

CEWY 18

TRIENNIAL —

**The Cleveland Institute of Art
congratulates all the CAN Triennial
artists, including these CIA alumni
and current and former faculty**

Leslye Discont Arian
William Brouillard
Timothy Callaghan
Amy Casey
Bruno Casiano
Kristen Cliffl
Sarah Curry
Susan Danko
Dexter Davis
Sara Jordan Fine
Amber Ford
Thomas Frontini
Scott Goss
Mark Howard
Lauralee Hutson
Lori Kella
Mike Meier
Jenniffer Omaitz
Sarah Paul
Katy Richards
Matthew Rowe
Gerry Shamray
Nicole Condon-Shih
Corrie Slawson
Adrienne Slane
Charmaine Spencer
Rebekah Wilhelm
Nikki Woods
Linda Zmina



YOUR
HOME
FOR
CONTEMPORARY
ART

SUMMER 2018 EXHIBITION
JULY 14 - SEPTEMBER 30

MOCA

MUSEUM OF CONTEMPORARY ART CLEVELAND

CAN TRIENNIAL THANKS

All of the artists who applied to be a part of this show, all of the artists who were selected, and all of the artists, galleries, museums, studios, and other organizations of the Collective Arts Network

VISUAL ART CURATORS

William Busta, Hilary Gent, Curlee Raven Holton and Angelica Pozo

FILM CURATORS

Rian Orso and Robert Banks

MUSIC CURATORS

Dan Wenninger and Gabe Pollack

NOISE CURATOR

Kristin Rogers

Christy Gray / Gray Haus studios for coordination of installation sites, liaison to artists, and super geeky logistics expertise, Ann Onusko, our liaison to galleries in the Gallery Pavilion, Pam Mills for coordination of docents and additional support, Eileen Dorsey and Karl Spiesman for making connections, Dawn Tekler for calling meetings and attending to website details. Paul Waszink for dealer booth planning support. CAN interns Emily Splain, Olivia Williams, and Seth Foerstner for all their help. Our brewers Brick and Barrel, Cleveland Brewery, Collision Bend, Goldhorn, Hansa, Haus Malts, Jolly Scholar, Noble Beast, and Terrestrial Brewing Co.

Our hospitality partners are Artists Archives of the Western Reserve, ARTneo, BAYarts, Cleveland West Art League, and Valley Art Center. Our venue partners are: ARTneo, Survival Kit, Tregoning and Company.

Our partners offering Purchase Prizes are University Hospitals, The Cleveland Clinic, and the Cleveland Art Association. Our partners offering Exhibition Prizes are ARTneo, BAYarts, Canton Museum of Art, Mansfield Art Center, and The Massillon Museum.



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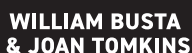
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AND BY THE THE FOLLOWING

The Cleveland Institute of Art, MOCA Cleveland, Consolidated Solutions, FRONT International Cleveland Triennial for Contemporary Art, Gordon Square Arts District, Kent State University, The W Gallery, ArtSource, 78th Street Studios, Judy Takacs / Cleveland Figurative, Zen Shan Ren Cleveland, Artists Archives of the Western Reserve, Wolfs Gallery, Doubting Thomas Gallery, Eric Rippert, Thomas French Fine Art, Root Cafe, GrayHaus Studio, Lakewood Arts Festival, ArtCraft Collective, Society for Photographic Education, Tricia Kaman, Loganberry Books, Canton Museum of Art, FORM Group, DanceCleveland, M. Gentile Framing, ARTneo, Agnes Studio, and University Hospitals.

The CAN Triennial Exhibition Guide is supported by the City of Cleveland, Councilman Matt Zone, and Councilman Kerry McCormack

CAN Triennial is a production of the Collective Arts Network, which publishes *CAN Journal*. The Collective Arts Network is a 501(c)3 nonprofit organization serving Northeast Ohio art galleries, museums, and related organizations, including non-profit and for-profit businesses



MUSIC. FILM. TALK.

2 CITY BLOCKS

3 FLOORS

3 WEEKS

4 WEEKENDS

90 CLEVELAND ARTISTS

19 INSTALLATIONS

16 OHIO DEALERS

SPECIAL EVENTS

8 PM FRIDAY, JULY 6

CAN Triennial Benefit Preview Party

Food, Drinks, Guided Tours
Music by Kerry Davis & Company
\$35

6 PM SATURDAY, JULY 7

Opening Night

Bobby Selvaggio Trio
DJ Marcus Brathwaite
Cash Bar

NOON - 6 PM SATURDAY & SUNDAY JULY 14 & 15

CAN Triennial Gallery Pavilion

Art Fair with 16 Ohio Dealers

5 - 9 PM FRIDAY, JULY 20

CAN Triennial Third Friday Edition

Gallery Pavilion Open

NOON - 6 PM SATURDAY & SUNDAY, JULY 21 & 22

CAN Triennial Gallery Pavilion

Art Fair with 16 Ohio Dealers

7 PM FRIDAY, JULY 27

Awards Party/Rooms-to-Let Eve

Purchase and Exhibiton Prizes

CAN TRIENNIAL 2021 ANNOUNCEMENT

MUSIC SERIES

Curated by Gabriel Pollack and Dan Wenninger

ALL PERFORMANCES AT 7 PM IN STUDIO 019 UNLESS NOTED

EXPERIMENTAL THURSDAYS CLASSICAL FRIDAYS JAZZ SATURDAYS

SATURDAY, JULY 7

Bobby Selvaggio at HEDGE

DJ Marcus Brathwaite on the Ramp Level

THURSDAY JULY 12

Paul Stranahan, percussion, and Lisa Miralia, electronics

Carmen Castaldi, drums, and Mike Sopko, guitar

FRIDAY, JULY 13

Idle Twittering Flute Quartet

THURSDAY, JULY 19

Kris Morron, guzheng, & Stephan Haluska, harp

Matt Kiroff's The Pith & Root of Sleep

FRIDAY, JULY 20

Cleveland Cello Quartet

SATURDAY, JULY 21

Chris Burge Ensemble

THURSDAY, JULY 26

Freedom Jazz Collective Concert

Conducted, large ensemble improvisation

FRIDAY, JULY 27

Opus 216 String Quartet

SATURDAY, JULY 28

Dan Bruce Trio

CINEX FILM SERIES

SCREENINGS IN STUDIO 019

SATURDAY, JULY 7

Doors at 8:30, Screenings at 9 pm
Robert Banks, Curator

FILMS BY

Dustin Nowlin
Tony Yanick
Halim Ina
Jared Sobotka
Bruce Checefsky
Jerry Mann
Cynthia Penter
Kate Sobol

Silent films accompanied by Iron Oxide (Jeff Curtis, bass and vocals, and K. Stewart, bass, Farfisa, and vocals, etc, who make music that sounds like steel mills)

SUNDAY, JULY 15

Rian Brown Orso, Curator

8 pm Music by the High Yellers

8:30 - 9:40 pm films by:

Kelly Gallagher
Gabriel Hawes
Bruce Checefsky
Cynthia Penter
Michael Walsh

9:45-10:30 Silent film accompanied by Manifesta (Grace Harper, Sandy Woodthorpe, Lisa Miralia, Maggie Duff, Amanda Howland, Noa Even, Gwen Thomas, Kristen Ban Drake, who create pulsating ambience, unexpected improvisations, sonic smoke signals)

ARTIST TALKS

Organized by Christine Ries

TALKS IN CWAL GALLERY UNLESS NOTED

Additional artist talks to be announced.

WEDNESDAY HAPPY HOUR TALKS

WEDNESDAY, JULY 11

5:30 - Curators panel discussion moderated by Don Harvey

6:30 - Installation artist TBA

WEDNESDAY, JULY 18

5:30 - Plastic as Medium/ Environmental Reckoning - Christine Mauersberger and Ron Shelton

6:30 - Wadsworth Jarrell conversation with Curlee Raven Holton

WEDNESDAY, JULY 25TH

5:30 - Installation artist TBA

6:30 - Cleveland Scribe Tribe History of Cleveland Graffiti with powerpoint by SAN0

ART FAIR'S TOP-OF-THE-HOUR ARTISTS TALKS

NOON-6:00 SATURDAY AND SUNDAY, JULY 14-15

NOON-6:00 SATURDAY AND SUNDAY, JULY 21-22

Artists TBA

THREE OBERLIN VENUES



Barbara Bloom:
THE RENDERING (H X W X D =)
July 14–December 16, 2018
Allen Memorial Art Museum
87 North Main St., Oberlin

The museum's Ellen Johnson Gallery, designed by Robert Venturi in the 1970s, offered a launching point for New York-based artist Barbara Bloom. Her installation responds to this complex, postmodern space with works from the Allen's collection, each of which depicts architecture in some form. Special display devices allow viewers to experience the works as though they were breaking away from the two-dimensional plane and into space, highlighting their architectural qualities.



Juan Araujo: *Redwood*
July 14–September 30, 2018
Weltzheimer/Johnson House
534 Morgan St., Oberlin

A 1949 house designed by Frank Lloyd Wright hosts an installation by Venezuelan-born, Lisbon-based artist Juan Araujo. His work functions in a symbiotic way with the site and relates to the collection of its former owner, Oberlin professor of art history Ellen Johnson. Araujo, a Cleveland Foundation Creative Fusion artist in residence, often chooses private homes built in the mid-20th century as his subjects, engaging with modernist architecture and the way it is represented.



Cui Jie
July 14–September 30, 2018
Richard D. Baron '64 Art
Gallery
65 East College St., Oberlin

Cui Jie is an emerging voice of China's post-1980s generation, the first to grow up in an entirely reformist era. By layering multiple images—some realistic, some imaginary—on canvas, the artist builds up sculptural impastos that represent the transformation of China's urban landscape through time and politics.



“The story of our place, in our time,” as told by people who live among us

by William Busta

CAN Triennial, imagined as graceful and prudent, with serious consideration as well as playful surprise, will please and enlighten visitors. With some emphasis on installation integrated into the fabric of the exhibition building, with film and video presentations, and with sound works as part of the programming, CAN Triennial will be an active experience.

The exhibition developed in ways unexpected to me. I don't like the uncertainty of juried exhibitions. Too much is left to chance, and until deadline, you don't know what will turn up. So we organized the CAN Triennial a little differently. We publicized a “call for interest,” but the curators were also empowered to invite artists. I expected that most selected artists would be invited and that the call for interest would help introduce us to those with whom

we were not familiar. We prepared lists of artists who interested us, and we shared our lists with each other. Then, after deadline, we reviewed the artists who had submitted materials. And then we looked again at our lists and reviewed artists who had responded. And again. In addition, personally, I've visited a number of artists' studios and made an effort to see more exhibitions in the community than I usually do (almost always at some time other than openings). As we finished, we found that most of our selected artists were those who had responded to our call for interest with a few invitations to balance and reflect activity in our community—just the opposite of what I had anticipated.

It was an honor and an extraordinary privilege to work with the other curators: Hilary Gent, Angelica Pozo, and Curlee Raven Holton. We were able to bring our broad familiarity with northern Ohio artists and our somewhat different perspectives to the curatorial process. This added a depth and sensitivity to our deliberations.

There were two curatorial decisions that I would like to note. We deliberately excluded artists who were invited to participate in FRONT International or who would be

IT IS POSSIBLE TO THINK OF THIS EXHIBITION AS AN HONOR OR OPPORTUNITY FOR THE ARTISTS WHO ARE EXHIBITED, AND IT MIGHT WELL BE. BUT I BEGAN MY WORK ON THE CAN TRIENNIAL THINKING ABOUT ITS IMPORTANCE TO THE PEOPLE OF THE CLEVELAND COMMUNITY.


featured at FRONT venues concurrently (for example, Matthew Kolodziej, Jerry Birchfield, and Andrea Joki at the Akron Art Museum). And we added Reverend Albert Wagner posthumously (1924-2006), in part in admiration and in part because a magnificent, very, very large (and awkward to move) sculpture of his is present in the hallways of the West 78th Street building where the exhibition will be held.

It is possible to think of this exhibition as an honor or opportunity for the artists who are exhibited, and it might well be. But I began my work on the CAN Triennial thinking about its importance to the people of the Cleveland community. These artists tell the story of our

place in our time, intimately and empathically as well as ambitiously. We can better understand the world of art by experiencing how we understand it here. And we are participants as well as audience. How we respond to the works of art changes them—adding, subtracting, modifying meaning.

I first learned about the art of the present as a child, exploring the Cleveland Museum of Art on my own while my mother was in class at Case Western Reserve University. At the time (in the 1960s), there was a small contemporary collection and a strong schedule of changing exhibitions of contemporary art. But when it came to learning about new art, my best teacher was the May Show—always a stalwart of the exhibition season—in which the artists who lived here were exhibited, attentive to and in conversation with new ideas.

It was through the lens of this exhibition by people who live among us that my understanding and appreciation of art started to develop. And the context of the Cleveland Museum of Art enabled my eye and sensibility to place these visual and intellectual ideas in the context of all humanity across time.

The CAN Triennial brings my own curatorial participation to a close and, I hope, brings my lifelong explorations of artistic accomplishment full circle. I hope that CAN Triennial will provide a welcoming context for the cultural exercises of FRONT International, as artists here interpret and respond to their experience. CAN Triennial is about us—full participants in the world. 

Artists

LESLYE DISCONT ARIAN painting
MARGARITA BENITEZ AND MARKUS VOGL noise
AUGUSTO BORDELOIS painting
SHERRY BRADSHAW installation
JUSTIN BRENNAN painting
BILL BROUILLARD ceramics
KATE BUDD jewelry
LAINARD BUSH painting
TIMOTHY CALLAGHAN painting
JOHN CARLSON painting
AMY CASEY painting
BRUNO CASIANO painting
KRISTEN CLIFFEL ceramics
LIBBY CHANEY textiles
JEFF CHIPLIS installation
CLEVELAND SKRIBE TRIBE exterior mural
NICOLE CONDON-SHIH video
FRANCIS COLLINS noise
REBECCA CROSS installation
ANDY CURLOWE painting
SARAH CURRY installation
SUSAN DANKO installation
DEXTER DAVIS drawing
PALLI DAVENE DAVIS sculpture
DANA DEPEW installation
MARILYN FARINACCI painting
SARA JORDAN FINE installation
AMBER FORD printmaking
FRESH EGGS LANDSCAPE DESIGN installation
THOMAS FRONTINI painting
JOHN G drawing, mural installation
ANTHONY GAGLIARDI / ALMOST STUDIO installation
MICHAEL GANNON noise
SCOTT GOSS installation
ERICA HOOSIC jewelry
MARK HOWARD painting
LAURALEE HUTSON enamels/jewelry
JONAH JACOBS sculpture
WADSWORTH JARRELL painting
MARK KEFFER painting
DAVID KING painting
TODD LEECH ceramics
JANICE LESSMAN-MOSS textile
MICHAEL LODERSTEDT AND LORI KELLA installation

MELISSA MARKWALD painting
CHRISTINE MAUERSBERGER installation
LIZ MAUGANS printmaking
MIKE MEIER painting
SEAN MERCHANT sculpture
JOYCE MORROW-JONES sculpture
NEWSENSE ENTERPRISES noise
BEN OBLIVION noise
DANA OLDFATHER painting
JENNIFFER OMAITZ painting
CLAUDIO ORSO-GIACONE printmaking
KRISTINA PAABUS printmaking
STEPHEN PATERNITE photography
SARAH PAUL performance/video
SCOTT PICKERING painting
JESSICA PINSKY textile
DARICE POLO film
BELLAMY PRINTZ printmaking
ALESSANDRO RAVAGNAN printmaking
KATY RICHARDS painting
ERIC RIPPERT painting/photography
DANTE RODRIGUEZ drawing/painting
MATTHEW ROWE printmaking
NICOLAE SADOVNIC noise
LISA SCHONBERG printmaking
GERRY SHAMRAY drawing
RON SHELTON installation
ADRIENNE SLANE collage
CORRIE SLAWSON printmaking
SO FUN STUDIO / JP COSTELLO AND ERIN GUIDO installation
MARK SOPPELAND
CHARMAINE SPENCER installation
JACK ST. JOHN painting
MINDY TOUSLEY printmaking
DOUGLAS MAX UTTER painting
ROBIN VANLEAR performance
ERIC VAUGHN photography
LAILA VOSS sculpture
REV ALBERT WAGNER
DAIV WHALEY noise
REBEKAH WILHELM printmaking
NIKKI WOODS painting
MARK YASENCHACK ceramics
STEPHEN YUSKO sculpture
OLGA ZIEMSKA installation
LINDA ZMINA glass

Curators

WILLIAM BUSTA
HILARY GENT
CURLEE RAVEN HOLTON
ANGELICA POZO
RIAN BROWN ORSO
ROBERT BANKS
GABE POLLACK
KRISTIN ROGERS
DAN WENNINGER

Dealers

AMBER FORD COLLECTIVE
ARTCRAFT STUDIO
BONFOEY GALLERY
CARL SOLWAY GALLERY (CINCINNATI)
CLEVELAND FIGURATIVE
CLEVELAND PRINT ROOM
CLEVELAND SKRIBE TRIBE
DARIUS STEWARD COLLECTIVE
HARRIS STANTON GALLERY
MARIA NEIL ART PROJECT
ROBERT HARTSHORN STUDIO
SHERRIE GALLERIE (COLUMBUS)
VERNE COLLECTION
WGS PRODUCTIONS
WATERSHED ARTIST BOOKS
ZYGOTE PRESS

Installation Artists

SHERRY BRADSHAW

Installation artist Sherry Bradshaw is a graduate of Baldwin Wallace's studio art program. She moved to the lakeside town Vermilion, Ohio, to have easy access to her materials, many of which can be found on Lake Erie's beaches. Using natural found objects such as driftwood, bones, artifacts, detritus, and other flotsam, she transforms these discarded and washed up items into large-scale constructions.

