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**FLASH FORWARD**  
JANUARY 30 - APRIL 3, 2009

# In Formation: Twelve Artists

## Gravity Boots for a Rust Belt

Gravity is a condition of mass. The greater an object's mass, the greater the gravitational pull. Utopic science fiction novels are often populated with space stations, ships and boots infused with artificial gravity. These devices allow people to walk around 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: people are drawn to larger masses. Sadly, the future has not yet brought us artificial gravity, nor has the future gifted social and economic artificial gravity to cities and regions. Northeast Ohio often loses smart and skilled individuals to the gravitational pull of larger metropolises. It is a Catch-22: cities do not gain mass without people who stay, and people will not typically stay in cities that do not gain mass.

The Rust Belt continues to tighten as industries head elsewhere or disappear and cities fumble for new identities and sources of revenue. By creating opportunities for individuals and valuing their social contributions, a gravitational pull can be instilled into a region. *Flash Forward* seeks to do just that. SPACES is hosting an exhibition featuring twelve of Northeast Ohio's brightest young stars who have chosen to pursue careers here after graduating rather than succumbing to the draw of the nearest, larger mass. These artists represent the core around which cultural and economic volume can accumulate to revitalize our region. Join SPACES in celebrating our local culture and those who continue to invest in our state. We thank all of our funders and members whose time, skills, money and energies have given SPACES its gravity. We especially recognize the kind donation from the Elizabeth Firestone Graham Foundation that made this catalog possible.

Christopher Lynn  
Executive Director

## Curatorial Statement

*Flash Forward* is an exhibition of some of the best work being done by newly-emerging artists of Northeast Ohio. As the committee that curated this exhibition, we intend not only to provide a venue for this work, but also to give the viewing public a sense of the art-making strategies that will give form to future artwork from this region. The artists selected for this exhibition are recent graduates (Bachelor or Master) of Northeast Ohio colleges and universities who have chosen to remain in the region to pursue a career.

We began with a call for entries and moved on to studio visits, seeking new work produced independently of an academic setting. Each chosen artist has shown great promise of forging the art landscape of the 21st century.

Our studio visits proved to be invigorating since they allowed us to conduct more in-depth discussions regarding the various issues with which these artists are engaged. In addition, those of us who have been teaching at area colleges or universities find it especially rewarding to see former students successfully pursue their artistic careers.

Special thanks go to Kevin Concannon for contributing his thoughtful insights on the work selected for this exhibiton.

We congratulate the *Flash Forward* artists for their post-graduation accomplishments and look forward to their continued success.

Gretchen Goss

Qian Li

Stephen Litchfield

Laila Voss

*Flash Forward* Curatorial Committee

Ann Hanrahan

Peter Philip Luckner

Jennifer Schulman

Jon Nathaniel Cotterman

Glenn Ratusnik

Jaime Kennedy & Kelly Urquhart

Lorri Ott

Yumiko Goto

Dragana Crnjak

Amy Kreiger

Mike Jones

## ESSAY BY

Kevin Concannon  
Associate Professor of Art History  
Myers School of Art  
The University of Akron

In recent years, it has become something of a cliché that curators—and even more so, collectors—regularly haunt art school studios, trawling for the next big thing. Such eager speculation—now, perhaps, a thing of the past—seemed fueled more by market conditions than anything else. In assessing this peculiarly contemporary phenomenon, no less an authority than Robert Storr, renowned curator and dean of the Yale School of Art, warned of the dangers to young artists of complicity in such a market. The “mad rush to market,” he suggested, served neither artists nor audiences, “After all, art schools are not like those in other disciplines, where one acquires a set of skills during a three-to-seven-year training period and then proceeds directly to apply them to practical or agreed-upon ends.”<sup>[i]</sup> Instead, he characterized the art school experience as one of intense challenges from teachers, exchanges of ideas among students, and numerous false starts. For most artists, a sense of individual direction, the formation of artistic identity, comes with distance and reflection.

