving into the end grain enables the artist to make tiny marks in any direction, without having to negotiate the insistent lines inherent on the broad "plank" side of a block. The technique was a prominent form of illustration for books, magazines, and newspapers, especially from the mid-nineteenth to early twentieth centuries.

As it happens, that coincided with Cleveland's industrial boom. So all the pieces were in place, and letterpress was about to reach its commercial zenith in 1881, when Illinois banker Harrison T. Chandler met William H. Price, the son of a builder of printing presses. They formed the Chandler and Price Company and set up shop in Cleveland. Using designs and ideas gleaned from several expired patents, they began to manufacture what would become the industry's workhorse machines: hand fed jobbing press—the ones with the big flywheel, and a platen that opens and closes like hands clapping.

Anyone who has ever seen a Chandler & Price press running has appreciated the way they churn and tick, the treadle pumping impressions in four-four time, or on the bigger machines, in six-eight. The motion is as fluid as a locomotive, pressing paper against type,

and copper plates and wood engravings. Those machines were ubiquitous in the early twentieth century. The now-defunct Type & Press magazine estimated that in the 1930s, more than 90 percent of professional presses were made by Chandler and Price, therefore made in Cleveland.

The Wood Engravers Network was born in Jim Horton's Ann Arbor living room. He says he can't solely take credit for founding the organization, but that a dozen people came to a workshop at his home in 1994, and decided that they would continue gathering each year.



By forming the Wood Engravers Network, Horton says scattered individual artists who had been lonely in the field have been able to find each other and make connections. The dozen people meeting in his living room has become about 200 members. They include this year's guest artist, Wesley Bates the Ontario illustrator whose wood engravings have appeared in multiple gallery shows around the world, and embellished books from Penguin, Random House, and Harper Collins, among others.



Bates will lead workshops and exhibit examples of his engravings during the conference at the Morgan. Works by other members of the Network will also be exhibited, including a portfolio made for the occasion: More than 20 artists will have contributed engraved images to this year's conference's signature project. Gulliver calls it "a rumination on the relationship of Guttenberg and wood engraving to the industrial revolution. A worthy subject for a conference in Cleveland.

Horton came to the illustration technique via a family history with graphic art. His father was a sign painter. He says he was always fascinated with old books and illustration methods. In college, Horton dug into the subject by getting a fine art degree in printmaking. His interest led him to David Sander, whose father owned the Sander Engraving Company—one of the last surviving wood engraving companies in the US. It was on Dearborn Street in Chicago—a place then called Printers Row, a national mecca of the advertising and printing industry. That's where Horton learned the art. The shop was active until "the late sixties or early seventies." Horton says some of the last accounts included *Playboy* magazine (which commissioned wood engravings for liquor ads), Prudential Insurance, Hush Puppies shoes, and Corning Glass. He says the company closed not for lack of work, but the lack of engravers.

While there's no changing its commercial obsolescence, Horton says letterpress and wood engraving have seen a resurgence in recent years, especially among young people. "It has to do with an idealistic generation seeing the bombardment of the digital world. The simplicity and hands on quality of it are the appeal. Not that we don't all use computers. We do. But wood engraving meets a need for something tangible. We're a kind of underbelly of the illustration world, seeking a path, a more direct link to our personal expression and vision. It's laborious, and difficult, and it takes practice." ■



Images from left to right, facing page: "Book Love," wood engraving by Wesley Bates. Carl Monford at work. This page: "Comedia," wood engraving by Wesley Bates. A Chandler and Price hand-fed job press, made in Cleveland.

[Wood Engravers Network 2015 National Conference](#)
May 30 – June 5

[Associated Exhibits](#)
[Wood Engravers Network Portfolio June 5 – July 18](#)
[Claudio Orso Giacone June 5 – July 18](#)
[Opening reception: 6 – 9 pm June 5](#)

[The Morgan Conservatory](#)
1754 East 47th Street

[For information about the Wood Engravers Network, go to \[wooden-gravers.net\]\(http://wooden-gravers.net\).](#)

[For information about the Summer 2015 conference in Cleveland, contact Eric Gulliver: \[eagulliver@gmail.com\]\(mailto:eagulliver@gmail.com\).](#)

LAKE VIEW

Barney Taxel's photo meditation on Cleveland's landmark cemetery

by Henry Adams, PhD



The parks and public gardens movement in America started with the development of landscaped cemeteries, early in the nineteenth century. One of its most glorious products is Lake View Cemetery here in Cleveland, established in 1869 on a beautiful hillside overlooking Lake Erie. Lake View serves as the final resting place for many of the notable figures of nineteenth- and early twentieth-century Cleveland. They included John D. Rockefeller, the century's greatest financier and the richest person in human history up to that date; Jephtha Wade, the founder of Western Union, the first information age colossus; John Hay, Abraham Lincoln's private secretary, and later Secretary of State; and presidential kingmaker Mark Hanna, who brought about the election of William McKinley and four or five other Republican, Ohio-based presidents—and created the first national political machine.