"My motive is to create juxtapositions that blur the distinctions between the real and artificial, between science and mythology, and to kindle a sense of wonder and mystery for the viewer: Are they fossilized prehistoric bones? Are they petrified toads? Are they insects or bones from some exotic species? Are they real?" says Bradshaw of her finished works of art.

In addition to showing her work throughout Ohio and Missouri, Bradshaw has taught art at the Firelands Association for the Visual Arts in Oberlin. She also transformed the historic Liberty Theater, a 1930s movie house on the main street of Vermilion, into a gallery. At the artseen Bradshaw shows her own installations as well as the work of regional artists such as Hilary Gent, Douglas Max Utter, and Audra Skuodas. At CAN Triennial, she will make an installation on the ramp level.

—Brittany Mariel Hudak

JEFF CHIPLIS

Jeff Chiplis has been working with recycled neon for three decades. "In my wandering around I saw there was this material out there that was not being used, so I got my first piece of glass," the artist explains. "Now I don't have to purloin it anymore; it finds its way to me. Sometimes I come home and there are things waiting on my doorstep."

Re-working vintage and found neon signs in his Tremont studio since the early 1980s, Chiplis's cheeky creations were described by *New York Times* critic Michael Kimmelman as "tinker toys in light." Liberated from their original commercial context, Chiplis reworks these one-time markers of commerce for

his own pursuits. Often using humorous juxtapositions, puns, and word play, Chiplis also indulges in colorful abstractions, all simultaneously audacious and delicate.

"My ambition is to create objects that have as many possible interpretations as there are potential observers." For CAN Triennial he is making an installation for the mailroom at the main entrance.

—BMH

CLEVELAND SKRIBE TRIBE

Graffiti writers Sano, Task, Twig and Script would link with Bias, Dayz and Tace to form the Cleveland Scribe Tribe (CST/RTA Crew) in 1992. What the young artists had in common was ambition for their work. Individually and as a group, their accomplishments included murals along the Red Line that earned raves from their peers, but also advisory roles at the Rock and Roll Hall of Fame, and Cleveland's first aerosol art festival, City Xpressions.

They influenced not only through skillful work but also by mentoring, teaching, and entrepreneurship. CST became legendary among subsequent generations of Cleveland graffiti writers, and their impact has outlasted their work on those walls. After the turn of the millennium, members of CST pursued careers in design, graphics, art education, and tattoo art, which took some of them to Japan, Atlanta, California, China, and Brooklyn, and kept some in Cleveland. For more in-depth biographical information about individual members, see the Cleveland Scribe Tribe in the CAN Triennial Gallery Pavilion section of this guide.

CST reunites at CAN Triennial to create a mural on the West 78th Street side of the building, and to sell individual artists' work at the CAN Triennial Gallery Pavilion.

—Michael Gill

REBECCA CROSS

"I think to some extent we write what's necessary for us to write," says writer and textile sculptor Rebecca Cross, of Oberlin. "We make what's necessary for us to make."

What's currently necessary for Cross, who spends time at Kelleys Island and in northwestern New York state, in addition to Cleveland, is an exploration of "the wonder, the history, and the future" of Lake Erie—the oft-troubled body of water that flows between the three locations.

To create her pieces, Cross often encases an object in silk and ties it into place, applying dyes or graphite sketching onto the silk before removing the object. For Cross, the shape or skin that remains is a metaphor for memory. Her work for CAN Triennial involved tying silk around lake rocks. Cross has incorporated the words of Oberlin-based poet Marco Wilkinson, along with her own sketches on paper, for her installation, which will be at the end of a hallway vista outside of the exhibit area in Studio 215. While recognizing the beauty and drama of the lake, she can't swim in it without considering the complex relationship we have with it, and how it has been ravaged at the hands of humans. With her own body immersed in this body of water, the conclusion that politics and the environment are personal is inescapable.

Regardless of the politics, Cross says that the central theme of her work is always beauty.

"All of us making a creative response is a fist-shaking," she says. "It's really a way of saying, in defiance of all of this destruction, 'I insist I'm going to make something beautiful.'"

—Jeff Hagan

SARAH CURRY

Sarah Curry's paintings have explored personal stories, relationships, and perceptions of the self in a long list of group shows at Lakeland Community College, ARTneo, BAYarts, Ohio University, HEDGE Gallery, and many others.

Her work for CAN Triennial is a part of a series driven by issues facing teenage girls. She started the project with an anonymous survey addressing teenage girls' self-image, beauty standards, and peer relationships. The secret lives of these girls, their inner battles, the bullying, and peer pressure often plays

out in school restrooms. She says in the survey responses, many of the young women documented stories of girls using restrooms as a venue to find a private moment to cry, self-judge, or even change into clothes unsanctioned at home.

She asked the respondents to allow themselves to be photographed for the series, but rather than posing them, invited them to behave as though the photographer was not present. "Given the chance to shed light on a secret part of their lives, they often choose to reenact painful situations experienced by other girls," Curry says. For the installation, she is creating life-size silkscreens of girls and printing them directly onto the mirrors of both women's and men's restrooms.

—MG

SUSAN DANKO

Susan Danko is an artist whose works respond to nature. Her oeuvre considers ecology on every scale and time frame. Various pieces consider the environment as an immediately experienced surrounding; as a cycle of growth, death, and renewal; and as a worldwide system undergoing rapid change caused by human activity.

Danko uses vivid colors to depict scenes that are at once strange and attractive. The floral figures in Danko's work take inspiration from both abstraction and from natural growing structures. Danko is primarily a painter, and she sees her assemblage art as an extension of her painting practice. Her three-dimensional works are made with sturdy Bristol paper, which she paints by hand to control color and surface texture.

Currently, Danko is represented by the Bonfoey Gallery. She has also exhibited in venues such as SPACES, Zygote Press, the Harris Stanton Gallery, the Butler Institute of American Art, and the Museum of Contemporary Art Cleveland. Her work has been acquired by collections maintained at the Cleveland Clinic, Cuyahoga County Administrative Headquarters, and the Federal Reserve Bank of Cleveland.

Besides making art, Danko also works with

the art installation crews at MOCA Cleveland and Transformer Station, and teaches painting at Cleveland Institute of Art. Her work for CAN Triennial will be installed at the top of the ramp level.

—Joseph Clark

DANA DEPEW

Dana Depew's artistic career has included running the acclaimed Asterisk Gallery (2001-2011) in Tremont, curating its annual 19 show, and more recently curating houses and organizing artists for the annual Rooms to Let installation festival, using abandoned, soon-to-be-demolished homes in Slavic Village.

But his greatest impact has been his own practice, with its long embrace of scavenged and reused materials, and the stories and history they imply. That has played out in installations such as the Rust Belt Crystal Palace (reclaimed storm windows, stained glass, and found objects) for the exhibit *Everything All at Once* at MOCA in 2013, in his Seussian Stoplights (reclaimed storage tanks with reclaimed light fixtures), which can be found in outdoor installations around West 78th Street Studios and other locations, as well as paintings on reclaimed chenille blankets, signs cobbled together from salvaged neon and other lettering, and other works. His ongoing Urban Aviary project began guerrilla-style, by placing around the city birdhouses acquired from the estate of the late John Main in 2010. The project grew as Depew continued manufacturing bird houses and set up a workshop at the Waterloo Arts Festival, where visitors could make their own bird house—the only condition being that they put it up and send the artist a picture. In spring 2018, Depew estimated that he had made more than 2,000 bird houses. For CAN Triennial, he will create an installation on the roof over the main entrance to West 78th Street Studios.

—MG

SARA JORDAN FINE

Sara Jordan Fine says that "pattern has been the impetus for the majority of [her] work" for the past ten years. And indeed, *Pattern Play*

was the name of her 2017 solo show at Brick Ceramics Studio. Using glass as her primary medium, the idea plays out in a broad range of work, from adornment to installations, which she has created at Waterloo Arts, Room to Let, the Cleveland Institute of Art, and elsewhere. Several of her installations have involved suspended, blown-glass vessels, filled with water, illuminated with light in such a way as to cast shadows and foci into the room.

Considering her 2013 installation *That's Where You'll Find Me*, pattern is inescapable, even if it is not the first thing that comes to mind. The work's coherence is created by variations on a theme: similar (but never identical) colorless forms like crystalline gourds are suspended in an empty room, illuminated from above to cast rings of light beneath, and within them umbrae. A similar installation at Waterloo Arts—not with controlled illumination, but with natural light flooding in—had the added random-yet-controlled movement of beta fish swimming in the vessels. Fine earned her BFA at the Cleveland Institute of Art. For CAN Triennial, she will create an installation on the ramp level.

—MG

FRESH EGGS DESIGN STUDIO

Fresh Eggs is a landscape design studio, led by the vision of principal designer Ellen Elhert, landscape designer Desiree Angelotta, and landscape architect and consultant Hank Rapport. Their work includes residential and commercial work, especially large scale public spaces such as at Crocker Park, where they design "color gardens" using more than 700 container plantings, in addition to ground beds, all planted with extravagantly colorful annuals which vary year after year. Angelotta and Rapport both studied landscape architecture at Ohio State University, while Elhert learned by working in the garden industry, including at garden centers. She says she takes inspiration from what she sees around her. Their proposal for CAN Triennial, which they are calling "The Obsolete Method" is a vertical design built on

a platform and living wall on the north side of the building, facing the parking lot. The title refers both to a turning point in the studio's process, and a contrast built into the installation.

—MG

ANTHONY GAGLIARDI / ALMOST STUDIO

Almost Studio is a collective whose core membership consists of Anthony Gagliardi, Jessica Angel, and Dorian Booth. This trio has worked together for more than five years, and all graduated in 2016 from the Yale School of Architecture.

Booth says that the Studio's works are "incredibly varied," both in their media and their themes. In their artistic practice, Almost Studio begins projects by examining members' personal connections to a region, or by starting a rapport with a locale ignored by the architectural establishment. From there, they partner with regional "experts" with on-the-ground knowledge of a place, its problems, and its potential. "We're not interested in having sole authorship of a project. Collaboration is incredibly important and central to our practice," Gagliardi says. They then set to work exploring issues specific to that particular urban center. For CAN Triennial, for example, Almost Studio is working with the Detroit-based architect Michael Harrison to examine the common Rust Belt homeowner's experience of finding that over the years, their property has not appreciated as promised at the point of sale.

Almost Studio's focus on place is informed by their diverse cultural and geographic backgrounds. Gagliardi hails from Parma, and how splits his time between Ohio and New York. Angel is from Paris, and Booth from Maine. The three did their undergraduate work at, respectively, The Ohio State University, École Polytechnique Fédérale de Lausanne, and the University of Pennsylvania. Their installation for CAN Triennial will be located on the roof deck outside HEDGE Gallery, overlooking West 78th Street.

—JC

JOHN GREINER

Comic creator and freelance illustrator John Greiner (aka John G) is perhaps best known for his work for clients like Melt Bar & Grilled, Cleveland Cinemas, and *Scene Magazine*, but his trademark gritty, colorful, post-apocalyptic style is best seen in his gig posters and comics such as the Rust Belt-centered horror anthology comic *The Lake Erie Monster* (created with Jake Kelly). Greiner is also the head of the Cleveland-based small press Shiner Comics, Inc. He co-founded and continues to run Genghis Con, an award-winning annual small press and underground comics convention in Cleveland. The recipient of a Creative Workforce Fellowship grant from the Community Partnership for Arts and Culture (CPAC) in 2016, he was also the first artist-in-residence for the nonprofit Gordon Square Arts District in 2017. Most recently he completed a residency at Playa in Summer Lake, Oregon, and released a hardcover anthology of his posters. *Sandwich Anarchy: the Cult Culinary Posters of Melt Bar & Grilled* collects ten years of Melt posters into one lavish volume. For CAN Triennial he is drawing a map of the Cleveland art scene, which will be printed as a mural installation and also as a fold-out in this exhibition guide.

—BMH

WADSWORTH JARRELL

Born in Albany, Georgia, in 1929, Wadsworth Jarrell moved to Illinois to attend the Art Institute of Chicago, where he met his future wife, Cleveland/Glenville-born Elaine "Jae" Johnson. Wadsworth Jarrell is internationally recognized for his role in AfriCOBRA (African Commune of Bad Relevant Artists), which he co-founded in Chicago in the late '60s, with Jae and other collaborators. Rather than focus on turmoil and politics, their works emphasized community-building through Black culture—especially music and family life—presented in bright color. AfriCOBRA presented three major group shows in 1970, 1971, and 1973, at the Studio Museum in Harlem.

In recent years, Wadsworth and Jae Jarrell moved to Cleveland. In 2016, former

Cleveland Museum of Art curator Reto Thuring successfully advocated for the Museum's acquisition of Wadsworth Jarrell's 1973 painting *African Rhythm, Our Heritage*. To celebrate the purchase, the Jarrells had a two-person show, *Heritage*, in one of the Museum's most prominent galleries. For the Museum, exhibits focused on any living Cleveland-based artist are exceedingly rare. During CAN Triennial, Wadsworth Jarrell will be featured in a room at HEDGE Gallery.

—MG

LORI KELLA AND MICHAEL LODERSTEDT

As individual artists, Lori Kella and Michael Loderstedt have created works rooted in photography that often center on narratives and nature. It makes sense, then, that when the married couple collaborate on a project, these aspects of their work are especially prevalent. For their work in the CAN Triennial, the story they tell about nature presented itself in their front yard.

Kella, a photographer and assistant professor of photography at Kent State University, and Loderstedt, a professor of printmaking and photography at Kent State, whose work incorporates photography, printmaking, artist books, and installation, live along the shores of Lake Erie in Cleveland's North Collinwood neighborhood, a geography important to the work of both artists. Each spring they witness the environmental phenomenon of dead gizzard shad, a small fish, washing up on the beach. Although the die-off is naturally occurring, climate change, with its fluctuations of temperatures, has increased the severity of the process.

Kella's work usually involves the construction of elaborate tableaux that she stages for the camera lens. While at first glance her works appear to represent reality, a longer look often reveals something slightly surreal or ominous in the scene, an acknowledgment that what is being seen is artificial, and that, in fact, all of our interactions with nature are, by the nature of our own participation and documentation, somewhat artificial.

Her dioramas are constructed in a backless, Potemkin Village-style and photographed from one rigidly fixed point of view, but her work emphasizes that perspectives and perceptions can differ dramatically between people.

Loderstedt's work also takes an observational approach and through various media depicts nature, including human nature, but he's interested in what he calls the "transformative and metaphoric relationship" to the subject matter. In the mid-1990s, Loderstedt realized he wanted to shed all of the styles and subjects that didn't interest him: abstract work, playing around with theoretical ideas, appropriation or pop culture as strategies. "That left me with my natural environment, living along the lake in North Collinwood."

Both see this work as taking on a political edge out of necessity. Among other things, Loderstedt sees the work as an act of environmental advocacy.

Kella says that, with this idea circulating about living in a "post-truth world," she really had to think about whether "it makes sense to still make work that in some ways builds elaborate fictions—does that still work in a world where truth is not relevant to everyone?"

"My only answer," she says, "is that I hope it allows for us to reexamine our relationship with observation, and understand the importance of observation, of scrutinizing something, where you see that things aren't what they seem."

For CAN Triennial they will install their work in the third floor anteroom.

—JH

CHRISTINE MAUERSBERGER

Christine Mauersberger is an artist working in multiple media and on a range of scales. Her repertoire includes installations, fiber art, and works on paper. For all her projects, Mauersberger draws inspiration from natural forms she encounters on lakeside walks around Cleveland. Recently, she began making art which draws attention to humans' role in the health of water systems. "I'm informed

by what I see, and I'm grateful for where I live," Mauersberger says.

