Gravity Boots for a Rust Belt

Gravity is a condition of mass. The greater an object’s mass, the greater the gravitational pull. Simple science fiction novels are often populated with space stations, ships and boots infused with artificial gravity. These devices allow people to walk around inside areas of low gravity without fear of drifting off into the ether.

Looking at our terrestrial state, cities and regions function roughly under the same metaphoric law: gravity. These devices allow people to walk around inside areas of low gravity without fear of drifting off into the ether. Areas of low gravity without fear of drifting off into the ether. Areas of low gravity without fear of drifting off into the ether.
Within my manipulation of shapes, drawn lines and found or invented patterns is a relationship that I wish to convey on my panels. I want two idea streams to share space: the build up of disparate elements and the repetitive, equalizing nature of the imposed pattern. I am experimenting with the notion of hierarchy established and upended all at once.

Idiosyncratic drawings act as the foundation for each of my paintings. The unrelated, defamiliarized elements and line work are always changing and derive from my everyday surroundings or even from the drawing itself. The subsequent, generic pattern acts in opposition to the personal drawings and serves to unify the separate factors. I intentionally challenge this equalizing nature as I maintain the integrity of certain drawn details by continuing to bring them forward in the layering process. My desired resolution is enigmatic, an ambiguous presentation of formal elements adhered to and disentangled at the same time.

Color operates in both phases of the paintings. It is used expressively within the drawing and analytically as part of the process. Just as in puzzle solving, I use a loose style of guess and check, bifurcation, and backtracking. In my case all of the wrong turns are recorded and incorporated into the painting.

— Ann Hanrahan

Ann Hanrahan
Ball and Chain
2008
mixed media on paper
17” x 15”
Peter Philip Luckner

Born in Canton, OH
Lives in Akron, OH

EDUCATION
2006
Post Baccalaureate: Digital Imagery, Digital Video, and Painting
San Francisco Art Institute
San Francisco, CA
2004
BA, Fine Arts
University of Akron
Akron, OH

SELECTED EXHIBITIONS
2007
HARD, featured film, 16mm Film Festival
Florence, Italy
2006
Spring Exhibition
Swell Gallery
San Francisco Art Institute
San Francisco, CA
2004
Solo Exhibition
Space Gallery, Pittsburgh, PA
Solo Exhibition
Kiva Hahn Gallery
Pittsburgh, PA
2003
Ad Nauseum
The Whore House Gallery
Akron, OH

Creating my work has always been a search for the spirit behind visible form. In video this search has rendered itself part of my process as well as part of the finished product. I enjoy exploring human/machine interaction and its weight on aesthetics. Recently I have spent most of my time questioning what the future of humans may be in reference to this interaction. How will the concept of love change? What will death be like? Will we die? Will we all weigh 1000 pounds and be addicted to the internet?

— Peter Philip Luckner

Peter Philip Luckner works in both video and painting. In his work, he mediates his painted images through video animation, building paintings layer by layer, shooting video frames every step of the way and incorporating live video footage in the final composition. The process is not merely documented along the way; it is at once a painting and the trace of an animation process that is a work unto itself.

Peter Philip Luckner
A Thousand Rainbows
2008
mixed media and video

Peter Philip Luckner: A Thousand Rainbows
2008
mixed media and video

Peter Philip Luckner
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mixed media and video

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Jennifer Schulman creates interactive games and toys that grow out of her firsthand observations and overheard comments in her K-5 classrooms. Her work deals with the all-too-real issue of domestic abuse. Drawing upon her undergraduate training in art education and graduate studies in studio art and family and justice studies, Schulman creates disturbing games that marry family dysfunction with family fun. Operation (2006), for example, features an altered game board on which the patient’s organs are labeled with unsettling comments. These pieces are most effective when audiences interact with them, not surprising from an artist with serious pedagogical training.

Jennifer Schulman

**Artist Statement**

My work reveals disturbing aspects of contemporary culture often kept secret in homes and in childhood memories. As an art educator, I have observed secret struggles children face in their families each day. This body of work was developed by combining these experiences with research. Each piece approaches these issues through the use of familiar family games inviting the viewer to play through each concept. Combining the fun aspect of a game with these serious family-centered problems puts a twirl into the work that leaves the audience uneasy and hopefully brings recognition to these often-neglected issues.