Several of Lake View's monuments were carved by notable figures in the history of American sculpture, and it boasts two notable architectural projects, the Romanesque hill-top tower constructed in memory of assassinated U. S. President James Garfield, and the Wade Chapel, one of the finest and most complete surviving Louis C. Tiffany interiors.

Cleveland-based photographer Barney Taxel has had a notable career as a commercial photographer, working for such clients as *The New York Times*. But his new book on Lake View Cemetery, with text by his wife Laura Taxel and a foreword by former Cleveland Museum of Art curator Tom Hinson, provides an opportunity for him to work on a more expansive scale, producing not only memorable individual photographs, but a larger pictorial story and meditation. Death is an inherently sobering subject, and he approaches it with a variety of different photographic languages.

Loosely speaking there are two sources for what he has achieved. The notion of the photo essay emerged with the development of mass-market photo magazines in the late 1930s, and achieved its classic statement in Eugene Smith's series on "The Life of a Country Doctor," published in *Life Magazine* in 1949, which followed the rounds of a country doctor in Kremling, Colorado, arranging the photos in sequence, alternating long shots and close-ups, to create a narrative drama not dissimilar to a film. Series such as this showed that a sequence of photographs could have a dramatic impact very different from a single image. The notion of the photo book took root in the 1950s, particularly with the creation of *Aperture Magazine*, established by the photographer Minor White in 1952 in Rochester, New York. Like magazines of photo journalism, *Aperture* published photographs in series, focusing on the work of individual notable photographers, but without a single-minded narrative focus, and instead stressing issues of personal expression and visual contemplation.

Taxel's book has its roots in both these traditions, and it interweaves several different photographic styles. It moves back and forth between color and richly toned black-and-white: expansive richly textured landscapes; classically composed architectural photographs; close-ups of gravestones, flowers, and natural details; and candid snapshot of weddings, ceremonies, and visitors relaxing in the cemetery. The eloquent text by Laura Taxel, provides a series of poignant narratives,



Preceding pages and right: Photos by Barney Taxel, from *The Lake View Cemetery: Photographs from Cleveland's Historic Landmark*

some inspiring, others heart-rending, which detail the lives of those who are buried in the complex.

The motives for creating these rural cemeteries was partly practical, but also touched on deeper themes. Jacob Bigelow, who founded Mount Auburn, was a doctor concerned about the unhealthiness of crowded church burials, as well as of the problems of running out of space. But the move to a rural setting also touched on deeper issues of man's relationship with nature—above all, the idea that nature plays some healing role in human existence, and that connecting with nature has a spiritual aspect.

Usually organized in a picturesque fashion, rather than in severely regimented squares, the rural cemetery introduced a new notion of landscape design, and set the stage for the later development of parkland areas in American cities (designed by figures such as Frederick Law Olmsted), as well as the development of America's national parks. In an age of urbanization, global warming, and technological transformations, these issues have increasing pertinence to mankind's life on this planet.

This is a book of beautiful photographs, but the contents and their arrangement, shaped by Taxel's eye, also invite readers to contemplate the deepest issues of life, death, and man's relationship to nature. ■

*The Lake View Cemetery:
Photographs from Cleveland's Historic Landmark
Barney Taxel, with Laura Taxel
Foreword by Tom Hinson*

230 pp. ISBN: 978-1-937378-70-7
University of Akron Press / Ringtao Books, 2015

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SUMMER 2015 EVENTS & FESTIVALS

Information gathered by Christopher Bowen

THROUGH MAY 30

28th Annual International Exhibition
HARRIS STANTON GALLERY, AKRON

THROUGH JUNE 6

Syncope
HEIGHTS ARTS

THROUGH JUNE 27

Reemergence
AAWR

THROUGH JULY 3

Recent Acquisitions: 2012-2015
ARTNEO

THROUGH JULY 10

Bounce: Keegan and Nick
SPACES

THROUGH JULY 10

The Vault
Video installations
SPACES

THROUGH JULY 12

Altered Landscapes
AKRON ART MUSEUM

THROUGH JULY 31

Funny Money II: Josh Usmani
TREGONING AND CO.