Though artistically inclined since childhood, Mauersberger entered the financial industry after high school. Alongside this career, Mauersberger pursued graphic design, curating, and a BA in studio art from Cleveland State University. At age 49, she left banking to pursue art full-time, a move she says was made possible by a 2013 Creative Workforce Fellowship. Since then, Mauersberger's work has been exhibited at venues such as HEDGE Gallery, the Canton Museum of Art, and Link Art Gallery at Kent State University at Trumbull. She has also created site-specific pieces for FireFish Festivals and Rooms to Let.

In 2013 and 2017, Mauersberger won the Ohio Arts Council Individual Excellence Award. Her work has been acquired by MetroHealth and Southwest General Health Center. Mauersberger regularly runs workshops, and has taught or lectured in four states, two Canadian provinces, and Switzerland. For CAN Triennial, she is making an installation for the first landing of the main staircase.

—JC

RON SHELTON

Multimedia artist Ron Shelton launched the online art magazine *High Art Fridays* (highartfridays.com) on his personal Facebook page in 2013, and through that platform has connected to an eclectic range of artists around the world. In the beginning, he would spend each Thursday night perusing Pinterest to create online exhibits to post the following day. In that way, he has curated seven "plastic trash into art" exhibits, showing an enormous range of artistic responses to the superfluity of plastic trash around the world.

Shelton's own artistic practice responds to the abundance of plastic trash by using it as a raw material. In the last ten months, he has gathered specific types of colorful plastic waste, especially detergent and bleach bottles from public laundry facilities. He has been cutting them into geometric

shapes to be stitched together with wire to create mosaic patterns for large installations. He also has a technique using heat to hand-form plastic into marbles, which are wrapped with wire. For CAN Triennial he plans an installation for the main stairwell. "It is my goal to bring awareness to my local community, which seems to be oblivious to the menace this material generates in Northeast Ohio," he says.

—MG

SO FUN STUDIO

A collaboration between Erin Guido and John Paul Costello, So Fun Studio has quickly made a mark at festivals and public spaces with their colorful combination of whimsy and mechanism in interactive sculptures.

"Delightfully pointless" is how CAN described their kinetic sculptures in a show at 3204 Studio in June, 2017. In that case their hand-cranked machines set wheels turning to make breezes blow and flowers grow. Guido brings the cheery color, and Costello brings the precision and engineering skills to make the gears mesh and the wheels turn. Their work has been commissioned by museums and festivals to create opportunity for public interaction and play. Their sculpture *Dancing Machine*, created for the Ohio City Street Festival in 2017, is a working teeter totter, the motion of which causes dancing figures to move. Another work, *Today I Feel*, is an installation featuring a series of large wheels with colorful letters around their perimeters, which could be turned independently to spell out words to complete the titular statement. *Today I Feel* was created for the Akron Art Museum in 2017. For CAN Triennial they will create a rooftop installation at the west end of the West 78th Street Studios complex.

—MG

CHARMAINE SPENCER

After graduating high school in Ann Arbor, Michigan, Charmaine Spencer came to Cleveland to study sculpture at the Cleveland Institute of Art. After completing her BFA, she stayed. She has exhibited in the W2S

series at the Sculpture Center, at SPACES, Cleveland Public Theatre, and the Gallery at Lakeland. She was the recipient of a Creative Workforce Fellowship, an Ingenuity Project Grant, and an Ohio Arts Council ADAP grant, among others. Her commissioned works include Harmonic (Convention Center Hilton, Downtown Cleveland), Story's Shade Tree (Carl and Louis Stokes Central Academy / Sisters of Charity Foundation, Cleveland), Gathering (Green City Blue Lake Institute / Cleveland Museum of Natural History), and several privately commissioned works.

Conceptually, her sculpture deals with social conditioning and accepted ideas of value. She explores this through natural salvage, such as reeds, vines, and sticks, as well as utilitarian materials, such as lathe and wire. She combines traditional techniques like weaving with abstract forms and more contemporary ideas. For CAN Triennial Spencer proposed an outdoor sculpture as

part of her ongoing Amendment Project. This is "object-based earth art that will help nature restore healthy soil in order to create nontoxic gardening spaces." It is part site-specific installation, and part guerrilla art and gardening. Spencer writes, "The sculptures will eventually transform the site and its toxic soil into a healthier food-grade gardening space." Spencer will create related sculpture for Rooms to Let (July 28-29) in Slavic Village. —MG

OLGA ZIEMSKA

Sculptor Olga Ziemka creates large public works that juxtapose organic and industrial materials to examine man's relationship to the natural world. Her large-scale creations have been installed at numerous sites internationally, in places such as South Korea, the Czech Republic, Poland, Italy, Mexico, and regionally across the Midwest. In Cleveland her work can be seen in Tremont, at the

Westin Hotel, and at the Hilton Downtown.

"Art became one of the ways I could communicate with others without the need to know a specific language or culture well, and instead I could intuitively communicate about all the things that are universally shared and understood by all human beings—the things that underlie all of life and connect all of us to one another."

Ziemka is the recipient of many prestigious grants and awards, including a Fulbright Fellowship in 2002 and a Creative Workforce Fellowship in 2009 and 2013. The daughter of Polish immigrants, Ziemka was born in Cleveland in 1976. She received a Bachelor of Fine Arts from Columbus College of Art and Design in Columbus, Ohio, and pursued her master studies in sculpture at the Rhode Island School of Design in Providence. For CAN Triennial she is creating work for the grassy area near the entrance.

—BMH 



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Three Angles: A History of Cleveland Art

by Christopher L. Richards

Two Cleveland organizations collect the best of the region's art with the intent of preserving the cultural record. Together they have created Three Angles to create historic context for CAN Triennial.

ARTneo and the Artists Archives of the Western Reserve combine their collections to create a three-part exhibition for the CAN Triennial. Located in ARTneo's gallery, Tregoning & Company's south gallery, and Survival Kit, the exhibition features a historic look at the twentieth century in Cleveland art, featuring paintings, prints and drawings, and sculpture.

Both ARTneo and the Artists Archives of the Western Reserve (AAWR) provide consistent and constant exposure to the artistic heritage of the region. Through the programming and exhibitions of each organization, historic and contemporary context is created for current working artists. Three Angles celebrates the artistic accomplishments made by the artists of Northeast Ohio. Many of the area's artists have achieved national and international followings, such as Richard Anuzskiewicz, Herbert Ascherman, Jr., David E. Davis, Hughie Lee-Smith, Leza McVey, Ed Mieczkowski, Phyllis Seltzer, and Joseph O'Sickey.

Beginning with the Cleveland School, a group of artists from the early twentieth century, the exhibition examines how influences from Europe's avant-garde made their way into the works of the region. Two groups of artists formed at that time: the Secessionists who embraced the new techniques and styles, and the Cleveland Society of Artists, who upheld traditional academic standards of fine art. Established in 1911, the Cleveland Secessionists—including Henry Keller, William Sommer, and Abel

Warshawsky—embraced European modernist concepts. Adopting Post-Impressionist and Cubist ideas, the artists fully explored the radical shifts taking place in art through the use of vibrant color and form.

Countering the wild aesthetics of the Secessionists, a group of artists joined together as the Cleveland Society of Artists in 1913. Artists like George Adomeit and Ora Coltman felt that one could uphold traditional values and craftsmanship through artistic style. The artists strongly adhered to academic traditions and a more conservative approach to creating works of art. These opposing factions created a dynamic body of work that not only conflicted with one another but also pushed and influenced their modes of creation.

Many of the lessons learned by these artists were furthered by the next generation through direct contact with the earlier artists at the Cleveland School of Art, now the Cleveland Institute of Art. The role of the institute and other schools, colleges, and universities in advancing artistic development has been crucial to the region's ability to stay informed of important trends and movements. Edris Eckhardt, Elmer Brown, Kalman Kubinyi and many others continued to push modernism forward with works produced for the federal art program—known as the Public Works of Art Project—during the Great Depression. During this time, Eckhardt supervised the sculpture division of the Works Progress Administration's Midwest region and promoted ceramic sculpture as a legitimate art form equal to stone and metal

works. Through these works, she and her team promoted ideas of cultural tolerance and understanding in the face of oppression and racism.

Post-war artists in America found themselves in an environment that encouraged the development of a coherent set of artistic principles built upon and challenging earlier movements such as Cubism. Color field and action painting were viewed by critics as making up a new American avant-garde that is commonly known as Abstract Expressionism. In Cleveland, this movement was primarily rejected in favor of more representational works. However, James Johnson, who had studied under Richard Diebenkorn, began painting completely nonobjective abstract works in the early 1950s after moving to Northeast Ohio. Other artists in the area, like John Teyral, William E. Ward, and Anthony Vaiksnoras, adapted techniques to use in their more representational works while not fully being committed to Abstract Expressionism.

While this movement captures the existential aspects of an artist's self, by the 1960s many artists in Cleveland began to explore geometric abstraction as a way to express more impersonal ideas. Both David E. Davis and Ed Mieczkowski created works that were logical and based on math and science. Davis' sculptures in his Harmonic Forms series were defined by a geometric grid. He carefully created works with order, leaving behind commentary on personal and social issues. Mieczkowski, on the other hand, used geometric abstraction to create works that


related back to Constructivism and inherently recalled the utopian ideas that the earlier movement espoused. With a large number of local artists taking up geometric abstraction for a variety of purposes, its lasting effect on regional art has been long lasting.

However, some artists were reluctant to follow suit, and still preferred to render representational images. At a time when the figure was not popular, artists like Shirley Aley Campbell, Phyllis Sloane, and Phyllis Seltzer focused on the human form. In the 1970s, Sloane and Seltzer created images of the human figure in a manner that reflected Pop Art's use of flatness, color, or existing imagery. Seltzer reflected more heavily on social issues with her use of screen printed newspaper photographs for her King-Stokes Lightboxes. Sloane, however, created portraits using flat color and reduced details. Her

goal was to create a simplified metaphor that represented the person she was portraying. Campbell's interest was in anatomy and she painted her subjects in a photorealistic style. Her subjects were often from subcultures like bikers, burlesque dancers, and prostitutes.

Realism, abstraction, and social commentary all continued into the 1980s and 1990s, often times crossing paths. Artists like Michelangelo Lovelace and Gail Newman created socially charged works in a folk-art style. Lovelace reflected on both the positive and negative aspects of urban life in Cleveland while Newman utilized events from the news, street scenes, and her own personal life experiences. Patricia Zinsmeister Parker and David Haberman both worked in a Neo-Expressionist style relying on intuition. Ginna Brand and Elaine Albers Cohen utilized elements of geometric abstraction and

Abstract Expressionism in their sculptural works. Cohen explored her interest in early cultures, while Brand's interest was in the use of materials and how pieces could fit together.

The century of Cleveland area artists' works showcased in Three Angles reveals a diverse array of styles and modes of artistic experimentation. There is no style that can easily be a defining factor of the "Cleveland School," as the artists of the region were eager to adopt and explore multiple techniques and movements in modern art. Examining the works by media at three different gallery spaces illustrates the great breadth of talent and innovative creative thinking possessed by Northeast Ohio artists. Demonstrating their ability to observe and adapt ideas to develop their own unique voices, each artist adds to the artistic story of Cleveland. 



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CineX: Regional Filmmakers

by Joseph Clark

Even among artists, “art” too often simply means “painting.” Organizers of the CAN Triennial are working hard to overturn that assumption by hosting artists in all visual media, including film and video art. At CAN CineX, experimental filmmakers will have a rare opportunity to have their work shown alongside their peers, and before an eclectic audience.

Co-curators Robert Banks and Rian Brown will each host a night of video art in July, turning the below-ground “ramp level” of 78th Street Studios into an intimate theater setting. The screenings will showcase work by veteran auteurs, mid-career artists, and film students. Regardless of age or acclaim, all the artists are united in preserving and advancing the artistry of the moving image.

“These are people passionate about their craft and the art of cinema,” said Banks, a filmmaker who

has taught at Cuyahoga Community College, the Cleveland Institute of Art, and Cleveland State University.

Cleveland is uncommonly gifted in access to films that aren’t Hollywood blockbusters. The Cleveland International Film Festival just celebrated its 42nd year, and Cinematheque’s programming schedule is practically a survey course syllabus for smaller, foreign, and historic films.

However, Brown—a filmmaker and associate professor of cinema studies at Oberlin College—said that there are fewer local venues for avant-garde video art. “We haven’t really had a place for celebrating experimental film and independent film,” she said.

Even in the art world, folks are more familiar with painting than they are with experimental film, so the latter craft often requires more explanation. This explanation can take the form of a contrast with “the

movies”—traditional feature films. Even “small” traditional features tend to have production costs in the millions. These costs are (hopefully) recouped with ticket sales. Generally, experimental film is produced on a shoestring budget, and does not aspire to commercial distribution. Brown says experimental cinema skirts beyond the edges of genres or pushes genres beyond their usual limits. It may borrow techniques from documentaries or narrative fiction films, or even painting, while being something else entirely. Most experimental films do not aim

CLEVELAND IS UNCOMMONLY GIFTED IN ACCESS TO FILMS THAT AREN'T HOLLYWOOD BLOCKBUSTERS. BUT WE HAVEN'T REALLY HAD A PLACE FOR CELEBRATING EXPERIMENTAL FILM AND INDEPENDENT FILM.

at telling stories, but at fostering moods, provoking mental and somatic reactions, and expressing the inexpressible.

Banks’ own filmmaking practice is resolutely analog, and his selections aim at highlighting works shot prior to the digital revolution, or contemporary directors who resist that revolution. Though most of the video in CAN CineX will be screened with a digital projector, many of the featured works have been converted from celluloid. For his night of programming, Banks has confirmed contributions by the filmmakers Bruce Checefsky, Halim Ina, Dustin Nowlin, Jared Michael Sobotka, and Tony Yanick. This is an eclectic group. Checefsky has distinguished himself as a filmmaker for a series of works based off of Eastern European avant-garde films lost in the early decades of the 20th century. Sobotka, a collaborator on Banks’ own film Paper Shadows, uses nonfigurative

graphics, repetitive and simplistic dialogue, and under-lit footage to create short but challenging works which suggest alienation and failures in communication. Tony Yanick’s oeuvre is something like an extended visual essay which strains to balance an abstract metaphysical perspective and a radical politics aimed at preventing an imminent apocalypse.

Brown will screen works by Kelly Gallagher, Gabriel Hawes, Laura Li, and Michael Walsh. She described her own film selections with three alliterative adjectives—“political, painterly, provocative.”

Gallagher, for example, is an animator whose works use crafty elements like glitter, string, wallpaper patterns and cut-out photography. This childlike style disarms viewers while narrators discuss weighty topics like affirmative consent, or women’s roles in American civil rights history. The combination of unabashedly “girly”

visuals with discussion of women’s historic agency is a powerful feminist aesthetic. Sound plays an instrumental role in Gabriel Hawes’ works. Their film and photography is mostly black and white, overlain with music and audio effects designed to produce powerful bodily reactions, both soothing and stimulating—their website lists both ASMR relaxation videos and techno dance music as inspirations. **E**

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A Soundtrack to CAN Triennial

by Carlo Wolff

CAN Triennial will be about visual art above all, but music will figure, too, providing an eclectic soundtrack in free performances at West 78th Street Studios.

The 7:00pm shows will feature some exotic instruments, a whole lot of free play, traditionally configured string performances, wild saxophone outbursts, and improvisations that will lead God knows where, suggest CAN Triennial music series curators and Bop Stop habitués Gabe Pollack and Dan Wenninger.

Pollack is director of Bop Stop at the Music Settlement in Hingetown. Wenninger is a saxophonist who books OutLab, which he calls a “free improv jam session on the third Tuesday of every month,” at the Bop Stop. “We kind of say ‘improv’ to keep it genre-less,” Pollack says.

These West Siders first got together in January to concoct their freewheeling, ambitious CAN Triennial musical series, they said in a recent interview at Loop in Tremont.

Wenninger’s goal was “finding groups we were interested in,” he said, noting the styles reflect what’s presented at the Bop Stop. At that initial meeting with CAN chief Michael Gill, “We came up with the pillars of classical, experimental and jazz, and the genres were essentially left up to us,” said Pollack.

Mainstream is not the idea. Complementing CAN Triennial art is key, as is celebrating local creativity.

Wenninger thinks this series will help the experimental music scene in Cleveland. Pollack said he thinks “that a lot of this stuff really connects to the visual arts, and the idea is that all the jazz would happen in one gallery, all the classical in another gallery, and all of the improv in a third.”

It also aims to showcase musicians who have made Cleveland their home, their scene. Because the CAN Triennial is designed to be the local response to FRONT International, “there are all these people coming from all over the world,” said Pollack. “Why not take advantage of that and

showcase what Cleveland artists are doing? The stories of the musicians are representative of many people in Cleveland, like (guitarist) Dan Bruce is from Cleveland, moved to Chicago, and returned home. It’s the same story as LeBron.” Pollack himself is from the Philadelphia suburbs and has stayed, affirming Cleveland as a special place to call home. Wenninger, who grew up in Lakewood and teaches at the Beck Center for the Arts and the Lakewood Music Collective, has always called Cleveland home.