— Jennifer Schulman

Jennifer Schulman

Target

2006

fabric, thread, wood and clay

46.5” x 46.5”

Trouble

2006

fabric, thread, plexi glass, wood and heat pressed images

47.5” x 47.5”
Born in Coshocton, OH
Lives in Cleveland, OH

EDUCATION
2007
BFA, Glass
Cleveland Institute of Art
Cleveland, OH

SELECTED EXHIBITIONS
2008
Art of Dining
Krikorian Gallery
Worcester Center for Crafts
Worcester, MA
Vini, Vino, Vin
Pomerene Art Center
Coshocton, OH
On a Pedestal, Off the Wall
The Sculpture Center
Cleveland, OH
2007
Some Assembly Required
The Schumacher Gallery
Capital University
Columbus, OH
The Best of 2007
Traveling Exhibition
Ohio Craft Museum
Columbus, OH
2006
Springboard
The Schumacher Gallery
Capital University
Columbus, OH
Past, Present, Perfect
Johnson Humeric-House Museum
Coshocton, OH

As Schulman addresses serious family issues with easy entertainment, Jon Nathaniel Cotterman addresses issues of problematic social behaviors and identities in disarmingly elegant glass sculptures. In With Moderation (2007), for example, the artist presents a strange amalgamation of cigarettes, lighters, liquor bottle, wine glass and coffee cup all beautifully crafted of colored glass and connected in a labyrinth of glass tubing.

Through the filter of my own cultural history, juxtaposed with iconic objects of everyday life, my work questions the reality in which we live, as well as the significance of seemingly mundane, everyday objects in relationship to individual identity. Through the hybridization of pop culture icons and the technical excellence of Venetian inspired glass, a dialogue is created that addresses both my interest in glass as a craft and my interest in culture’s relationship to individual identity.

The aesthetics of craft, perceptions of reality, and icons of popular culture, combined with my own interests, have created compositions that reference the individual within the complexity of modern society. Each construction is a hybridized manifestation of my interests in glass as a craft and the effect of culture upon individuality, resulting in conceptually based, functionally inspired objects.

— Jon Nathaniel Cotterman

Jon Nathaniel Cotterman
Avenue of Perception 0.8
2008
blown and flame-worked glass
dimensions variable

Jon Nathaniel Cotterman
Technical Excellence
2008
blown and flame-worked glass
dimensions variable
I work with images of the landscape as metaphors for time and change. Our relationship with the land is reciprocal. We can alter the land and change the view. The landscape we see can affect our interaction with it.

I see the topography of the etching plate as being similar to the thin crust on which we live. For a time it retains the marks of our presence and the effect we have on it. I react to these marks by erasing them, burying them or building upon them to get to the next image. The printing process then records the images as evidence of the journey and the transformations between printings can be observed.

— Glenn Ratusnik

Cotterman’s images of toxic human consumption find their parallel in Glenn Ratusnik’s etchings of once-natural landscapes perpetually altered and transformed through human interventions. Ratusnik sees the topography of the etching plate as comparable to the thin crust of the earth. Deploying a traditional printmaking process, he successively reworks his plate to present a metaphor of how humans transform the landscape. The result is a suite of images that conveys meaning through not only content, but process.
In this latest series of collaborative images, we are investigating the dichotomy that exists between the natural systems that function within the world against the human systems, which attempt to modify, control and improve upon these natural systems of order. The images investigate the underlying factors behind these conflicts, question the Western idea of progress, and examine the cause and effect relationships that these systems have upon one another. The images are influenced from anthropological writings, the history of technology and science, religious texts, philosophy and direct observations. The work is created from varying mediums including handcrafted charcoal and ink drawings, gouache painting, sculpture, digital film and photographic reference.

—Kelly Urquhart & Jaime Kennedy

For Kelly Urquhart and Jaime Kennedy, too, a tug-of-war between natural systems and human attempts to impose order is integral to their work, in this case a series of composite prints on watercolor paper with ink drawing. Building images of the natural and the constructed—using both manual and technological media—they seamlessly assemble imagery in disparate media digitally, printing the result on fine art watercolor paper. Avian Flying Apparatus #3 (2008) features an illustration of a bird superimposed over assembly instructions for a kite, superimposing ink drawing over a digital print in the process.