THROUGH SEPTEMBER 27

Staged
AKRON ART MUSEUM

THROUGH OCTOBER 25

Proof: Photographs from the Collection
AKRON ART MUSEUM

CONTINUING EVENTS

17 My Dakota: Photographs by
Rebecca Norris Webb
Through August 16
CLEVELAND MUSEUM OF ART

Receptions: 5 – 9 pm
Friday May 22 and July 10
RED SPACE GALLERY AT HOT
CARDS

30 BereaArtDay
Art walk on the Triangle,
Mayfest at Coe Lake
10 am – 5 pm

22 The Artists of Tower Press
Through July 10

29 PJ Rogers Tribute Exhibition
through June 27
HARRIS STANTON CLEVELAND

MAY



SATURDAY, AUGUST 1, 2015 FROM 10 A.M. - 6 P.M.

Stroll along Detroit Road between Belle and Elmwood Avenues.
Meet the artists, listen to music and enjoy food from local restaurants.

From photography, to jewelry to ceramics, the Lakewood Arts Festival
has it all. Come and shop and support the arts.



1 Wood Engravers Network conference
MORGAN CONSERVATORY

5 First Friday Walk All Over Waterloo

5 Mary Deutschman Paintings and Farm to Table: A Celebration in Art
Through July 3
Opening Reception 7–9 pm June 5
BAYARTS

5 Live art-making by Ron Copeland, James Jenkins, Ali Lukacsy, Stephen Love and Anastasia Pansios. Bob Peck and Loren Naji
SATELLITE GALLERY

5 Textile Arts Alliance Member Showcase
Opening Reception 6-8PM
PRAXIS

5 Michael Walsh, Rasmuson Foundation Artist-in-Residence at Zygote Press
through August 4
ZYGOTE PRESS

5 Mary Jo Bole, works on paper
through July 25
Lori Kella, photographs
through July 25
David Alban & Megan Sweeney, sculpture
through July 25

Kristen Cliffl, sculpture
through July 25
Debra Rosen, metals
through July 31
WILLIAM BUSTA GALLERY

6 Fiber studio Grand Opening
Celebration 10AM-5PM
PRAXIS

6 Artwood Derby
6-8 pm
SPACES

6 Art By The Falls
CHAGRIN FALLS

Valley Art Center's 32nd annual "Art By The Falls" kicks off the summer art festival season with a two-day event in bucolic Riverside Park, in downtown Chagrin Falls. It's a classic summer art festival, with special features to add to the fun, including a children's art tent, and an art raffle. To make the raffle interesting, each of the 120 artists exhibiting in the festival donates a piece. And for every \$50 you spend on art at the festival, you get an entry ticket for the raffle. You can also buy tickets for \$1 each, and complete a Valley Arts Center survey and get a raffle ticket free. Even if you don't win, you can't lose: Paintings, drawings, photography, sculpture and textiles, jewelry, weaving and ceramics by 120 artists from around the country, plus live entertainment all promise not to outshine the rush of the Chagrin River and it's gushing waterfall. It's 10 am – 7 pm Saturday, June 6, and 11 am – 5 pm Sunday, June 7 in downtown Chagrin Falls. Free. If you want to exhibit at next year's festival, your application is due in February. For more information, go to valleycenter.org.

11 After The Pedestal
Opening Reception 5:30 – 8 pm
Artists and Juror talk in the Euclid Avenue Gallery at 6:15 and in the Main Gallery at 7 pm.
exhibit through July 31
SCULPTURE CENTER

12 Memeography: Iconography in the 21st Century, curated by Bellamy Printz and Jennifer Finkel
opening reception 6-8 pm June 19,
exhibit through July 30
ZYGOTE PRESS

12 Tremont Art Walk
6 – 10 pm
TREMONT

12 How To Remain Human, curated by Megan Lykins Reich and Rose Bouthillier, with Elena Harvey Collins,
Through September 6
MOCA CLEVELAND

12 The Peer Show: Juried Exhibition
through July 11
Reception 5 - 9 pm June 12
THE CLEVELAND PRINT ROOM

13 Cleveland Museum of Art's Parade the Circle
Parade at noon, Circle Village 11 am – 4 pm
WADE OVAL

13 BAYarts Annual Art & Music Festival
If you like the music of the Buena Vista Social Club, you'll love Ray Cintron's Rice and Beans band, which headlines the BAYarts annual Art and Music Festival this year. On a good day in the summer, the BAYarts setting in the Huntington Reservation of the Metroparks is almost heaven. The campus features the restored victorian Fuller House, a railroad caboose, mature trees, and views of Lake Erie—with its beach within easy walking distance. Add to that eighty artists exhibiting their work, plus Rice and Beans' latin grooves, and you simply can't go wrong. It's 10 am to 4 pm Saturday, June 13 on the BAYarts campus, 28795 Lake Road in Bay Village. Free admission, free parking. Go to BAYarts.net for more information.