*Flash Forward* presents the work of twelve artists at just this moment in their careers. Having completed their training in the art school studios of

cover:  
Peter Philip Luckner  
*A Thousand Rainbows*  
(video still)  
2008  
mixed media and video

Northeast Ohio, they face infinite possibilities in the formation of their artistic identities. For some, it is a slow and deliberative process, for others, a more open-ended adventure.

In her paintings and works on paper, for example, **Ann Hanrahan** responds to what she calls the “bombardment of information” that she encounters every day with a deliberative process that seeks to keep order and chaos in constant, if precarious, balance. Imposing regularized patterns on more intuitively rendered forms, she creates drawings and paintings that seem to barely ‘contain’ the idiosyncratic energy that animates them.

FLASH FORWARD FLASH FORWARD **ARTIST STATEMENT** FLASH FORWARD FLASH FORWARD

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, singular forms intuitively drawn on the panel surface, combined with 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 disenfranchised 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  
**Untitled**  
2008  
graphite, pen and acrylic  
on paper  
17" x 15"

# Ann Hanrahan

Ann Hanrahan  
**Ball and Chain**  
2008  
mixed media on paper  
17" x 15"



Born in Heidelberg, Germany  
Lives in Hudson, OH/Lake Placid, NY

#### EDUCATION

**2007**  
MFA, Painting  
Kent State University  
Kent, OH

**2004**  
BFA, Painting  
Kent State University  
Kent, OH

**1977**  
BS, Elementary Education  
Minor in Psychology  
Keuka College  
Keuka Park, NY

#### SELECTED EXHIBITIONS

**2006**  
*Small Works*  
Downtown Gallery  
Kent, OH

*Chrissy Laposky and Ann Hanrahan*  
Studio M, Massillon Museum  
Massillon, OH

**2005**  
*Structures Of Experience, An Exhibition  
In Response to Robert Smithson*  
Kent State University  
Kent, OH

**2004**  
*Spatial Relations, Selected Drawing, (Solo)*  
Kent State University Sculpture Gallery  
Kent, OH

**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.

FLASH FORWARD FLASH FORWARD **ARTIST STATEMENT** FLASH FORWARD FLASH FORWARD

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 aesthetic. 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

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



Peter Philip Luckner  
***A Thousand Rainbows***  
(video stills)  
2008  
mixed media and video

**Jennifer Schulman** creates interactive games and toys that grew 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.

FLASH FORWARD FLASH FORWARD **ARTIST'S STATEMENT** FLASH FORWARD FLASH FORWARD

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 twist into the work that leaves the audience uneasy and hopefully brings recognition to these often neglected issues.

— Jennifer Schulman



Jennifer Schulman  
*Trouble*  
2006  
fabric, thread, plexi glass,  
wood and heat pressed images  
47.5" x 47.5"

# Jennifer Schulman

Jennifer Schulman  
*Target*  
2006  
fabric, thread, wood and clay  
46.5" x 46.5"

Born in Jackson, MS  
Lives in Stow, OH

#### EDUCATION

2006  
MA, Liberal Studies  
Kent State University  
Kent, OH

1999  
BA, Art Education  
Kent State University  
Kent, OH

#### SELECTED EXHIBITIONS

2006  
*Works With Paper: Artist's Books*  
University of the South  
Sewanee, TN

2005  
*Frankfort Book Fair*  
Frankfort, Germany

2001  
*Diary Painted furniture workshop exhibition*  
*Children's book workshop exhibition*  
Oxford, OH



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

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.



Jon Nathaniel Cotterman  
*Technical Excellence*  
2008  
blown and flame-worked glass  
dimensions variable

# Jon Nathaniel Cotterman

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

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



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.