“These are people who have tried to make their own scene and developed that themselves and didn’t have to go anywhere,” Wenninger said.

Here are the artists and performance dates. Specific galleries at West 78th Street Studios are yet to be identified.

JOSHUA SMITH—This multi-instrumentalist is a native Clevelander who came to local prominence close to twenty years ago with the trio Birth and now lives in San Francisco. This fearless saxophonist will perform either with Birth or his own trio. Players he has shared his jazz thoughts with include sax master Joe Lovano, pungent trumpeter Cuong Vu and cosmic guitarist Pat Metheny. **JULY 6**

BOBBY SELVAGGIO—Joe Lovano calls Selvaggio “one of the few young saxophonists on the scene today that captures you with his strong presence, focus, and sound.” The Cleveland-area native earned his bachelor of music in music performance from Kent State University. He eventually moved to New York City and earned a master’s degree in jazz performance from the Manhattan School of Music. Selvaggio is director of Jazz Studies at Kent State University. **JULY 7**

LISA MIRALIA/PAUL STRANAHAN—This duo creates innovative, dynamic soundscapes with ancient and modern acoustic and electronic instruments. **JULY 12**

CARMEN CASTALDI/MIKE SOPKO—The combined pedigree of veteran avant-garde drummer Castaldi and guitarist Sopko is remarkable. Castaldi has played all over the world, collaborating with musicians such as Joe Lovano, Sonny Stitt, Cecil McBee, and Kenny Werner. Sopko has recorded and performed with the likes of Bill Laswell, Thomas Pridgen and Mike Watt. He recently teamed up with Birth drummer Joe Tomino in the doom-metal duo Yellowstone Apocalypse, and he performs in the improvising trio Togishi. **JULY 12**

IDLE TWITTERING—French flutist Louis Fleury (1878-1926) called music of the 19th century “idle twittering.” What’s the antidote? A flute group that twitters the romantic, chirps the baroque, tweets the modern, and whistles some jazz. The group is Linda White, Jane Berkner, George Pope, and Ashley Shank. **JULY 13**

STEPHAN HALUSKA/KRISTOPHER MORRON—Harpist, composer and improviser Haluska and guzheng player Morron will improvise separately and together. Haluska aims to demystify the harp as a musical emissary of all things ethereal. He teaches harp at The Music Settlement in Cleveland and Beck Center for the Arts in Lakewood. Morron, a specialist in the Chinese zither called the guzheng, has been a member of, recorded with and composed for groups such as the Aphrodesiatics, Mifune, Trepanning Trio, and Revolution Brass Band. Cloudlands, his album of guzheng improvisations, also features local saxophonist Dan Wenninger. **JULY 19**

MATT KIROFF’S THE PITH & ROOT OF SLEEP—This group of musicians, dancers and artists from Detroit and Cleveland has been performing throughout the area at various venues and events since 1997. Their shows include free jazz, improvised avant-garde classical music and modern dance, folk

idioms, performance art, installation art and visual art. **JULY 19**

THE CHRIS BURGE TRIO—Christopher Burge began his musical career at The Ohio State University studying saxophone and music theory with Gene Walker and Hank Marr. He has toured Thailand and Europe, played on a USO tour of maximum-security prisons, and performed with Barry White and Louie Bellson. Burge performs with groups including Ernie Krivda and the Fat Tuesday Big Band, the Cleveland Jazz Orchestra, the Jazz Heritage Orchestra, and the Rock and Roll Hall of Fame house band. **JULY 21**

FREEDOM JAZZ COLLECTIVE—An experiment in mass improvisation, this

features a cross section of Cleveland's avant-improv community. For this concert, musicians will be split into three sections by instrument type, each with a conductor who will introduce musical "events" into the section's improvisation. These will in turn influence the other sections and the overall sound of the larger mass improvisation. The sections will be prepared independently but perform together as one large orchestra for the first time the night of the concert. Dan Wenninger, David Mansbach and Paul Stranahan will conduct. **JULY 26**

OPUS 216—Violinist Ariel Karas founded and directed this, establishing it in 2012 as a chamber ensemble for the Cleveland Museum of Art's inaugural public event in

the Ames Family Atrium. It takes on music needs of all sizes and instrumentations to create ensembles uniquely suited to individual spaces. **JULY 27**

DAN BRUCE TRIO—Recent Chicago transplant Bruce has lent his distinctive guitar to recordings and/or performances by artists spanning trumpeter Marvin Stamm, pianist Dan Wall, and the Cleveland Jazz Orchestra. After spending a decade as a member of Chicago's vibrant jazz scene, he remains active throughout the Midwest and nationally as a performer, recording artist, composer and educator. He has released two albums as a leader. **JULY 28** 



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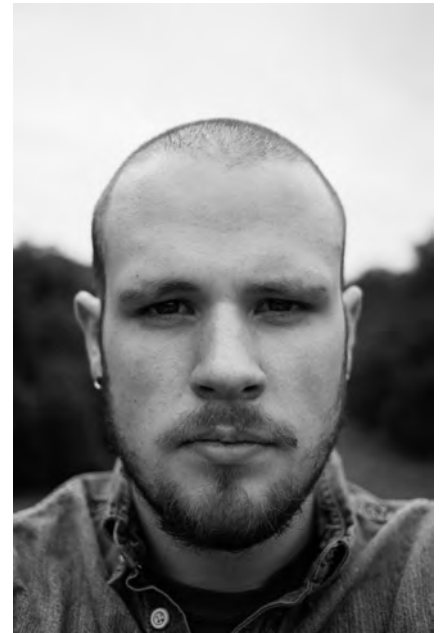


Amber N. Ford

Amber N. Ford is an artist based in Cleveland, primarily working in photography while occasionally exploring other mediums. Ford received her BFA in photography from the Cleveland Institute of Art in 2016. She is best known for her work in portraiture, which she refers to as a “collaborative engagement between photographer and sitter.” Her work has been shown in galleries all around Cleveland. Most recently she was selected as a 2016 Creative Fusion local artist and awarded an Ohio Arts Council Individual Excellence Award for 2017.

Mike Majewski is an artist from Cleveland, with a BFA in photography from the Cleveland Institute of Art. Using photography, Mike creates work encompassing the narrative of place and social structure. Working on dissecting the archetypes and narrative of the post-industrial Midwest. With a combination of written word, sequencing, and photographic objects, his work analyzes the constructs of a region and the social fabric that holds it all together.

Leila Khoury (b. 1993) is a Cleveland-born artist based in Chicago. After receiving her BFA from the Maryland Institute College of Art, Leila opened ZAINA Gallery in Cleveland’s 78th Street Studios. In addition to her curatorial work, Leila also taught at the Orange Art Center and worked as an apprentice for Sadeer General Trading & Contracting Company, Kuwait. She is currently in her first year of studies toward a Master in Architecture at the School of the Art Institute of Chicago. 



Mike Majewski



Leila Khoury

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Details from works of Christine Ries, Ikuko Miklowski, Mark Yasenchack, Janet Luken, Randy Maxin, and Katina Pastis Radwanski.

This collection of six artists share a cooperative studio space in the ArtCraft Building, a longtime home for artists and makers, in the former garment district a few blocks east of downtown Cleveland.

Our presentation will focus on current artwork, recent collaborations and forays into new materials or themes. Our goal is to engage CAN Triennial and FRONT patrons with finished works as well as a demonstration of our creative process as a diverse group of studio artists. Here are brief introductions to the six artists who call the 6th Floor Studio in the ArtCraft Building home:

Janet Luken, artist and educator, expresses how she emotionally responds to many subjects through dynamic lighting, custom color and landscape elements. Currently, Janet is creating a nighttime series of paintings titled *Roots and Dreams*. The stories behind these represent family relationships, human and planet balances, and reflections about our place in the universe.

Randy Maxin is a Pittsburgh-born/Cleveland-based artist. He is a gallery owner and manager, curator and collaborator. Known mostly for abstract paintings and collages, Randy's body of work reveals his training in and passion for painting, film and photography. Currently, Randy dedicates his

time to Ramparts Gallery, which he co-owns with Mark Yasenchack. They have recently opened at 78th Street Studios in Cleveland's Gordon Square neighborhood.


Ikuko Miklowski was born in Sapporo, Japan, and came to the US in 1995. She began to study pottery making in 1998, and quickly developed an award-winning signature style. Ikuko has traveled extensively in Japan visiting the ancient kiln sites of Imbe, Echizen, Shigaraki, and Mashiko among others. Ikuko has received art training in the US at Tri-C.

Katina Pastis Radwanski finds balance as both a painter and a sculptor. Employing a meditative sketching technique, she lands upon an image which she feels has both significant personal meaning and visual strength. The resulting pieces most often portray human interactions, contemporary political climates or her own life experience. These are intended as open-ended statements to be interpreted according to the observer's frame of reference.

Christine Ries depicts her journey of living in Northeast Ohio by painting the individuals who enter her life as well as the surrounding landscapes. Her use of emotional color projects a certain mood to her compositions and tells the story of her

subjects. Color is broken into shapes as she continues to push her work into abstraction.

Mark Yasenchack is a teaching artist whose studio work is transitioning from ceramic vessels to mosaic murals. Artist-made clay tiles are featured in his mosaics and are used to create field tile that resemble old cobblestone roads or stone walls unearthed in archeological digs. He is co-owner of Ramparts Gallery with Randy Maxin.

Throughout CAN Triennial and FRONT, the 6th Floor Artists Studio will be open for studio tours for individual art enthusiasts or interested groups. Please call Mark Yasenchack at 216.407.3685 to make arrangements for your visit. 

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INTERNATIONAL ART EXHIBITION

JULY 15 - AUGUST 5, 2018



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- * **Opening Reception** Friday July 20, 2-7pm
- * **Regular Hours** Fri, Sat, Sun 12-6pm

Storytelling is one of fine art's greatest joys, and this powerful exhibition crosses cultural, language, and ethnic barriers each time it is shown. At the heart of the works are truth, compassion and tolerance – universal qualities of human morality, which inspire the artists to create more than just beautiful art.

Through classical-style oil painting and traditional Chinese watercolor, rendered with a sense of heightened realism, the artists grapple with questions of good and evil, spirituality, divinity and the true meaning of life – expressing themes of harmony, adversity, courage and justice.

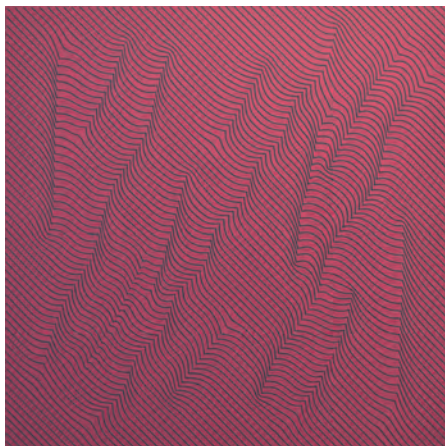
Josaphat Arts Hall

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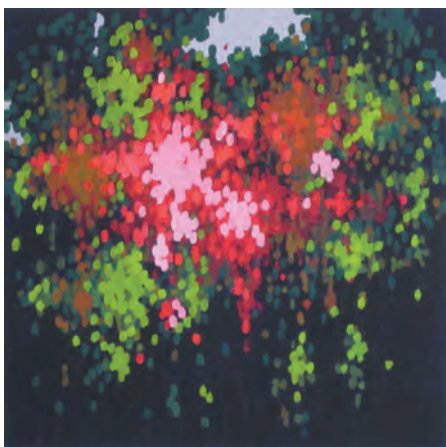


Zhang Kunlun, one of contemporary China's most accomplished sculptors and painters, brought together this accomplished collective of artists following his detention as a prisoner of conscience in China for practicing Falun Gong – a Chinese spiritual tradition of meditation and self-improvement. United in their shared beliefs and effort to stop the inhumane suppression of this peaceful meditation practice by the Chinese government, the artists express both the beauty of living a spiritual life and the grim realities of persecution, leaving viewers with a sense of hope for humanity.

www.ZSRcleveland.org



LEFT TO RIGHT: Julian Stanczak, *Teasing Green*, 24" X 24"; Debra Lawrence, *Back to Basics A*, 23" X 23"; and Dana Oldfather, *Budding*, 30" X 30"



LEFT TO RIGHT: Amber Kempthorn, *Watching You Has Made Me Lonesome*, 30" x30"; Marilyn Farinacci, *Untitled No. 5*; Laurence Channing, *Headlands Evening* 42" x 42"

by Diane Schaffstein

The Bonfoey Gallery is pleased to be exhibiting in the CAN Triennial gallery pavilion on July 14 and 15, and from July 20 through July 22. We will be showcasing the artists' works that are hanging in our gallery at 1710 Euclid Avenue for the months of July, August, and September. These will include the paintings of **Julian Stanczak**, sculptures of **Barbara Stanczak**, textual drawings of **George Fitzpatrick**, drawings of **Andrea Joki**, mixed media collage work of **Amber Kempthorn**, antique painted linen canvases of **Deb Lawrence**, abstract paintings of **Dana Oldfather**, contemporary portraiture

of **Frank Oriti**, and the color field paintings of **Marc Ross**. Also included will be works of other gallery artists such as **Laurence Channing**, **Marilyn Farinacci**, **Erik Neff**, and **Dan Tranberg** among others.

For more information, please contact The Bonfoey Gallery, 216.621.0178, or visit our website at bonfoey.com.

Upcoming Exhibitions

Julian & Barbara Stanczak: *Flowing Form*, June 23–July 21

George Fitzpatrick: *Twelve Poets*, August 3–September 1

Aspects: **Andrea Joki**, **Amber Kempthorn**, **Deb Lawrence**, **Dana Oldfather**, **Frank Oriti**, **Marc Ross**, September 7–October 5 [E](#)



Frank Oriti, I Got Stripes, 40" X 30"



Erik Neff, Lift, 36" X 40"

GRAPHIC

Savita Lochan, Laughing Rabbit, 8.5 x 11" digital illustration for graphic novel Four Corners



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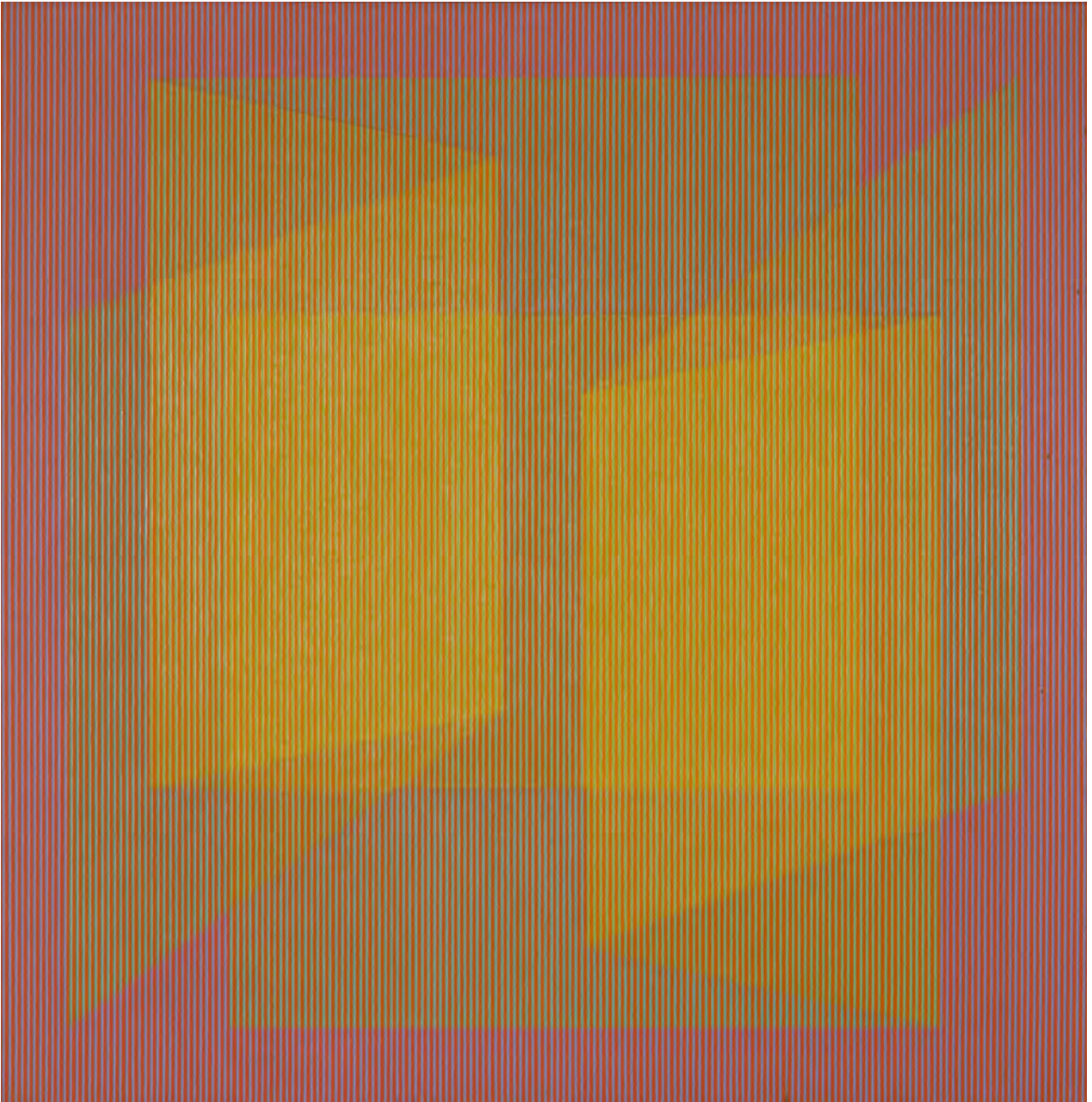
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Julian Stanczak (1928–2017) | Unfolding Yellow, 1968 | Acrylic on canvas | Signed and dated verso | 28 x 28 inches