15 Here and There, Now and Then
through August 2
HEIGHTS ARTS AT THE MANDEL JCC, 26001 S. WOODLAND, BEACHWOOD

19 Third Fridays
78TH STREET STUDIOS

19 Material Girls
Reception 5 – 9 pm Friday June 19, exhibit through August 21
HEDGE GALLERY

20 Clifton Arts Festival
It's no small thing to shut down Clifton, also known as State Route 2, the broad boulevard that runs from the West Shoreway through Lakewood. The street is traversed by more than 25,000 cars every day. But then the Clifton Arts Festival is no small thing, and for one day a year all those cars can take a detour for one of the biggest, busiest white-tent art festivals going. It draws

40,000 visitors with its mix of live music, and its juried art competition awards a total of \$7,500 in prizes. If you want to have a booth next year, turn in your application by February 27. The Festival also offers two \$750 scholarships to high school seniors enrolled in accredited arts education programs. Applications for the scholarships are due in May. This year's festival is 10 am to 6 pm Saturday, June 20, on Clifton from West 112 to West 117. For more information or to download the applications, go to cudell.com/artsfest.asp.

27 Waterloo Arts Festival
Collinwood

North Collinwood is popping with new arts-related businesses, thanks to Northeast Shores' Lotus Project, and several have opened (shout outs to Satellite Gallery, Brick, Praxis, and Zygote's Ink House) since last year's Waterloo Arts Festival. But beyond question, the neighborhood's visual arts anchor is Waterloo Arts, and their signature event (so much that the organization changed its name from Arts Collinwood to reflect it) is the Waterloo Arts Festival. Waterloo Arts is a year round gallery and cafe with a performance series, classes, and studio space available. Director Amy Callahan makes it a point to spotlight local talent and local issues: you've read about the likes of *Pretty Vacant* and *I Am Trans* in *CAN Journal*. The Waterloo Arts Festival takes that mission to the street with a mix of artists, nonprofit organizations, local food, and more. To get

21 Crazy Chester, free outdoor concert
7 – 9pm
BAYARTS

26 Annual Student / Faculty Art Exhibit
through August 5
VALLEY ART CENTER

involved in next year's festival, you've got to sign up by April. This year's fest is from noon to 7 pm Saturday, June 27 along Waterloo in the heart of Collinwood. Contact Amy Callahan at 216.692.9500, or go to Waterlooarts.org.

27 "Free The Ink" Zygote Press Ink House Open House
noon - 4 pm

27 Erie Art Treasures
noon-7 pm
SATELLITE GALLERY

28 Ragnar Kjartansson: Song Video installation
through August 16
CLEVELAND MUSEUM OF ART



ABOVE LEFT: BAYarts Art and Music Festival. BELOW LEFT: Art By The Falls. ABOVE: Waterloo Arts Festival.

- 1** **Gloria: Robert Rauschenberg & Rachel Harrison**
Through October 25
CLEVELAND MUSEUM OF ART
- 3** **First Friday Walk All Over Waterloo**
WATERLOO
- 5** **Hands On Architecture**
through September 13
AKRON ART MUSEUM
- 10** **Bounce This! Experimental music by Chris Auerbach Brown**
8 – 10 pm
SPACES
- 10** **Animals in Art**
through October 3, 2015
KOKOON
- 10** **Milan Kecman: Head 2 Head Squared up, Instagram photos curated by Christopher Gray**
Through July 31
Opening Reception 7 – 9 pm July 10 with Secondhand Dogs
BAYARTS
- 10** **Caroline and Paul Rowntree**
through August 8
HARRIS STANTON CLEVELAND
- 10** **Tremont Art Walk**
6 – 10 pm
TREMONT
- 10** **Michael Walsh film screening**
6 – 8 pm
WATERLOO ARTS
- 10** **Cain Park Arts Festival**
The Cain Park Arts Festival has a reputation for taking care of the exhibiting artists, which inspires feedback like "I do a lot of shows that feel more like jobs, but coming to Cain Park feels more like a vacation!" All that, plus a crowd of 30,000 ticket buyers means a strong focus on art. The juried festival draws applicants from around the country and annually features about 150 artists. And they maintain an emphasis on two-dimensional fine art, with more than half comprised of painting, watercolor, hand pulled prints, and photography. The rest is ceramic, jewelry, woodwork and other fine craft. If you want to apply to next year's festival, you need to do so by March. Meanwhile, for visitors, admission is free from 3 to 8 pm Friday, July 10, and costs \$5 from 10 to 8 pm Saturday July 11, and \$5 from noon to 5 pm Sunday. Kids 12 and under get in free. At Cain Park, 14591 Superior Road, Cleveland Heights. For information or details, go to cainpark.com.
- 11** **Larchmere Festival**
10 am – 5 pm
LARCHMERE
- 15** **Michael Walsh films and talk**
UNDERDOG
- 16** **Sustenance, from Palate to Palette**
through August 29
AAWR
- 17** **Third Fridays**
78TH STREET STUDIOS
- 17** **Fractured Planes**
through September 4th
ARTNEO
- 19** **New Barlycorn; free outdoor concert**
7 – 9 pm
BAYARTS
- 24** **Destruction of Form**
Reception 5 - 8pm July 24. Gallery talk 1 pm July 25. Exhibit through August 28
THE CLEVELAND PRINT ROOM