FLASH FORWARD FLASH FORWARD **ARTIST STATEMENT** FLASH FORWARD FLASH FORWARD

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



Glenn Ratusnik  
**State Proof 20**  
2007-08  
etching  
13.25" x 25.75"

# Glenn Ratusnik

Born in Parma, OH  
Lives in Lakewood, OH

## EDUCATION

**2003**  
BFA, Printmaking  
Kent State University  
Kent, Ohio

## SELECTED EXHIBITIONS

**2008**  
*Surface to Surface*  
Notre Dame College  
South Euclid, OH

*Views*  
FAVA Gallery  
Oberlin, OH  
*Pressed, Pulled*  
Bay Arts  
Bay Village, OH

*Camp Out*  
Zygote Press  
Cleveland, OH

**2007**  
*Filler*  
Visible Voice  
Tremont, OH

**Z9**  
Heights Arts  
Cleveland Heights, OH

**2006**  
*Artists of Zygote Press*  
Plain Dealer Building  
Cleveland, OH



Glenn Ratusnik  
**State Proof 16**  
2007-08  
etching with acrylic wash  
13.25" x 25.75"



Glenn Ratusnik  
**State Proof 24**  
2007-08  
etching, intaglio and relief  
13.25" x 25.75"

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 hand crafted 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.

Kelly Urquhart  
Jaime Kennedy  
**Avian Flying Apparatus #1**  
2008  
drawing over composite print  
on watercolor paper  
22" x 30"



# Kelly Urquhart & Jaime Kennedy

**Kelly Urquhart**  
Born in Euclid, OH  
Lives in Kent, OH

#### EDUCATION

**2007**  
MFA, Painting,  
Miami University  
Oxford, OH

**2005**  
BA, Painting  
Cleveland State University  
Cleveland, OH

#### SELECTED EXHIBITIONS

**2007**  
*In the Shadow of Giants*  
Robert E. and Martha Hull Lee Gallery  
Miami University  
Oxford, OH  
(Solo)

**2006**  
*19th Annual Northern National  
Art Competition*  
Nicolet College Gallery  
Nicolet College  
Rhineland, WI  
Tom Winquist Benefactor Award  
(Juried, Catalog)

*Americas 2000 All Media Competition*  
Northwest Art Center  
Minot State University  
Minot, ND  
(Juried, Catalog)

**Jaime Kennedy**  
Born in Bellefontaine, OH  
Lives in Kent, OH

#### EDUCATION

**2006**  
MFA, Photography  
The Ohio State University  
Columbus, OH

**1999**  
BFA, Photography  
Rochester Institute of Technology  
Rochester, NY

**1994**  
BS, Social Work  
The Ohio State University  
Columbus, OH

#### SELECTED EXHIBITIONS

**2008**  
*Bloom*  
MCLA Gallery 51  
North Adams, MA  
(Juried)

**2007**  
*Trick of the Light*  
Manifest Gallery  
Cincinnati, OH  
(Juried, Catalog)

**2006**  
*2006: Baum MFA Biennial*  
Baum Gallery  
Conway, AR  
(Juried, Visiting Artist)

*A Sense of Place*  
Gertrude Herbert Institute of Art  
Augusta, GA (Juried)

Kelly Urquhart  
Jaime Kennedy  
**Nesting #2**  
2008  
composite print on  
watercolor paper  
22" x 30"



#### SELECTED COLLABORATIVE EXHIBITIONS

**2009**  
*Miami University Department of Art  
2009 Bicentennial Exhibition*  
Miami University Art Museum  
Oxford, OH  
(Invitational, Catalog)

*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)



**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.

FLASH FORWARD FLASH FORWARD **ARTIST STATEMENT** FLASH FORWARD FLASH FORWARD

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/translucent) 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  
*striped piece (pyrrole red)*  
2008  
urethane resin, pigments,  
canvas, acrylic paint, tape  
and plastic mesh  
8" x 7.5"

# Lorri Ott

Born in Cleveland, OH  
Lives in Cleveland, OH

## EDUCATION

2004  
MFA, Painting  
Kent State University  
Kent, OH

1996  
BFA, Painting  
University of North Carolina  
Chapel Hill, NC

## SELECTED EXHIBITIONS

2009  
*Solo Exhibition*  
William Busta Gallery  
Cleveland, OH

2008  
*Rockford Midwestern 2008*  
Rockford Art Museum  
Rockford, IL

*Description Without a Place: Ivelisse Jimenez  
and Lorri Ott*  
exit (a gallery space)  
Cleveland, OH