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community of makers known as
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whose many contributions helped to define
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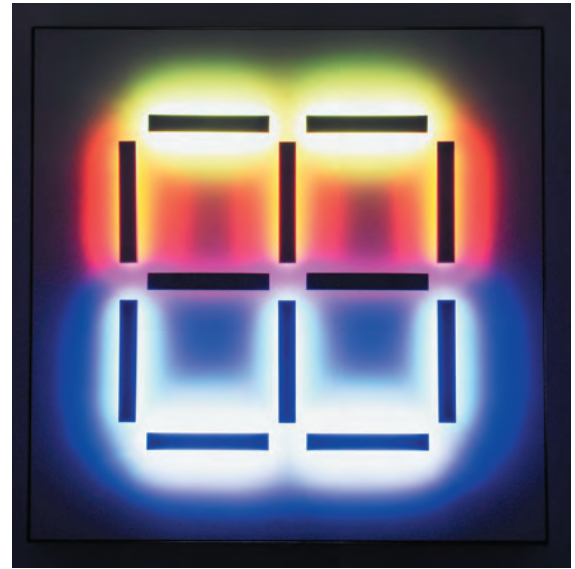
Clarence H. Carter (1904–2000) | Riding the Surf, 1945 | Oil on canvas | Signed and dated lower left | 25 x 30 inches

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LEFT: Ann Hamilton, book weight bb (human carriage), 2009/2010. Archival inkjet print. Edition of 10 + 2 artist proofs. Image size: 58.5 x 42 inches; paper size: 60 x 44 inches; framed: 62.75 x 46.75 inches. ABOVE RIGHT: Erwin Redl, Reflections, on Patterns and Signs, 2015. Light painting 12 RGB LED-bars on white board with stainless steel frame, microprocessor, 36.5 x 36.5 x 3.5 inches. Edition of 10. BELOW RIGHT: Ann Hamilton, near-away, 2013. Slices of paperback books, cheese cloth, string, bookbinders glue, abaca paper, methyl cellulose, steel wire. 19.5 x 23 x 3.25 inches.

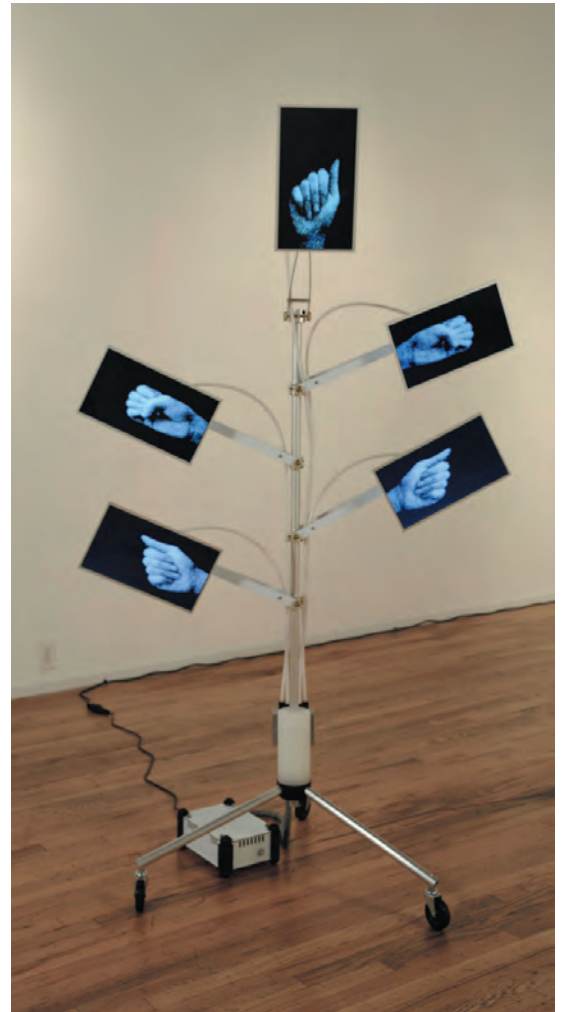


Founded in 1962, Carl Solway Gallery celebrates its 55th year in operation. The gallery was elected to the Art Dealers Association of America (ADAA) in 1968 and more recently joined the International Fine Print Dealers Association (IFPDA). Carl Solway Gallery is the only member of the ADAA in the tri-state region of Ohio, Kentucky and Indiana. The gallery occupies 12,500 square feet of space in an historic warehouse in Cincinnati's West End neighborhood.

Carl Solway Gallery specializes in modern and contemporary art including painting, sculpture, graphics and new media incorporating video and electronics. Gallery activities include fabrication of large-scale sculpture, publication of print editions and multiples, organization and circulation of museum exhibitions worldwide, and corporate collections consultation and installation.

Ann Hamilton is internationally known for large-scale multimedia installations. Her ephemeral environments create immersive

experiences that poetically respond to the architectural presence and social history of their sites. In addition to these large installations, she is known for smaller-scale multiples and print editions. Among her many honors, Hamilton has been the recipient of the MacArthur Fellowship, NEA Visual Arts Fellowship, Louis Comfort Tiffany Foundation Award, Guggenheim Memorial Fellowship, Skowhegan Medal for Sculpture and the Heinz Award. She represented the United States in the 1991 São Paulo Bienal



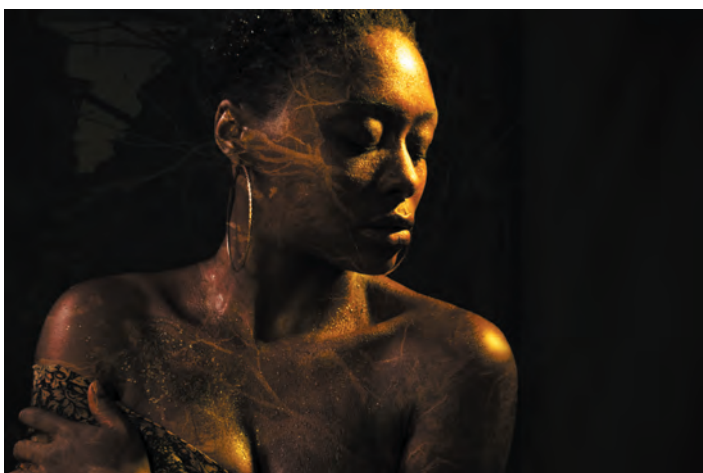
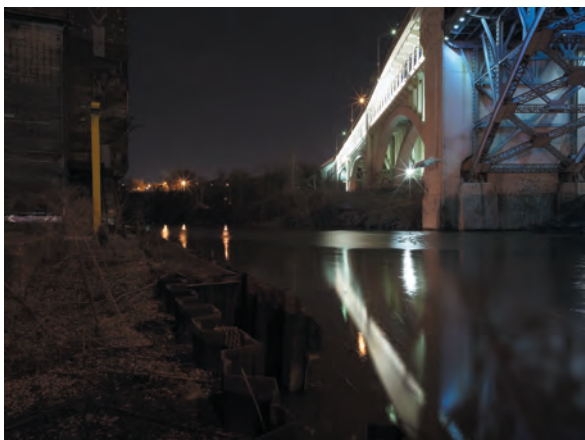
Works of Alan Rath. LEFT: *Running Man On Chinese Stand II*, 2015. Wood, acrylic, Delrin, Garolite, aluminum, polypropylene, custom electronics, LCD, 23 x 15 x 15 inches. ABOVE: *Bostock*, 2012. Aluminum, FR-4 polyethylene Delrin custom electronics LCDs, 81 x 45 x 33 inches. Images courtesy of Carl Solway Gallery.

and the 1999 Venice Biennale, and her work has been extensively exhibited around the world.

Born in Lima, Ohio, in 1956, Ann Hamilton received a BFA in textile design from the University of Kansas in 1979 and an MFA in sculpture from the Yale School of Art in 1985. From 1985 to 1991, she taught on the faculty of the University of California at Santa Barbara. In 1992, she established her home and practice in Columbus, Ohio. Since 2001, she has been a professor of art at The Ohio State University.

Alan Rath has made contributions to the field of contemporary sculpture and new media that have received significant acknowledgement worldwide. His work is included in such major collections as the San Francisco Museum of Modern Art, the Whitney Museum of American Art (New York), the Walker Art Center (Minneapolis), the Cincinnati Art Museum, the Los Angeles County Museum of Art, and the Hara Museum (Tokyo). Born in Cincinnati in 1959, he lives and works in the San Francisco Bay Area.

Erwin Redl—an Austrian-born artist based in Bowling Green, Ohio, and New York City—is best known for large-scale light installations for art museums, public buildings and corporations. His work transforms the medium of light into immersive, tangible experiences for viewers. His architectural environments translate complex mathematical algorithms and other methods inspired by computer code into contemplative, minimalist spaces further activated by his use of motion and rhythmic sequencing. □



TOP ROW, LEFT TO RIGHT: Michael Loderstedt, Mill Bridge; Lori Kella, Ice and Open Water; Greg Martin, Cathedrals. LEFT: Aja Grant, Calendula.

The Cleveland Print Room is a nonprofit community darkroom, education center, workspace, and dedicated photographic gallery. Through advocacy we advance the art and appreciation of the photographic image by providing affordable access to our darkroom, exhibitions, educational programming, and collaborative community outreach. The greatest strength of our organization is the creation of innovative programming and exhibitions that bring forward ideas, issues, and perspectives relevant to our times.

The artists Cleveland Print Room will represent at the CAN Triennial Gallery Pavilion are **Aja Grant, Lori Kella, Michael Loderstedt, Greg Martin, and Arnold Tunstall.**

Emerging artist **Aja Grant** is a photographer documenting the corners of Cleveland, and how this city has shaped our relationships: inviting people to think about

relationships with the self and their surroundings, and how to manipulate our environment in a positive sense.


Lori Kella is an artist who explores historical, environmental, and personal connections to the land by creating artificial landscapes and photographing them to reveal hidden narratives and uncanny views of commonplace scenes.

Michael Loderstedt works to reveal histories, geographies and habitats of this region with new photographs examining Cleveland's uneasy relationship with its boundary waters. In a series of recent work entitled *Dark Waters*, Loderstedt photographs at night with homemade film cameras and digital cameras mounted with vintage lenses.

Clevelander **Greg Martin** is an artist and designer who has been using the historic wet plate collodion photo process as a means of artistic exploration and creative expression

for the past fifteen years. His fascination with the cityscapes of Cleveland has manifested itself in a series of images exploring the city he loves. Martin's recent work pushes the boundaries of this challenging medium, using it in ways that exploit its specific attributes, nuances and inherent difficulties, and celebrating its sculptural qualities to address contemporary issues and push its aesthetic into new and unexplored regions.

In his current work, **Arnold Tunstall** explores the glut of imagery that we encounter daily, and how we process and order this visual language. He also continues to be fascinated by black and white film and the resulting surreal or theatrical quality that is often heightened when we see the world in monochrome.

In addition, we will offer a variety of artwork by Cleveland Print Room artist-members. 

“Hopp, hopp, hopp, schoppe in de Kopp!”

—Shaun Yasaki, Noble Beast

“There is nothing to beer but beer itself.

—Karl Spiesman, Brick and Barrel

“I make beer not insightful quotes.”

—Aaron Wirtz, the Jolly Scholar

“Beer is an artform for all the senses. We encourage you to test this idea.”

—Corey Miller, Hansa

BEEER

“The Earth provides the ingredients, it’s the Brewer’s job to make them dance.”

—Joel Warger, Goldhorn

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Bottle House
Cleveland Brewery
BayArts
Terrestrial Brewing Co.

CAN thanks our non-profit hospitality partners, staffing the bar at AN Triennial: Artists Archives of the Western Reserve, ARTNeo, BAYarts, Cleveland West Art League, and Valley Art Center

And a special thanks to Eileen Dorsey, and to Karl Spiesman of Brick and Barrel and Ralph Sgro from Terrestrial for making connections and organizing this team.



Darius Steward




Justin Woody

Darius Steward

Darius Steward is a visual artist and educator currently living in Cleveland, Ohio. He graduated from the University of Delaware obtaining a Master of Fine Art degree in May 2010. His undergraduate work was completed at the Cleveland Institute of Art, where he had a concentration in drawing and painting. Since graduating, Darius has shown artwork with Museum of Contemporary Art Cleveland, Tregoning & Company, Zygote Press, William Busta Gallery, FORUM artspace, Kent State and Cleveland Clinic. He has completed murals with INTERURBAN art initiative and MidTown Cleveland, and recent articles about his achievements have appeared in *Canvas*, *Cleveland Scene*, and *Hyperallergic*. In addition, Darius has a collection of his work at the Federal Reserve Bank of Cleveland, the Cleveland Clinic, The Presidents' Council, and the University of Delaware, and was awarded a 2016 Creative Workforce Fellowship. Starting June 2018, Darius will be working full time with the Cleveland Museum of Art as the Scholar Squad manager. In July, Darius will be showcasing some of his artwork as part of FRONT International as well as the CAN Triennial.

Justin Woody

Justin Woody is a Cleveland-based artist and actor, born and raised in Canton. He received a BFA in painting from the Cleveland Institute of Art (CIA) in 2015. Justin has long been involved in plays and musicals in Canton and the Greater Cleveland area. Some of his favorite roles include Donkey in *Shrek, the Musical* at both Near West Theatre and Mercury Summer Stock in Cleveland; Lumiere in *Beauty and the Beast* and Snoopy in *You're a Good Man Charlie Brown* at the Canton Players Guild, where he was most recently cast as Gator in *Memphis*; and his upcoming lead role as Youth in *Passing Strange*, this summer at Cleveland's Karamu House.

Woody recently completed his six-month artist residency at the new Praxis Fiber Workshop, where he worked with the beautifully talented Annmarie Suglio, and Jessica Pinsky. There, he continued to learn traditional weaving techniques using hair, jewelry, blunt raps, and clothing. In November, 2017, Justin opened *NAPS*, his first two-man show at Praxis, with fellow CIA graduate Marcus Brathwaite. 



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Eric Rippert

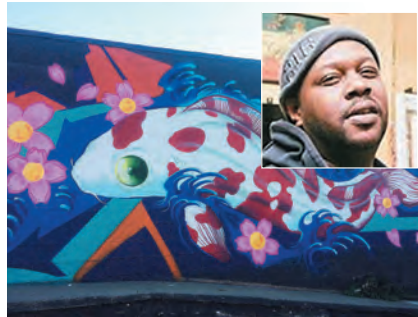
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The influential Cleveland graffiti crew CST (Cleveland Scribe Tribe) was active around the turn of the millennium until its members followed careers to Japan, Atlanta, California, China, and Brooklyn. They reunite in Cleveland in Summer 2018 for several mural projects, including one at CAN Triennial.



Tobias France, aka Bias, joined CST after meeting SANO at a mutual friend's graduation from the Cleveland Institute of Art. Bias continued his involvement with CST through his high school years, and later graduated from CIA, earning a BFA in industrial design before landing a career as an automotive designer at Ford Motor Company in Dearborn, Michigan. He lived six years in Japan doing production and conceptual design for Mazda, where his design expertise contributed to the creation of both the Nagare and Kodo design philosophies. He currently resides in Irvine, California, visioning the future for Hyundai North America. He is the designer of the Hyundai N 2025 Vision Grand Turismo concept car, which debuted at the Frankfurt Auto Show last year and will make its virtual

world stage debut on Sony's PlayStation 4 this November with the release of Polyphony Digital's *GT Sport*.