- 1** **Lakewood Arts Festival**
If you wonder how Cleveland artists stack up nationally, look at the list of past prize winners of the Lakewood Arts Festival. Now in its 38th year, the event draws artists from around the country, and its list of past prize winners is dotted with names well known in the Cleveland area, including Yumiko Goto, Brian Jasinski, Mark Yasenchack, and Rich Cihlar, among others. The festival shuts down Detroit Avenue from Belle Avenue to Mars, and packs it with 160 artists, plus live music and other performances. Of course Root Cafe, Lion and Blue, Melt, Geiger's, and a slew of other shops in the busy commercial district are open for business. 10 am – 6 pm Saturday, August 1. And if you want to get involved next year, apply before March 15. To volunteer at this year's festival or check out the 2015 schedule, to lakewoodartsfest.org.
- 1** **Charles Beneke: Specter**
AKRON ART MUSEUM
- 1** **Lumière Cinematheque premiere night**
CLEVELAND INSTITUTE OF ART
- 2** **Brittany Reilly Band; free outdoor concert**
7 - 9
BAYARTS
- 7** **First Friday Walk All Over Waterloo**
WATERLOO
- 7** **Dawn Tekler: Blue Carbon Marge Gulley: Unscene Cleveland**
Opening Reception 7 – 9, with Boogie Woogie Kid on stage
BAYARTS
- 14** **Tremont Art Walk**
6 – 10 pm
TREMONT
- 16** **Moko Bovo, free outdoor concert**
7 – 9
BAYARTS
- 21** **Third Fridays**
78th Street Studios
- 28** **Prism, final convocation at the Gund Building**
CLEVELAND INSTITUTE OF ART
- 28** **2015 Faculty Exhibition (new Reinberger Galleries)**
Through October 10
CLEVELAND INSTITUTE OF ART
- 28** **Cleveland Neighborhoods**
through September 26
HARRIS STANTON, CLEVELAND

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



The Lakewood Arts Festival, in the heart of the city.



SEPTEMBER

4 **First Friday Walk All Over Waterloo**
WATERLOO

11 **Tremont Art Walk**
6 – 10 pm
TREMONT

12 **Moondance: Annual benefit; honoring Liz Maugans**
BAYARTS

13 **Berea Arts Festival**
Rich Cihlar seems to catalyze art activity everywhere he goes. The former proprietor of the Pop Shop in Lakewood, now gallery manager at Baldwin Wallace's Fawick Gallery and proprietor of E11even 2 Gallery at 78th Street, Cihlar also manages the Berea Arts Festival. And for the Festival's 25th year, they're moving back to its original location, Front Street

in the heart of Downtown Berea. This means you'll be surrounded by the college town atmosphere, but still be a stone's throw from the Rocky River and the Cleveland Metropark. About 100 artists and crafters will exhibit. Unique features of the fest include the Kids Kreation Station, the chalk walk, with chalk art created by children, and an art raffle, giving festival visitors an chance to win art from exhibiting artists for the cost of a raffle ticket. The festival itself is free. 10 am to 5 pm on Front Street in Berea. For information, go to bereaartsfest.org.

18 **Art-Tini exhibit, Auction**
September 25
HARRIS STANTON AKRON

19 **Chromos Opening Celebration**
CLEVELAND INSTITUTE OF ART

19 **Tremont Arts & Cultural Festival**
At the Tremont arts and Cultural Festival, the emphasis is on community. Not only does it fill Lincoln park with art by tremonters and artists from around Northeast Ohio, as well as music and dance. But this annual neighborhood event also gives nonprofits a forum to present information about their missions and services; creates a market for the ethnic food offerings from Tremont churches and restaurants. And of course it offers plenty of hands-on art, history, and education – related projects for children of all ages. 2015 is the festival's 17th year. Artists accepted into the festival through the jurying process are eligible for prizes. Applications are due by June 5, 2015. It's 11 am to 6 pm Saturday, and noon – 5 pm Sunday at Lincoln Park, 1208 Starkweather Ave., Cleveland. For information, go to tremontwest.org. Free.