SELECTED COLLABORATIVE EXHIBITIONS

2009 Miami University Department of Art
Miami University Bicentennial Exhibition
Miami University Art Museum
Oxford, OH (Invitational, Catalog)
2009 Kentucky National 2009
Eagle Art Gallery
Murray State University
Murray, KY (Juried, Catalog)
2008 Perfect with Pixel
Dorothy Uber Bryan Gallery
Bowling Green State University
Bowling Green, OH (Juried, Catalog)

SELECTED COLLABORATIVE EVENTS

2008 Miami University Department of Art
Workshop: Digital Photography
Miami University Art Museum
Oxford, OH (Catalog)
2008 Workshop: Digital Photography
Miami University Art Museum
Oxford, OH (Catalog)
2008 Workshop: Digital Photography
Miami University Art Museum
Oxford, OH (Catalog)
2007 Workshop: Digital Photography
Miami University Art Museum
Oxford, OH (Catalog)

Kelly Urquhart
Jaime Kennedy
Nesting #2
2008
composite print on watercolor paper
22" x 30"
Experimental in material and process, my work is informed by the language of painting, the history of abstraction, chemistry, color, landscape and grid. Favoring the fluidity of pigmented liquid plastic and the presence of raw canvas, I construct physical objects that function optically as well as sculpturally, engaging both vision and touch. Using color and surface texture to differentiate the parts or elements, I combine and assemble juxtaposing materials and forms (hard/soft, organic/ geometric, opaque/transparent) to abstract the pictorial qualities of the works.

My most recent work is more ambitious and polychromatic. These pieces require multiple pours of pigmented resin. Color consideration is based upon my response to landscape: I seek to reinvent a model of my experience using color, material and form. Organic and process-oriented, these pieces are looser, more gestural in material application. Combined and assembled with canvas and muslin, the work is a tactile and visual experience. Installing these pieces directly on the wall allows the work to be open-ended in process and presentation.

— Lorri Ott

Lorri Ott experiments with both material and process as well. Her recent wall works are built with multiple pours of pigmented resin, canvas, muslin and paint. Abstract and gestural, Ott’s works evoke the sensual surfaces of paintings (an allusion abetted by the canvas and muslin) even as they assert their artificial nature.
Yumiko Goto manipulates clay into abstracted collages of natural elements and natural forces, allowing it to simultaneously express and defy its own inherent qualities. A heavy, raw and cracked surface may, for example, be punctuated by an impossibly delicate and beautifully glazed rococo construction that seems as natural as an exotic coral yet almost alchemical in its presence. Her ceramic sculpture, whether on the wall, floor, or tabletop, draws viewers to its rich and varied surfaces, often rewarding close viewing with puzzled delight.

— Yumiko Goto

My artwork and creative motivation always come from a close observation of nature and encountering unexpected, everyday phenomena. I am especially drawn to the quiet and static forms of plants and minerals. Pushing Boundary is a series of multi-media sculptures that address the relationship between humans, the natural environment and our innate desire to control. We clear out unruly vegetation and then plant orderly saplings in residential areas. Yet still, tiny sprouts push their way out from the cracks of buildings. Looking at the neatly trimmed square bushes and the houses entirely devoured by ivy, I find the relationship between the builder and the natural forces fascinating. Pushing Boundary presents an exuberant visual experience of these peculiar phenomena and provides an opportunity for viewers to reflect on our behavior in caring for our extraordinary and ephemeral natural world.

— Yumiko Goto

Yumiko Goto

Born in Osaka, Japan
Lives in Lakewood, OH

EDUCATION
2007 MFA, Ceramics
University of Florida
School of Art and Art History
Gainesville, FL

2004 BFA, Ceramics
Minor in Enamel
Cleveland Institute of Art
Cleveland, OH

2000 Certified Associate Arts Degree
Martin Methodist College
Pulaski, TN

SELECTED EXHIBITIONS
2008 George Ohr's National Challenge
Ohr-O’Keefe Museum of Art
Biloxi, MS

Cleveland Institute of Art Alumni Show
The Borelli-Edwards Gallery
NCECA 2008 Exhibit
Lawrenceville, PA

Echoes of the Rust Belt
The Planet Art Gallery
NCECA 2008 Exhibit
Mt. Lebanon, PA

A Convergence of Voices in Clay
Sandusky Cultural Center
Sandusky, OH

2006 Master’s Minions
Warp House Gallery
Gainesville, FL

Yumiko Goto

Field (detail)
2007
porcelain
5’ x 5’ x 5’
After recent visits to Bosnia, I have been thinking of villages as metaphors for the unstructured, impermanent, ever-changing, rhizome-like spaces in which hierarchy and dominance are questioned—a space that spreads unpredictably, where no two objects exist parallel to one another. This idea of village corresponds to my thinking of drawing as an open-ended way of responding, both emotionally and intellectually, to my present environment as well as my memories. I record and diagram thoughts and observations in an attempt to understand the ubiquitous interweaving of past and present, memory and tangible reality.