Najjal "DAYZ" Hawkins has been an active member of Cleveland's art scene for more than twenty years. His skills include drawing, painting, mural painting, graphic design, and tattooing. He began painting murals at age thirteen. In 1995 he was introduced to SANO and became a member of the Cleveland Scribe Tribe (CST). Within the crew DAYZ found guidance, knowledge and brotherhood through his older peers, who inspired him and helped define those skills. He is a graduate of the Cleveland School of the Arts. DAYZ's credits include murals in the Rock & Roll Hall of Fame, the voting rights murals in Selma, Alabama, and countless works of street art. In 2013, he opened Red Lion Tattoo, which is located minutes from downtown Cleveland. He is one of the most sought-after tattoo artists in the Cleveland area. DAYZ has worked with teens to produce murals for Cleveland summer youth programs. He has also mentored young adults who were inspired by tattooing. Today he continues to strive for greatness through his art, shared with the public on walls around the city and through tattoos on people's skin.

Kevin "mr. soul" Harp is a graphic artist, illustrator, and painter born to Cleveland's Lee-Harvard neighborhood. He established his career in Atlanta's music scene through Patchwerk Recording Studios during the late 90s and early 2000s as a graphic artist working with Interscope Records, Def Jam, and a long list of affiliated recording artists



and athletes who have grown to national and international brand recognition. Childhood experiences—including the allure of fast money from drug distribution, theft, and other criminal activity—informed mr. soul's work. But art intervened. He became a member of Cleveland's elite graffiti crew, DEF (Doin' Everything Funky), which later evolved into CST (Cleveland Scribe Tribe), led by the city's acclaimed "king," SANO. When he moved to Atlanta, mr. soul was a founding member of the art collective City of Ink, which helped to build a foundation for underserved creatives there. Today mr. soul is back in Cleveland with family and with purpose, to help create opportunities for other artists in his hometown.



Ron Sims II was born in the Glenville neighborhood of Cleveland, and it was there that he discovered his love for art and painting. The neighborhood was a flourishing bed of creativity. During his childhood the hip-hop movement was booming, and its presence was reflected in the colorful graffiti pieces that decorated his neighborhood. These pieces had a strong influence on his artistic development. As a teen, Ron attended the Cleveland School of Science and spent his high school years laying the creative foundation for advanced graffiti

CLEVELAND SKRIBE TRIBE (CST)

styles in the Midwest. As a member of the Cleveland Scribe Tribe he helped elevate the art form by diligently painting the underbelly of the city with complex and abstract letter forms. Ron studied fine art, sociology and cultural anthropology at Ohio Wesleyan University. After graduating in 2000, he moved back to Cleveland, where he continued to produce art and helped prepare the youth of Cleveland for an academic future. In 2004, Ron moved to Fuzhou, China, to study the language and culture. There he connected with local and international graffiti artists to continue the evolution of the art form. While in China he produced a popular podcast, *Black Man in China*, that satirized his experiences of culture shock. Ron currently resides in Cleveland and continues to produce art, blog and teach coding.

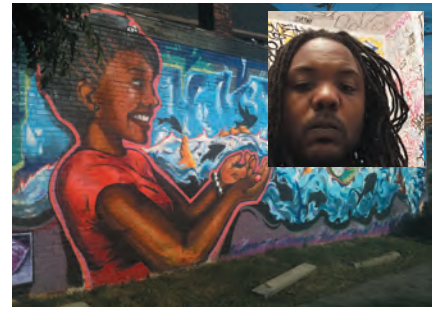


Cleveland native **SANO** (SimplArtNice-Outlinez, SunnyAndNiceOutside) began tagging in 1983 after a trip to Japan, where he saw a graffiti piece that read, "Hip-hop don't Stop." As one of the founding members of Doin' Everything Funky, a well-known north coast graffiti crew, he left his mark on the walls of the city. His Panik Zone piece on the Red Line was a classic favorite. After a domestically turbulent childhood that resulted in the loss of both parents, he channeled his energy into graffiti and art programs. By 1992, SANO, Task, Twig and Script would link with Bias, DAYZ and Tace to form CST/RTA crew. For Serchlite Music, he designed a logo used in the liner notes of Nas's *Illmatic* album. In 1999, he became an advisor to the Rock & Roll Hall of Fame's hip-hop programs. He was instrumental in Cleveland's first aerosol art festival, City

Xpressions. He relocated to Los Angeles, where he worked on commercial murals, taught, and organized educational programs, classes, and summer camps. In 2011, he was part of the *Art in the Streets* exhibit at the Museum of Contemporary Art in Los Angeles. In 2014, he collaborated with Rocking The Nations crew in *Scratch*, an exhibition of LA graffiti art legends at ESMoA, curated by David Brafman of Getty Research Institute, where he was highlighted in the *LA Liber Amicorum* ("book of friends") which became part of the Getty rare books archive. In 2015, SANO and RTN painted acrylic murals at the California African American Museum. He was selected as part of Next Level USA's 2018 Team Cambodia, a hip-hop diplomacy and cultural exchange program sponsored by the US State Department. His graphic design, print, and production studio is in Los Angeles.



SWIMR CST, also known as Osman Alim Muhammad was born and based in Cleveland, taking the name Task38 of the Cleveland Scribe Tribe crew. Earning his place in "The History of American Graffiti," his indisputable talent and creativity has been exhibited on a multitude of projects and has achieved multiple creative and advisory roles with the Rock & Roll Hall of Fame, among other momentous endeavors. His career has led him to collaborate with In Creative Unity, out of Los Angeles, on commercial mural work. SWIM is currently living in Cleveland and Austin, Texas, where he continues to share his cultivated ingenuity by producing live aerosol art and murals, designing graphic art, and leaving his permanent mark with custom tattoo work.



Vincent Ballentine is an Ohio-born mural artist who uses spray paint to create massive portraits and landscapes. Currently residing in Brooklyn, New York, Vincent has become a mural arts instructor for underserved and incarcerated youth. As a street artist, his work can be seen across the United States and internationally. Vincent's artistic style is bold and impactful, with influences from graphic novels, digital imaging and graffiti. All of the credit for his success is owed to his humble beginnings as an underling in the legendary CST crew. After years of riding the RTA and being inundated by the works of DAYZ, Bias, Task, and Tacer, he had a chance encounter with one of the crew members. Invited by DAYZ to the home of Doin' Everything Funky, Vincent met with SANO and began his quest to become one of them. He actualized his dream in early 2000 upon earning a degree from University of the Arts in Philadelphia. Returning to Cleveland with a newly developed set of skills, Vincent adopted the crew's style and techniques. Years later, he has become an influence to others, as his mentors were for him. □



LOUISE NEVELSON

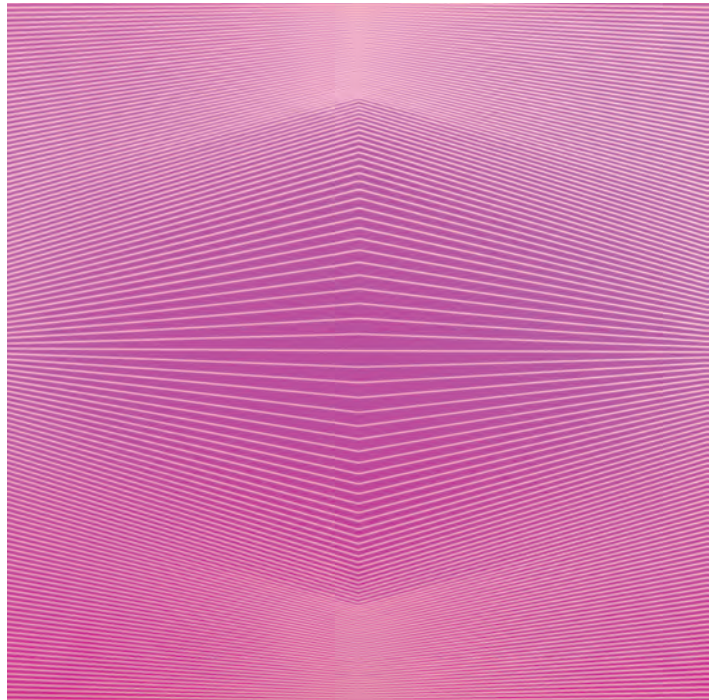
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LEFT: Khehla Chepape Makgato, Mphimphi. Mixed media on canvas 25" x 23", 2018. RIGHT: Julian Stanczak, Brim Variant. Silkscreen on plastic, 34" x 34", 1973

The Harris Stanton Gallery is now celebrating over thirty years of offering the finest original artwork to its international clientele. We opened in 1987 in Akron and expanded to our second location in Cleveland in 2014. Additionally, we participate in art fairs in New York City to expose our artists to a more widespread audience. The gallery's eclectic collection of regional and international fine art ranges in style from traditional to abstract contemporary and includes paintings, drawings, original graphics, sculpture, glass, photography, and ceramics.

Three of the artists we will exhibit during the CAN Triennial are Khehla Chepape Makgato, Alexander Befelein and Julian Stanczak.

Khehla Chepape Makgato is an up-and-coming South African artist who is gaining international recognition. He has exhibited on three continents and was featured on CNN International for his innovative use of recycled materials and his promotion of the arts in South Africa.

German artist **Alexander Befelein** is a master of watercolors but is best known for his subtle etchings of the cities he has visited, capturing in a few delicate strokes the essence of place. He has regularly exhibited in numerous galleries in Germany, Switzerland, France, Austria, Japan, and the United States.

After escaping a Siberian labor camp during World War II where he permanently lost the use of his right arm, **Julian Stanczak** moved to the United States in 1950 and earned degrees from the Cleveland Institute of Art (CIA) and Yale University. His meticulously crafted perceptual art—layered patterns of color with effects of transparency and light—represents a conscious decision to leave his wartime experiences behind him. Stanczak's work has been extensively exhibited internationally and is represented in more than 85 museums and 100 public collections. His mural Canvas City has been repainted in downtown Cleveland as part of the FRONT exhibition. 



Alexander Befelein, Cleveland. Watercolor on paper 15" x 15", 2016

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FAR LEFT: Jen Craun.
TOP: Jenniffer Omaitz.
LEFT: Michelangelo Lovelace.

Launched in 2012 by art collectors and patrons John Farina and Adam Tully, Maria Neil Art Project is dedicated to showcasing the art and artists of Cleveland, as well as art and artists that are new to Cleveland. The mission of Maria Neil Art Project is based on its founders' vision of presenting the rich mix of talented artists in the city and making art collecting more accessible and attainable to a wider audience. The gallery offers contemporary paintings, works on paper, sculpture, photographs and other media. The gallery maintains an ongoing close creative relationship with its own roster as well as a strong collaborative relationship with other galleries and artists.

Though they closed their gallery space in October of 2017, they have found a new vitality by 'popping up' around the city and elsewhere, offering art in unique spaces. Now they are popping up at the CAN Triennial!

Maria Neil Art Project has developed a focus on the spirit and work of a lively collection of artists whose work embodies both skill and risk-taking. They partner with artists who are relevant to the current contemporary atmosphere, and they create opportunities for new and emerging artists. The artists showcased in their booth are cool, contemporary, and all-things-Cleveland—award-winning, nationally and internationally

recognized local artists. Their talent is just as diverse as the mediums they work in. Stop in and take a moment to view, enjoy (and buy!) their work to add to your personal or corporate collection. This booth is proud to showcase the fine works of:

- Cathie Bleck**
- Pita Brooks**
- Timothy Callaghan**
- Adam Chuck**
- Jen Craun**
- Michelangelo Lovelace**
- Jenniffer Omaitz**
- Kristin Rogers** 

Paulette Archer
 Ruth Bercaw
 Kim Bissett
 John W. Carlson
 Bonnie Dolin
 James Douglas
 Marilyn Farinacci
 Wally Kaplan
 Baila Litton
 Gloria Plevin
 Claire Raack
 Katina Pastis
 Radwanski
 Jesse Rhinehart
 Rita Schuenemann
 Andrzej Siwkiewicz
 Ala Siwkiewicz

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www.spenational.org





LEFT: Breaking Away, digital sketch for Rob Hartshorn. CENTER: Digital sketch by Rob Hartshorn. RIGHT: Preparatory sketch by Sharon Pomaes

**Hartshorn Studios presents
“Questioning Identity”**

A discussion by six artists on gender and identity.

It used to be so simple. There were two choices: female and male. Today, it is a multiple-choice question, and even the word “choice” presupposes that we have one.

Who are we then? If science can’t tell us who we are, is it really up to each of us to figure it out on our own? But it may not be up to us! With so many external influences redirecting and undermining our self-perceptions, are we really deciding for ourselves? As social animals, are we being manipulated and living someone else’s agenda?

For this exhibit, six artists ask you to put aside your preconceptions. We present multiple faceless images of possible choices along the widening spectrum of gender and identity. We ask that you put yourself in place of what you see. Wear that body, and see how it fits. Pause, take a deep breath and reflect on where you stand and why.

Rob Hartshorn

Rob Hartshorn, owner of Hartshorn Studios, is a fourth generation artist best known for his award-winning portraits in oil, luminous glazing techniques and exacting attention to detail. Rob works internationally, painting official portraits of prominent executives, civic leaders and families.

Sharon Pomaes

Born and raised in San Juan, Puerto Rico, Sharon Pomaes is a contemporary realist artist working in oil and pastel. She exhibits regularly in galleries and museums nationwide and is featured prominently in art publications. Sharon is a member of the Portrait Society of America, American Women Artists and International Guild of Realism.

David Adshade


Canadian artist, David Adshade received the Art Gallery of Ontario Scholarship and the Peoples Choice Award at the Toronto Outdoor Art Exhibition. David works as a industrial abstract impressionist, an exploration of metal-based paints with applied reactive solutions combined with traditional art materials.

**Lila Rose Kole and Arte Popular
Apatrida**

Lila paints in the style of the New American Tonalists, a contemporary interpretation of nineteenth-century artists who expressed the poetry of nature in their works. During world travels she encountered multimedia artist Keno and moved to Berlin to immerse and collaborate.

South American born Keno studied in Peru, Cuba, Chile, and Mexico. Using the name Arte Popular Apatrida, Keno developed his art in the centre of social and political turmoil working with dissident artists. In Berlin since the fall of the Wall, he has been an actor in the art squat movements throughout Europe.

Fred Gearhart

Gearhart is a prolific sculptor and teacher. He has shown work throughout northern Ohio—in Cleveland at the Sculpture Center and Artists Archives of the Western Reserve, in Gibsonburg at *Sculpture in the Village*, and at the Massillon Museum of Art—as well as in galleries and collections throughout the Midwest. 



LEFT: You Are Here by David Adshade. RIGHT: Digital sketch by Lila Rose Kole



LEFT: Peek a Boo by Fred Gearhart.