LEFT: Berea Arts Festival. ABOVE: Tremont Arts and Culture Festival.



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Galleries and Organizations

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Cleveland, Ohio 44102
1point618gallery.com
216.281.1618

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

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

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

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

Art Forum Framing Studio
17798 Detroit Avenue
Lakewood, Ohio 44107
artforumframing.com
216.221.6500

Art House
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

Arts In Strongsville
strongsvillearts.org
440.668.4848

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

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

Art Therapy Studio
12200 Fairhill Road
Cleveland, Ohio 44120
arttherapystudio.org
216.791.9303

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

ArtSpace-Cleveland
Tower Press
1900 Superior #114
Cleveland, Ohio 44114

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

Beck Center for the Arts
17801 Detroit Avenue
Lakewood, Ohio 44107
216.521.2540
beckcenter.org

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Brecksville Center for the Arts
8997 Highland Drive
Brecksville, Ohio 44141
brecksvillearts.com
440.526.6232

Canopy
3910 Lorain Avenue
Cleveland, Ohio 44113
canopycollective.com
216.309.1090

Center for Arts Inspired Learning
13110 Shaker Square, C203
Cleveland, Ohio 44120
arts-inspiredlearning.org
216.561.5005

City Artists At Work
2218 Superior Avenue
Cleveland, Ohio 44114
cityartistsatwork.org

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

The Cleveland State University Art Gallery
1307 Euclid Avenue
Cleveland, Ohio 44115
www.csuohio.edu/artgallery
216.687.2103

Community Partnership for Arts and Culture
1900 Superior Avenue, Suite 130
Cleveland, Ohio 44114
216.575.0331
cpacbiz.org

Convivium33 Gallery
1433 East 33rd Street
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josaphatartshall.com
216.881.7828

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corcoranfinearts.com
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The Davis Sculpture Foundation
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godwinelkins@earthlink.net
216.651.0376

Donna Marchetti Design
donnamarchettidesign.com

Fairmount Center for the Arts
8400 Fairmount Road
Novelty, Ohio 44072
fairmountcenter.org
440.338.3171

The Florence O'Donnell Wasmer Gallery
Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

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

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

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

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

Group Ten Gallery
138 Burbick Way
Kent, Ohio 44240
grouptengallery.com
330.678.7890

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

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

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

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

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

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

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

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

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

Loren Naji Studio Gallery
2138 West 25th Street
Cleveland, Ohio 44113
lorennaji.com
216.621.6644

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

Maria Neil Art Project
15813 Waterloo Road
Cleveland, Ohio 44110
Marianeilartproject.com
216.481.7722

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

MOCA Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Negative Space
3820 Superior Avenue
Cleveland, Ohio 44114
thinknegativespace.com
216.485.3195

NOCA Gallery
2026 Murray Hill Road, #209
Cleveland, Ohio 44106
nocagallery.com
216.272.0751

Northern Ohio Art Dealers Association
info@ohioart.org
ohioart.org

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

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

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

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

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

Shaheen Gallery
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Cleveland, Ohio 44113
shaheengallery.com
216.830.8888

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

Society for Photographic Education
2530 Superior Avenue, Suite 403
Cleveland, Ohio 44114
spenational.org

SPACES
2220 Superior Viaduct
Cleveland, Ohio 44113
spacesgallery.org
216.621.2314

Still Point Gallery
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Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

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

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

Thomas French Fine Art
thomasfrenchfineart.com
330.867.1679

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

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

Tremont Art Walk
tremontartwalk.com

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

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

Verite Stained Glass Inc.
11 South Main Street
Oberlin, Ohio 44074
440.774.4881

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
artscollinwood.org
216.692.9500

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

William Busta Gallery
2731 Prospect Avenue
Cleveland, Ohio 44115
williambustagallery.com
216.298.9071