— Dragana Crnjak

Dragana Crnjak similarly toys with viewers’ perceptions in wall drawings that somehow manage to create impossible illusions even as they seem only fleetingly present. Her fragmented images, drawn with charcoal directly on the wall, insist on the almost physical presence of the artist’s hand. She has surely and literally left her mark. Yet her images might well be in the process of arriving—or leaving—by teleportation, as fragmentary and unstable as they appear.
I am most interested in the human form and personality. I am drawn to people and the way they express themselves within contemporary culture. My work bridges painting and drawing. The painted surfaces, followed by colored pencil, add a unique texture and balance. The portraits in this portfolio started from the popular website myspace.com as a result of my bulletin requesting photographs demonstrating the recipient’s personality through clothing, accessories, and props. I have received photographs from friends and myspace members locally, nationally, and internationally.

I am fascinated by the idea of impression management made possible through an analysis of an individual’s physiognomy. As the portraitist, I am left to interpret information and question the subject’s self-expression. I see my approach as paralleling the Roman veristic portrait tradition in that I adhere to the assumption that physiognomy plays a crucial role in revealing the subject’s true character. Just as the Romans would parade death masks of deceased relatives in a commemorative manner, I leave my canvases unstretched and hung by grommets to display the models in an honoring, banner-like manner.

— Amy Kreiger

The subjects of Amy T. Kreiger’s portraits—or Virtual Identities, as she refers to them—hover somewhere between the real and the constructed. The series began in cyberspace—with a posting on myspace.com requesting photographs from other myspace members that the subject believed accurately expressed their personalities through clothing, accessories and props. Fascinated by the idea of ‘impression management,’ Kreiger adheres to the assumption that physiognomy plays a crucial role in revealing a subject’s true character.

— Amy Kreiger

Amy Kreiger
Virtual Identities
2008
colored pencil
30 x 30

Yale undergrad student, 2007
4' x 3'

The subjects of Amy T. Kreiger’s portraits—or Virtual Identities, as she refers to them—hover somewhere between the real and the constructed. The series began in cyberspace—with a posting on myspace.com requesting photographs from other myspace members that the subject believed accurately expressed their personalities through clothing, accessories and props. Fascinated by the idea of ‘impression management,’ Kreiger adheres to the assumption that physiognomy plays a crucial role in revealing a subject’s true character.

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— Amy Kreiger

Amy Kreiger
Virtual Identities
2008
colored pencil
30 x 30

Yale undergrad student, 2007
4' x 3'
My art practice is rooted in the traditions of performance, installation, new media and conceptual art. The content of my work is mined from a sincere examination of my faith and its relevance within the current global zeitgeist. I am interested in how God is interpreted, expressed, and ultimately mediated by people, institutions, governments, media, etc. How are such mediated expressions consumed, and to what extent do they reveal and/or mask the identity of God? In simplest terms: Is God real? What is He like? and what is He saying? How, as an artist, do I reconcile my inevitable mediation of God with an earnest desire to express the reality of His person and character? Along with these ideas, the execution of my work explores hyper-reality, public and private space, social interaction, intimacy and endurance.

— Mike Jones

In his performance and video installation for Flash Forward, Mike Jones also tackles the issue of mediation. Jones’ work explores the ways in which God is mediated. In a live performance during the exhibition’s opening—and a video installation throughout the run of the exhibition—a small group of believers will provide gallery-goers the opportunity to hear God’s word, something they have been trained to hear and share. Jones’ work deals not only with this human mediation of God’s word—a phenomenon as old as history itself—but with its technological and ideological mediation in the atypical space of the gallery as well as its media representations in the culture at large.

Mike Jones

My art practice is rooted in the traditions of performance, installation, new media and conceptual art. The content of my work is mined from a sincere examination of my faith and its relevance within the current global zeitgeist. I am interested in how God is interpreted, expressed, and ultimately mediated by people, institutions, governments, media, etc. How are such mediated expressions consumed, and to what extent do they reveal and/or mask the identity of God? In simplest terms: Is God real? What is He like? and what is He saying? How, as an artist, do I reconcile my inevitable mediation of God with an earnest desire to express the reality of His person and character? Along with these ideas, the execution of my work explores hyper-reality, public and private space, social interaction, intimacy and endurance.

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Mike Jones
Flash Forward offers not final assessments, but encounters with a dozen young artists early on in their explorations of art and life, nature and culture, material and spirit at the beginning of the new millennium. Each of these artists speaks to us from a point on their journey beyond the classroom and studio, with the benefit of distance and reflection. What the future holds, beyond certain promise, is yet to be seen.


SPACES thanks its major supporters of programs and events: The Eleanor Foundation; The George Gund Foundation; National Endowment for the Arts; Ohio Arts Council; John P. and Stewart Kohl; and Process Creative Studios. Additionally, SPACES gratefully acknowledges the citizens of Cuyahoga County for their support through Cuyahoga Arts and Culture.

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