Tricia Kaman STUDIO/GALLERY

Tricia Kaman is a traditionally trained artist and instructor, specializing in portrait and figure paintings in oil and pastel. The Tricia Kaman Studio & Gallery is located in the **Historic Schoolhouse, Little Italy, Cleveland OH.**

2026 Murray Hill Rd #202 | Cleveland, Ohio 44106
216.559.6478 | triciak@kamansart.com | triciakaman.com

Also see Tricia Kaman at **Gallery+**
1305 West 80th Street Suite 109 | Cleveland, OH 44102



Sarah 20 x 16 oil

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Otis, Annex Gallery manager





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of Art

WHERE
ART
MEETS
LIFE

Judith Brandon (American). Golden Rule, 2013. Ink, charcoal, and pastel on printmaking paper, 42 ¼ x 72 ½ in. © Judith Brandon.

www.cantonart.org



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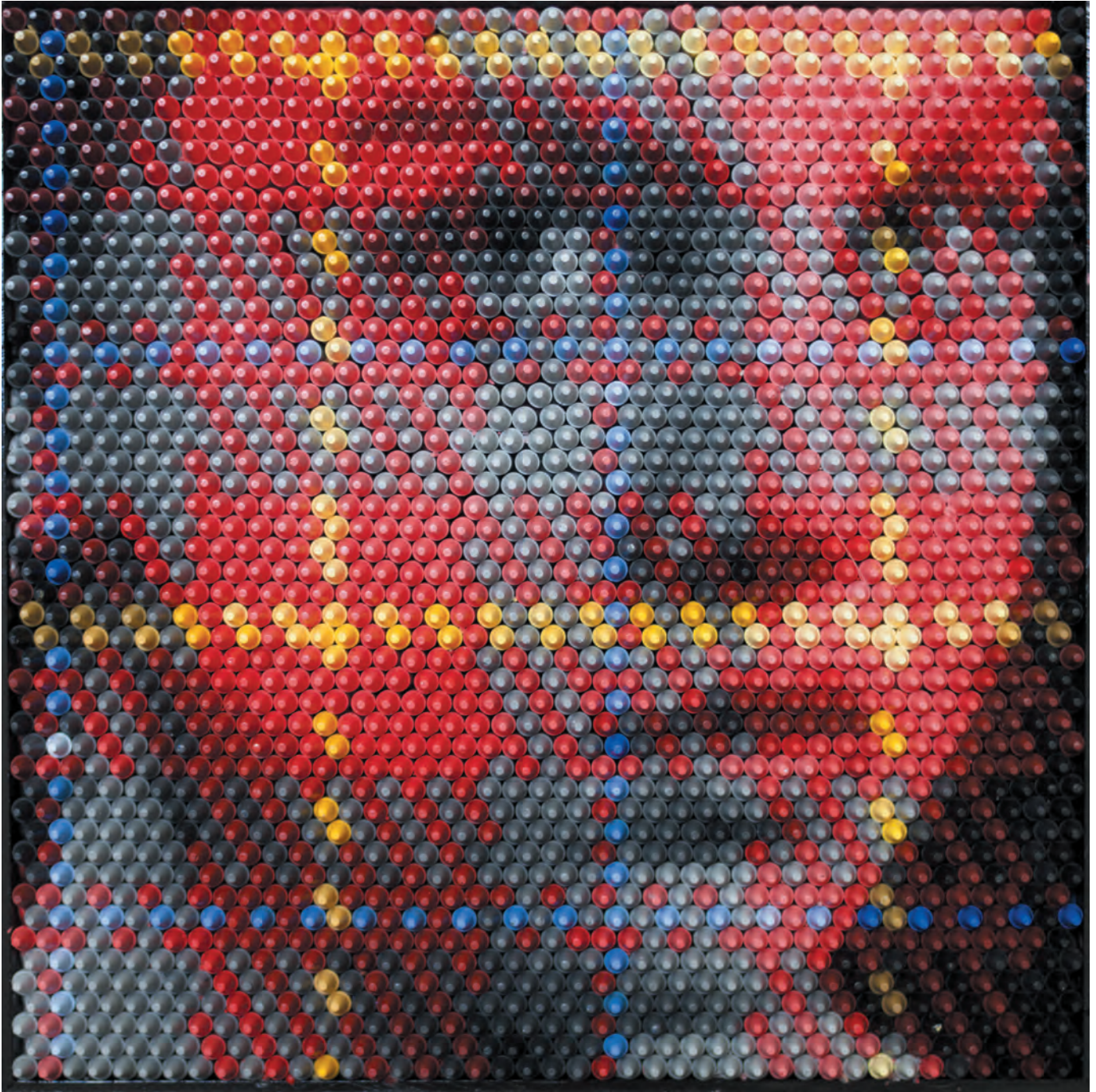
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or by appt 216-622-2733

www.spenational.org

Charles Mintz, Mr. Kahle,
Defiance, OH, 2014
Inkjet print from scanned film,
30"x39", porcelain baked
enamel steel frame


Charles Mintz: Lustron Stories is
made possible in part by state
tax dollars allocated by the Ohio
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(OAC). The OAC is a state agency
that funds and supports quality
arts experiences to strengthen
Ohio communities culturally,
educationally, and economically.

Ohio Arts
COUNCIL



Sherrie Gallerie strives to continually show the absolute best in contemporary art and art jewelry. By representing international, national, and local artists in all media, Sherrie Gallerie offers a refreshing variety in both concept and craftsmanship.

From the intricate patterns of Italian glass to unique approaches in art jewelry, every piece in the gallery is tied together by its supreme creativity and masterful skill. New exhibitions are opened in the front gallery each month, while a comprehensive collection of Sherrie

Gallerie artists is on continuous display in the back of the gallery. Sherrie Gallerie's main goal is to facilitate meaningful connections between the art and the viewer, and to promote the development of art collections for all. 



FACING PAGE: Christian Faur, Melodie 74. Hand-cast encaustic crayons, 14.5 x 14.5 x 3.25 in.
THIS PAGE, CLOCKWISE FROM TOP LEFT: Melinda Rosenberg, Unfolding Spring. Aniline dyes and paint on birch, plywood, maple and barn siding, 30 x 66 x 11 in.; William Ortman, Emerald Celestial Moon. Blown glass, 16 x 13 x 6 in.; Lauren Eastman Fowler, Vitre Flora. Glass, 10 x 25 x 13 in.; Laine Bachman, Aquatic Pumpkins. Acrylic, 12 x 16 in.



ABOVE LEFT: Kawase Hasui, ABOVE RIGHT: Sarah Brayer. LEFT: Daniel Kelly.



The Verne Collection of Japanese Art was established in 1953. The private collection has had works on loan to the Metropolitan Museum of Art in New York, the Cleveland Museum of Art, and the Fogg Museum at Harvard.

The gallery specializes in antique and contemporary Japanese prints, as well as prints and paintings by American artists living in Japan.

The Verne Collection is a national and international art gallery. The gallery exhibits or has exhibited at the famous Park Avenue Armory in New York; INK Miami Art Fair; Art Basel in Miami Beach; the LA Art Show;

the Fine Print Fair at the Cleveland Museum of Art; the Naples Art, Antique & Jewelry Show; and many other major art fairs throughout the United States.

Located in Little Italy in the University Circle area of Cleveland—a few minutes' drive from the Cleveland Museum of Art—the Verne Collection is the most important contemporary Japanese print gallery in terms of quality in the world. This year is the 65th anniversary of the Verne Collection.

Discover the beauty of simplicity at the Verne Collection. 

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July 24-August 4, 2018

Three World-Class Contemporary Dance Performances!

**Body of Work:
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July 24 at 7 pm
Allen Theatre
Playhouse Square

A Conversation and
Dance Demonstration
with Pam Tanowitz Dance

**Hubbard Street
Dance Chicago**

July 28 at 7 pm
Connor Palace
Playhouse Square

Celebrate the National
Dance Day with free
outdoor events starting
at 1pm on E.14th St.
Presented in collaboration
with Playhouse Square

**Caleb Teicher
& Company (TAP)**

August 4 at 8 pm
Evans Amphitheater
Cain Park

Presented in collaboration
with Cain Park

**More Info & Tickets
at DANCECleveland.org.**





Wendy Partridge, Restoration Area

Anna Tararova

Anna Tararova was born in Russia. She received an MFA in printmaking from Ohio University. Anna is a printmaker and papermaker. She completed artist residencies at Women's Studio Workshop, the Center for Book and Paper Arts at Columbia College Chicago, the Morgan Conservatory, and Dundee Contemporary Arts, and she exhibits her work internationally. Anna teaches papermaking, printmaking, and photography classes for children and adults.

Wendy Partridge

Wendy Partridge's books are about specific times and locations: an unplowed prairie remnant at the height of summer or a hike through a recently restored wetland. Her text is always her own and set by hand with lead or wood type. Making a book is a many-month endeavor that evolves from ideas and sketches to pared down text and mock-ups of the book's structure. Because of all the planning and because setting type by hand is such a slow process, she enjoys creating images that emerge more

spontaneously, using processes like mono-printing and pressure printing.

Michael Gill

Michael Gill came to woodcut and letterpress printing as a writer, looking for a way to pass along stories and poetry to his children when they were learning to read. His books are not autobiographical, but are entirely of his life, with stories involving bicycles, trains, bonfires, cats, a pocket full of coins, moonlight, and litter. The scenes are inspired by Cleveland, with examples of specific buildings, vernacular architecture, skeletal trees, and local graffiti, all rendered in multicolor woodcut prints.

Jacob Koestler

These books conflate the traditional idea of a camera's ability to document reality. By focusing on confusing and overfilled compositions and embracing photography's intrinsic flaws, such as light leaks and multiple exposures, Koestler portrays the invisible histories that inhabit our landscapes. While *Something in the Way, but Barely There*

uses a waterlogged book of illustrated ghost stories as its catalyst, *Even When I'm Here, I'm Gone* depicts the act of daydreaming; in this book, the idea that our thoughts can be somewhere different than our physical body is complimented by Noelle Richard's drawings of dystopian landscapes similar to those found in science fiction.

Michael Loderstedt

Michael Loderstedt creates artist books, largely combining photographic images and text, in both traditional printmaking and digitally-produced formats. The works examine diverse subjects from early colonial sites in North America to the artist's own family history, as well as collaborations with many contemporary writers, and explore a variety of formats including cloth-bound folios, accordion structures and simple one-page formats. His unique books are held in many private collections, as well as the Cleveland Museum of Art, the Center for Book Arts in NYC and the Kupferstiche Kabinette in Dresden, Germany. ☐

The Artists Archives of the Western Reserve presents:



THE HISTORY OF STREET ART with Bob Peck & Roger Gastman



graffiti wall by Bob Peck

SPECIAL THANKS
event sponsor Dan Bush / 78th St Studios
The David E. Davis Art Foundation,
The Gund Foundation, The Zufall Foundation

Saturday August 18, 1:00 - 4:00pm / 78th St Studios, 1300 W 78 ST, Cleveland OH 44102

This program is free, but please RSVP www.ArtistsArchives.org or 216.721.9020



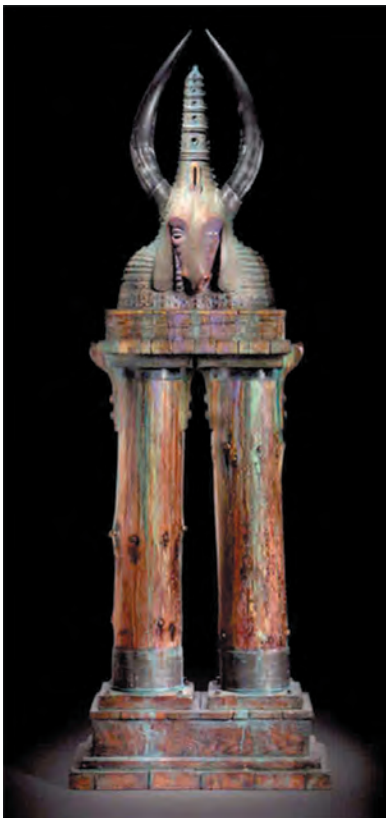
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Gary Spinosa, Lifeforce.



Randall Tiedman, Deep Water Carousel.


WGS Productions is proud to present three artists who, for decades, have made a significant contribution to the Cleveland art scene. It was during his time in Cleveland that Gary Spinosa developed his unique brand of ceramic and mixed media works. Randall Tiedman and Michael Prunty were fully engaged in the best painting of their lives when they were suddenly taken by heart problems.

Gary Spinosa (b. 1947 Nashville, Tennessee) came to Cleveland to attend the Institute of Art and graduated in 1972. He dabbled in painting and printmaking but found his true calling in sculptural creations. His subject matter is very different from other sculptors: animals, birds and humans are often blended together with antiqued and polychromed finishes, evoking an ancient, spiritual, mystical nature. Pieces range in size from small, talisman-like “stones” to

mummies, architectural shrines and large, free-standing figures.

Randall Tiedman (1949-2012) was a life-long Clevelander who endlessly explored landscape and figurative subjects. His 1980s pastel and acrylic landscapes exploded with color and energy, similar to Charles Burchfield’s paintings. The 1990s produced more expressive acrylic and oil paintings of figures and mechanical devices. But the last six years of his painting career were devoted to visionary works he called “Inscapes,” majestic views conjured from random memory and driven by classical music. Most of these works were done on a large scale and are reminiscent of the historic Hudson River School vistas, full of awe and wonder.

Michael Prunty (1952-2015) was a long-time illustrator and creative advertising director both in Cleveland and Los Angeles. He

had art school training at the Cooper School and CIA, gravitating to watercolor painting. Michael saw the beauty in everything around him, but his favorite subjects became the Flats and the Cuyahoga River, incorporating nature and the industrial city. His mastery of the transparent watercolor medium allowed him to imbue his compositions with magical qualities of light and atmospheric effects. 



Michael Prunty The Flats.

One Exhibition
Two Organizations
Three Venues



3Angles

A History of Cleveland Art

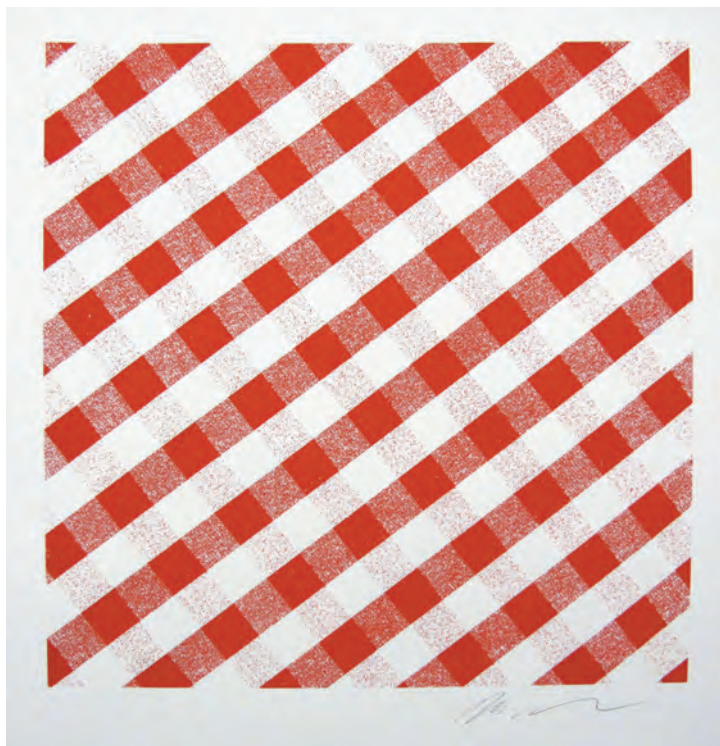
Presented by ARTneo and
The Artists Archives of the Western Reserve

Part of the CAN Triennial
@78th Street Studios, July 7- July 29
ARTneo, Tregoning & Company's South Gallery,
and Survival Kit

Details:
Patricia Zinsmeister Parker, *Stealing Canvas*, mixed media on canvas
Mabel Hewit, *Provincetown Backyards*, linolium block
David Batz, *Odessey Series*, earthenware

artneo.org artistsarchives.org





TOP LEFT: Yana Mikho-Misho. ABOVE: Michelle Grabner. LEFT: Sarah McKenzie.



Zygote Press is a community art organization and open-access print workspace that has hosted local artists and international residencies for decades. At the Zygote Press booth, you will find silkscreens, etchings, aquatints, plate lithographs, letterpress and monoprints.

Some limited edition, fine art prints were created at Ink House, Zygote's secondary facility in the Waterloo Arts District, where our experienced printers work with nationally known artists. Other artworks were made by

Northeast Ohio artists who work in our collaborative, completely nontoxic shop, located in AsiaTown at 1410 East 30th Street, just a mile east of downtown. We hope you will stop by our shop and gallery while you are in town!

Please visit zygotepress.org or call 216.621.2900 for additional information, open

hours and summer programs.

Zygote featured artists at the CAN Triennial include:

Amy Casey, who creates beautifully intricate etchings

Jen Craun, mixing hard-edged geometry into richly worked backgrounds

Maxine Dolan, engaged in layered, mono-printed abstract landscapes

Bob Herbst, making intaglio prints of celestial events using polymer photogravure plates

Anne Kibbe, making colorful, gestural

paper lithographs, etchings and silkscreens

Stephanie Kluk, whose photo-based prints are symbolic, deconstructed abstractions

Rachel Krislov, with mixed-media collagraphs featuring delicate linework

Michaelle Marschall, creating reductive woodcuts and ethereal etchings

Yana Mikho-Misho, who works in mixed-media print methods

Wendy Partridge, focused on pressure printing and letterpress

Lisa Schonberg, creator of monoprints, woodcuts and intaglio prints inspired by nature

Anna Tararova, whose photolithos and silkscreens grace handmade paper

Grace Wen, with relief and monoprints that fall between realism and abstraction

Rebekah Wilhelm, with delicately layered, conceptually deep artworks

Jan Zorman, whose work shows how the beauty of line creates the perception of space

OPEN

CAN TRIENNIAL PREVIEW PARTY

8 PM FRIDAY, JULY 6

Food, Drinks,
Guided Tours with Curators and Artists
Music by Kerry Davis & Company

\$35

2 CITY BLOCKS

3 FLOORS

3 WEEKS

4 WEEKENDS

90 CLEVELAND ARTISTS

19 INSTALLATIONS

16 OHIO DEALERS

TICKETS AT CANJOURNAL.ORG

CLOSE

CAN TRIENNIAL AWARDS PARTY

7 PM FRIDAY, JULY 27

Cash bar
Awards program
Music

FREE

Collective Arts Network partners with regional collecting and presenting institutions to advance artists careers with Purchase and Exhibition prizes. All artists in CAN Triennial will be considered. Winners will be announced in a party on Rooms-To-Let Eve, the first night of our final weekend.

PURCHASE PRIZES

Chosen by curatorial teams from each institution

University Hospitals

\$5000

Cleveland Clinic

Cleveland Art Association

EXHIBITION PRIZES

Curators from each of these prominent regional exhibitors will choose an artist for a solo exhibition in their venue:

ARTneo

BAYarts

Canton Museum of Art

Mansfield Art Center

Massillon Museum

CAN JOURNAL PRIZE

CAN Journal Staff will choose an artist to be the subject of a cover story in an upcoming issue

PEOPLE'S CHOICE AWARD

\$500 and a feature story in *CAN*, by popular vote

CAN Triennial was created to put Cleveland artists in the international spotlight drawn by FRONT Triennial. It's not only a deep dive into the region's creative mind, but also a massive collaborative effort and an economic opportunity for artists and dealers. We mean to carry this forward. When you join us for this year's preview party, you'll not only be first to see this vision: you'll also give us a head start on CAN Triennial 2021.