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

Individual Artists

Herb Ascherman
ascherman.com

David Bergholz
davidbergholz.com

Kevin Busta Industrial Furnishings
kevinbusta.com

John Carlson Studios
carlsonstudio.net

Design Culture Cleveland
designculturecleveland.com

JoAnn Dickey
joandickey.com

Susie Frazier
susiefrazierart.com

Michael Gill
gyroscopethattakesyouplaces.wordpress.com

Diane Hoeptner
dianehoeptner.com

Leslie Edwards Humez
clevelandartsculpture.weebly.com

Leila Khoury
leilakhoury-sculpture.com

Debra Lawrence
deblawrencecontemporary.com

Jason Lehrer
jdlehrer @ yahoo.com

Liz Maugans
lizmaugans.com

Jason K. Milburn
jasonkmilburn.com

Erin O'Brien
erin-obrien.blogspot.com

Eric Rippert
ericrippert.com

Steven Standley Galleries

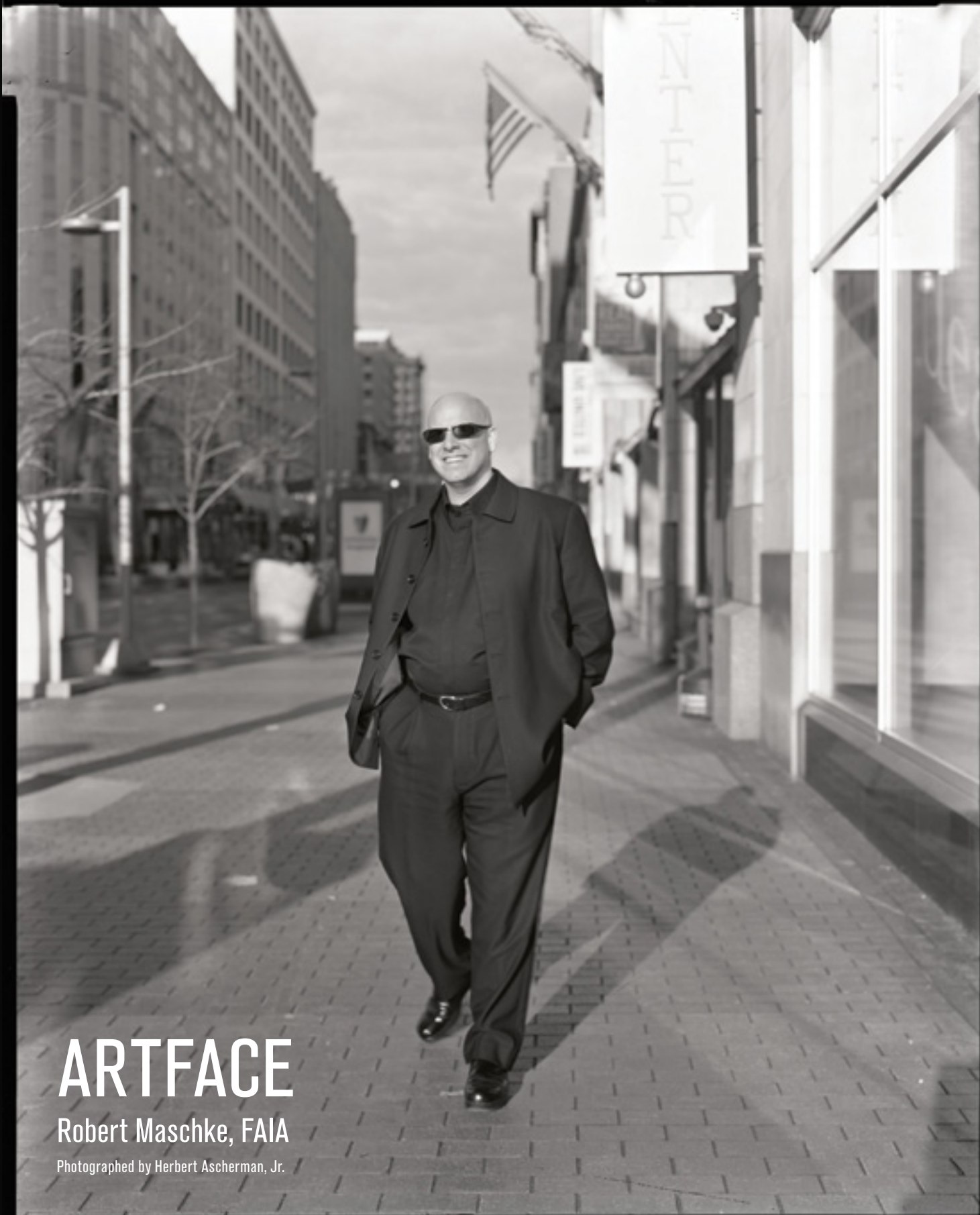
Judy Takács
judytakacspeople.com

Dawn Tekler
dawnstekler.com

Dan Tranberg
dantranbergstudio.com

Douglas Max Utter
douglasutter.com

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



ARTFACE

Robert Maschke, FAIA

Photographed by Herbert Ascherman, Jr.

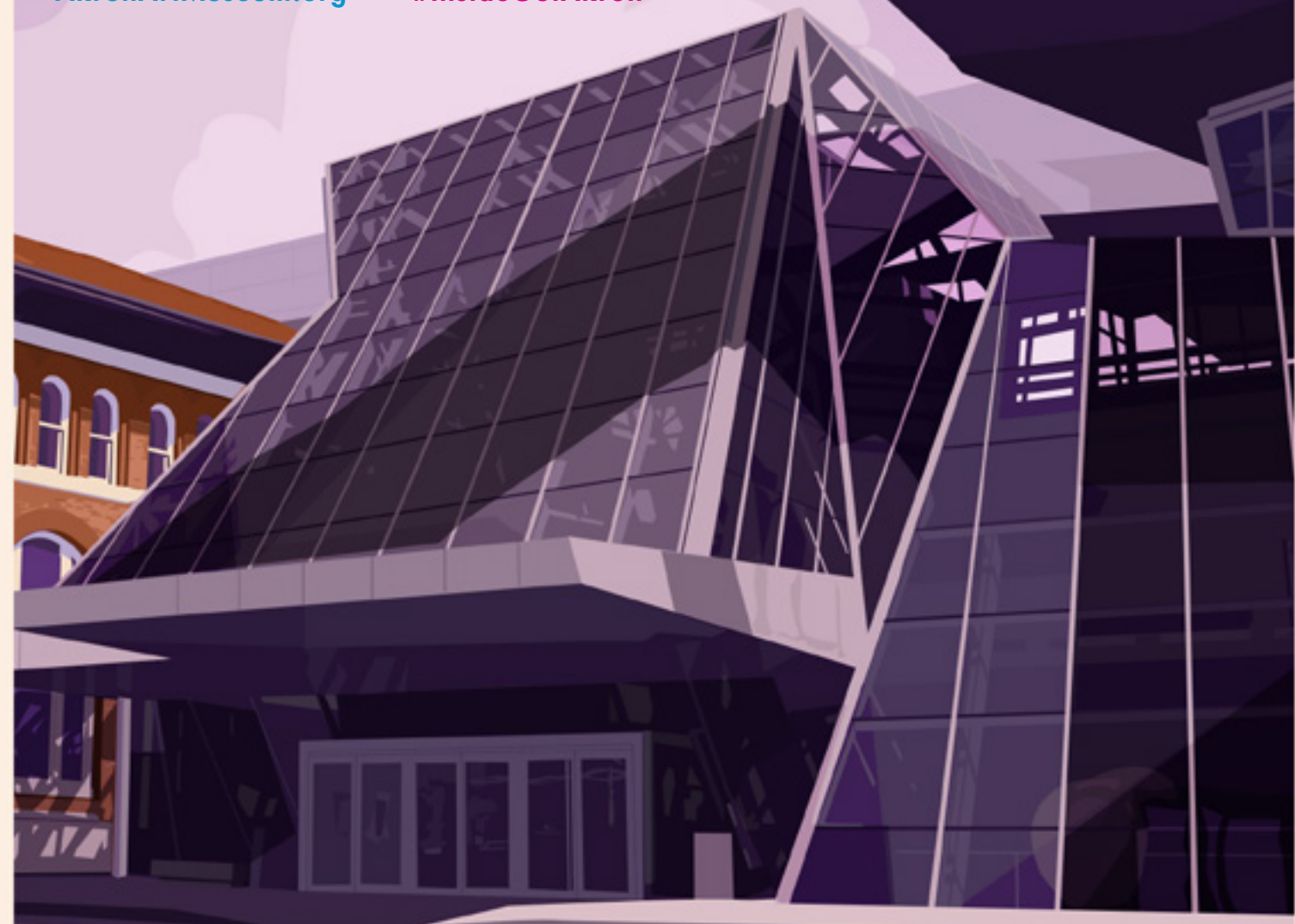
In 2015, Cleveland Arts Prize winning architect Robert Maschke celebrates the 10th anniversary of the opening of his gallery, 1point618, on Detroit Avenue in the Gordon Square Arts District. The first exhibition there was Recent Works by Christos Koutsouras, which opened July 30, 2005. Since then Maschke has presented more than 80 shows. His architectural work has had aesthetic impact on the surrounding neighborhood and beyond, from stainless steel bus shelter designs to a collection of three ultra modern houses overlooking the west Shoreway, among other projects. Beyond the Cleveland area, he's designed the Student Enrollment Center for Wright State University, and the CREATE Technology Center in Guangzhou, China.

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Untitled, 2011. Rachel Harrison (American, b. 1966). Colored pencil on paper; 56.8 x 70.8 cm. Private collection, New York. Courtesy Greene Naftali, New York. Photo: John Berens.