THE FULL CLEVELAND

Compiled by Anastasia Pantisios and Olivia Williams

CONTINUING EVENTS

Home to Sargasso Sea: Paintings and Poetry by Jessica Damen & Maj Ragain

Through July 14

KSU DOWNTOWN GALLERY

Szalay. Takacs. SECRETS

Through July 14

ARTIST ARCHIVES OF THE WESTERN RESERVE

Art of Jerry Schmidt & Friends

Through July 20

BEACHWOOD COMMUNITY CENTER

City Artists at Work- Artist Archives of the Western Reserve

Through July 22

MANSFIELD ART CENTER

The Peer Show

Through July 28

THE CLEVELAND PRINT ROOM

Harmonic Duality: Paintings by Julian Stanczak & Wood Sculptures by Barbara Stanczak

Through July 28

THE BONFOEY GALLERY

Artist as Quiltmaker XVIII and Side Effects May Include

Through July 29

FIRELANDS ASSOCIATION FOR THE VISUAL ARTS BETSY MANDEREN GALLERY

The Light Shines Through: Eileen Dorsey

Through July 30

PROMENADE GALLERY, TRINITY CATHEDRAL

Cleveland Collects: Cheryl Warrick

Through August 15

THE FLORENCE O'DONNELL WASMER GALLERY

After the Pedestal: The 11th Exhibition of Small Sculpture from the Region

Through August 17

THE SCULPTURE CENTER

Centuries Beneath My Feet

Through August 18

STILL POINT GALLERY

Faculty Show

Through August 20

BECK CENTER FOR THE ARTS

Water Signs

Through September 1

THE ARTSEEN

Transcendence: Silkscreens by Julian Stanczak & Stone Carvings by Barbara Stanczak

Through September 22

HARRIS-STANTON GALLERY CLEVELAND

Moniker: Identity Lost & Found

Through October 21

MASSILLON MUSEUM

JULY

5 The Artists' Trust of Cuyahoga County Exhibit

5 - 8 pm

MICRO ART SPACE, 1386 W. 65TH

6 CAN Triennial Preview Party

8 pm

78TH STREET STUDIOS

6 Group Exhibition featuring 15 represented artists

Through September 7

HEDGE GALLERY

6 Walk All Over Waterloo

5-9 pm

WATERLOO ARTS DISTRICT

6 Unknown Terrain: Tom Balbo, Susan Danko, Danielle Wyckoff, Taryn McMahon, Megan Singleton, Kristina Paabus

Know How II: Summer Workshop Instructors exhibition

Reception 6-9 pm

Through August 11

MORGAN ART OF PAPERMAKING CONSERVATORY

6 Al Fuchs: Gallery 216

July 6, August 3 and by appointment

ARTICLE

6 Joe Stavec/Leslie Humez

6-10 pm

ARTICLE

7 CAN Triennial opening night

Through July 29

78TH STREET STUDIOS

7 CAN Triennial Presents Music: Bobby Selvaggio

7 pm

78TH STREET STUDIOS

7 CAN Triennial CineX

Ohio Filmmakers curated by Robert Banks

Doors at 8:30, Screenings at 9 pm

78TH STREET STUDIOS

7 Director's Choice | Contemporary

20 Artists—15 Cities—5 Countries

Through August 18

KENNETH PAUL LESKO GALLERY

7 Workshop: Hold onto Your Deckle

10 am- 4 pm July 7-8

MORGAN ART OF PAPERMAKING CONSERVATORY

7 Nature Walk Photo Adventure with Michael Loderstedt

10 am-Noon

CLEVELAND PRINT ROOM

7 Yayoi Kusama: Infinite Mirrors

Through September 30

CLEVELAND MUSEUM OF ART

7 CAN Triennial Presents Three Angles

A History of Cleveland Art, by AAWR and ARTneo

Through July 29

ARTNEO, TREGONING & COMPANY, & SURVIVAL KIT

7 Oscura Luce: Photography and Sculpture by K Austin

Through July 28

6pm

SILVER SCURO GALLERY

11 Donald Black: A Day That No One Will Remember

Reception 6-9 pm

Through September 8

SHAKER COMMUNITY GALLERY

12 CAN Triennial Presents Music: Paul Stranahan & Lisa Miralia, Carmen Castaldi & Mike Sopko

7 pm

78TH STREET STUDIOS 019

CLEVELAND ART EVENTS July - August, 2018

- 12** **A Slice of American Life: People and Places**
Reception 5:30-8pm
Through August 11
HARRIS STANTON GALLERY, AKRON
- 12** **Lauren Davies' Industry Unraveled Artist Talk**
6pm
FOOTHILL GALLERIES
- 12** **Best of the Best**
Closing reception 6:30 - 9:30 pm
CREATIVE SPACE AVON
- 13** **CAN Triennial Presents Music: Idle Twittering Flute Quartet**
7 pm
78TH STREET STUDIOS 019
- 13** **Paintings of Compassion: Artists in Bloom Ministry**

Derek Brennan: Interwoven Memories
Reception 7-9 pm
Through August 4
BAYARTS
- 13** **The Conceit of Memory: Zachariah Szabo and Brittany Campbell**
Through August 18
THE BOX GALLERY
- 13** **The Expanded Broadside, curated by Lisa Kurzner**
Reception 6-8 pm July 19
Through August 25
ZYGOTE PRESS
- 13** **We CAN**
July 13 - 29
DOUBTING THOMAS
- 13** **Susan E. Squires: Small Works over the Years, a Retrospective**
Reception 6-8 pm
Admission Free
Through August 31
LISSAUER GALLERY, SHAKER HISTORICAL SOCIETY
- 13** **Sweet Treats**
Reception 6-9pm
Through August 3
THE ART GALLERY, WILLOUGHBY
- 13** **Walkabout Tremont**
5-10 pm
TREMONT
- 14** **Art Fair at CAN Triennial Gallery Pavilion**
noon - 6 pm July 14-15 & July 20-22
78TH STREET STUDIOS
- 14** **Hourly CAN Triennial Artist Talks**
noon - 6 pm July 14-15 & July 20-22
CWAL AT 78TH STREET STUDIOS
- 14** **Drop-in Tours**
2:30pm Saturday & Sunday
Through September 30
MOCA CLEVELAND
- 14** **Negotiating the Art World/ Cleveland Sculptors Network Panel**
6:30-8:30pm
GOLDHORN BREWERY
- 14** **Lauren Ramirez**
12-5pm
STILL POINT GALLERY
- 14** **Pish Posh Pop Up**
Through September 30
HIERONYMUS
- 14** **Summer Season Exhibition Opening: FRONT**
11am-10pm
MOCA CLEVELAND
- 14** **For Freedoms Town Hall: Freedom of Expression**
1pm
MOCA CLEVELAND
- 14** **FRONT INTERNATIONAL CLEVELAND TRIENNIAL FOR CONTEMPORARY ART**
Through September 30
AKRON ART MUSEUM, ALLEN MEMORIAL ART MUSEUM, CASE WESTERN RESERVE UNIVERSITY, CLEVELAND INSTITUTE OF ART, CLEVELAND MUSEUM OF ART, MOCA, SPACES, TRANSFORMER STATION
- 14** **FRONT: Barbara Bloom**
Through December 17
ALLEN MEMORIAL ART MUSEUM
- 14** **FRONT: Juan Araujo**
Through September 5
WELTZHEIMER/JOHNSON HOUSE, OBERLIN
- 14** **FRONT: Cui Jie**
Through September 30
RICHARD D. BARON '64 ART GALLERY, OBERLIN COLLEGE
- 14** **Louise Nevelson**
Through September 30
THOMAS FRENCH FINE ART AT TREGONING AND CO.
- 14** **Workshops: Natural Dyeing for Book Arts | Daredevil Typesetting**
10 am-4 pm July 14-15
MORGAN ART OF PAPERMAKING CONSERVATORY
- 15** **Art Fair at CAN Triennial Gallery Pavilion**
noon - 6 pm July 14-15 & July 20-22
78TH STREET STUDIOS SMART SPACE
- 15** **Hourly CAN Triennial Artist Talks**
noon - 6 pm July 14-15 & July 20-22
CWAL AT 78TH STREET STUDIOS
- 15** **CAN Triennial CineX Film Series**
Films of Michael Walsh, Kelly Gallagher, Cynthia Penter, Gabriel Hawes, Laura Li, Charlotte Taylor, Bruce Checefsky, Josh Blankfield
Doors at 8:30 pm, Screenings at 9 pm
78TH STREET STUDIOS 019
- 15** **Family-Friendly Photogram Workshop**
1-3:30 pm
CLEVELAND PRINT ROOM
- 16** **A House Is Not a Home**
Through September 28
EMILY DAVIS GALLERY, UNIVERSITY OF AKRON
- 19** **CAN Triennial Presents Music: Kris Morron & Stephan Haluska Matt Kiroff's The Pith & Root of Sleep**
7 pm
78TH STREET STUDIOS 019
- 19** **GRAPHIC: The Counter Culture of Cartoons, Comics & Graphic Novels in Northeast Ohio**
Reception: 5:30-8 pm
Through September 8
ARTISTS ARCHIVES OF THE WESTERN RESERVE

- 19** Art Bar Discussion with Tim Callaghan, Hilary Gent, Sarah Paul & Darius Steward
6-8 pm
YARDS PROJECT SPACE
- 19** Artists-in-Residence Talk: Kerri Cushman, Lennart Lahuis, Jessica Spring & Ellen Sheffield
7pm
THE MORGAN ART OF PAPERMAKING
- 20** Third Friday
CAN Triennial edition
78TH STREET STUDIOS
- 20** Art Fair at CAN Triennial Gallery Pavilion
6-9 pm
78TH STREET STUDIOS SMART SPACE
- 20** CAN Triennial Presents Music: Cleveland Cello Quartet
7 pm
78TH STREET STUDIOS 019
- 20** The heART of Cleveland Exhibition and Book Release by Scott Kraynak
Reception 5-9 pm
Through August 17
E11EVEN2 GALLERY@ 78TH STREET STUDIOS
- 20** People's Choice Artist Showdown
5-9 pm
GALLERY+
- 21** CAN Triennial Gallery Pavilion
noon-6 pm
78TH STREET STUDIOS SMART SPACE
- 21** Hourly CAN Triennial Artist Talks
noon - 6 pm
CWAL AT 78TH STREET STUDIOS
- 21** CAN Triennial Presents Music: Chris Burge Ensemble
7 pm
78TH STREET STUDIOS 019
- 21** Family Open Studio
Every 3rd Saturday of the month
1-3 pm
ART HOUSE
- 21** West Park 2nd Annual Arts & Craft Walk
11am-3pm
WESTPARK KAMMS CORNER RESTAURANTS & PUBS
- 21** Pinhole Camera Workshop
1-4 pm
CLEVELAND PRINT ROOM
- 21** Workshop: Joomchi: Korean Paper Craft
10 am-4 pm July21-22
MORGAN ART OF PAPERMAKING CONSERVATORY
- 21** Farm to Table Feast
5:30-9:30 pm
MORGAN ART OF PAPERMAKING CONSERVATORY
- 22** Hourly CAN Triennial Artist Talks
noon - 6 pm
CWAL AT 78TH STREET STUDIOS
- 22** Workshop: The Gold Goes Everywhere, or Pre-Industrial Tooling
10 am-4 pm
MORGAN ART OF PAPERMAKING CONSERVATORY
- 22** Art Belt: New Art from the Rust Belt
Through September 7
THE GALLERY AT LAKEAND COMMUNITY COLLEGE
- 26** CAN Triennial Presents Music: Freedom Jazz Collective Concert
7 pm
78TH STREET STUDIOS
- 26** Planes, Trains & Automobiles
Through December 30
AKRON ART MUSEUM
- 26** Art of Stephen Calhoun, Lainard Bush, Julie Sheedy, Kathy Skerritt & Eva Wolf
Reception 1-2:30 pm July 29
Through August 18
BEACHWOOD COMMUNITY CENTER GALLERY
- 27** CAN Triennial Awards & Closing Party
7 pm Rooms To Let Eve
78TH STREET STUDIOS
- 27** CAN Triennial Presents Music: Opus 216
78TH STREET STUDIOS 019
- 28** In Three Parts
Reception 3-7 pm
Through September 15
RIVER GALLERY
- 28** Rooms To Let
July 28 - 29
SLAVIC VILLAGE
- 28** CAN'T Triennial at Rooms To Let
July 28 - 29
SLAVIC VILLAGE
- 28** CAN Triennial Presents Music: Dan Bruce Trio
7 pm
78TH STREET STUDIOS 019
- 28** Workshops: Drum Leaf Binding | Himalayan Book Experience
10 am- 4 pm July 28-29
MORGAN ART OF PAPERMAKING CONSERVATORY
- 28** Family Clay Day
10 am-Noon
ART HOUSE
- 30** Isabel Farnsworth Buoyancy: Sculpture and Works on Paper
Through September 8
KSU DOWNTOWN GALLERY

AUGUST

- 1** An Interactive Arts Experience
5-8pm
SMART SPACE @ 78TH STREET STUDIOS
- 3** PopUp at the ArtCraft
5-9 pm
ARTCRAFT BUILDING
- 3** Drawings by George Fitzpatrick
Through September 1
THE BONFOEY GALLERY
- 4** Dorothy Gill Barnes- In Nature
Through September 9
MANSFIELD ART CENTER
- 4** Wendy Minor Viny
Through September 9
MANSFIELD ART CENTER
- 4** West Meets East- Platinum Photography by Herbert Ascherman & Unni Krishnan Pulikkal
Through September 1
LOFTWORKS GALLERY
- 4** Points of View: The Legacy of Jesse Owens
1-2:30pm
MOCA CLEVELAND
- 5** Summer in the YARD- Plein Air Party
Noon-3pm
YARDS PROJECTS
- 7** Ali McClain
7pm
SHAKER COMMUNITY GALLERY

- 8** Eileen Dorsey Studio Celebrates 9 Years
Through October 10
EILEEN DORSEY STUDIO
- 10** Painting with Light
Reception 6-9pm
Through August 30
THE ART GALLERY, WILLOUGHBY
- 10** Bruce Checefsky: Garden Scans
Harriet Wise, Susanne Dotson, Mary Burkhardt: Mother, Daughter, Friend
Through October 6
BAYARTS
- 16** An American City: Life in America | A Group Exhibition
Reception 5:30-8pm
Through September 29
HARRIS STANTON GALLERY AKRON
- 17** Day Job: The Working Artist
Through October 19
ARTNEO
- 17** 2017 Artists-in-Residence Exhibition
Know How (Part III.)
Reception 6-9 pm
Through September 15
THE MORGAN ART OF PAPERMAKING
- 18** The History of Street Art with Roger Gastman and Bob Peck
1-4pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE, LOCATION TBA
- 22** Art of Lizzi Aronhalt, Mary Kay Thomas, Parlay Yvette & Jamie Morse
Through September 12
THE CITY OF BEACHWOOD COMMUNITY CENTER GALLERY
- 22** Missing Images in the Bible
7pm
SHAKER COMMUNITY GALLERY
- 24** CAN Journal Fall Issue Launch Party
FRONT PORCH
- 24** PopUp at the ArtCraft
5-9 pm
ARTCRAFT BUILDING
- 30** Lauren Davies' Industry Unraveled
Closing Reception
5:30-7:30 pm
FOOTHILL GALLERIES
- 30** Figura(tive)
Through September 28
COBURN GALLERY



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CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2016 we launched CAN Blog, an online source of critical reviews and news reporting, with support from the Ohio Arts Council; began a partnership with the Cleveland Foundation to cover the Creative Fusion International Artist Residency Program; and continued to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news. We are profoundly grateful to the visionary people and organizations who have contributed to this effort.

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Clockwise from top: Yinka Shonibare, *The American Library*, 2018 (Detail). © Yinka Shonibare MBE. Courtesy James Cohan, New York; Josh Kline, *Shrugging it off*, 2017, polymerized gypsum, sand, gravel, urethane foam, steel and acrylic. Photo: Robert Glowacki. Copyright of the artist, Courtesy of Stuart Shave/Modern Art, London; Candice Breitz, *Love Story*, 2016. South African Pavilion, Venice Biennale 2017. 7-channel installation. Photo: Andrea Rossetti. Courtesy Goodman Gallery, Kaufmann Repetto + KOW; Cui Jie, *Beijing International Hotel*, 2017, Oil on canvas. Courtesy the artist and mother's tankstation, Dublin | London.

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