2007  
*Neo Abstraction*  
AG Gallery  
Brooklyn, NY

2006  
*Works on Paper*  
Flux Factory  
Long Island City, NY

Lorri Ott  
*then, right after*  
2008  
pigmented resin, muslin  
and acrylic paint  
24" x 22"  
image courtesy of the  
William Busta Gallery



**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.

FLASH FORWARD FLASH FORWARD **ARTIST STATEMENT** FLASH FORWARD FLASH FORWARD

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  
**Field #1**  
(work in progress)  
2007-09  
porcelain, Black Beauty sand  
and paint  
54' x 54' x 5'

# Yumiko Goto

Yumiko Goto  
**Field**  
(detail)  
2007  
porcelain  
5' x 5' x 5'

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



**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 teleporter, as fragmentary and unstable as they appear.

FLASH FORWARD FLASH FORWARD **ARTIST STATEMENT** FLASH FORWARD FLASH FORWARD

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  
*Interior 3*  
2007  
charcoal, pastel on paper  
42" x 42"

# Dragana Crnjak

Born in Dobož, Bosnia  
Lives in Youngstown, OH

## EDUCATION

**2004**  
MFA, Painting and Printmaking  
Virginia Commonwealth University  
Richmond, VA

**2002**  
BFA, Painting  
Minor in Printmaking  
Myers School of Art  
University of Akron  
Akron, OH

**1997**  
Private Art School  
Belgrade, Yugoslavia

**1991**  
Art School  
Sarajevo, Bosnia

## SELECTED EXHIBITIONS

**2008**  
*Slow Reveal*  
Second Street Gallery  
Charlottesville, VA

*Tilt*  
Mount Union College Art Gallery  
Alliance, OH

*Villages*  
Kent State University Trumbull Campus Gallery  
Kent, OH

**2007**  
*New Work on Paper*  
Gallery at Porter Art Institute of Boston  
Boston, MA

*What I Talk about When I Talk About Love*  
Kathryn Markel Gallery  
New York, NY



Dragana Crnjak  
*Slow Reveal*  
installation view and detail  
at Second Street Gallery  
Charlottesville, VA  
2008  
charcoal and acrylic on wall  
50' x 10'



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 subjects 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.

FLASH FORWARD FLASH FORWARD **ARTIST STATEMENT** FLASH FORWARD FLASH FORWARD

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 unique 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

Amy Kreiger  
*Shaun Series: Seductive*  
2007  
colored pencil  
4' x 4'



*Vincent Valerio II*  
(far right)  
2008  
colored pencil  
35.5' x 52"



# Amy Kreiger

Amy Kreiger  
*Jason*  
2007  
colored pencil and  
oil on canvas  
5' x 5'



Born in Cleveland, OH  
Lives in Cleveland, OH

#### EDUCATION

**2010**  
MFA, Studio Arts  
The American University  
Washington, D.C.

**2006**  
BFA, Painting  
Youngstown State University  
Youngstown, OH

#### SELECTED EXHIBITIONS

**2008**  
*Multiple Inventories*  
Bliss Hall Gallery  
Youngstown State University  
Youngstown, OH

*The 71st Annual Area Artist's Exhibition*  
The Butler Institute of American Art  
Youngstown, OH

**2007**  
*The Inaugural Exhibition*  
25 Federal Plaza West  
Youngstown, OH

**2006**  
*The 17th People's Art Show*  
Cleveland State University  
Cleveland, OH

*YWCA Women's Show*  
Trumbull Butler Art Museum  
Trumbull, OH

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 at least 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

Mike Jones  
***Bornwaking***  
 (video installation)  
 2005  
 mixed media  
 dimensions variable  
 audio by Ryan Lott

Born in Canton, OH  
 Lives in Cleveland, OH

## EDUCATION

**2004**  
 BFA, Sculpture  
 Minors in Art History and Digital Imaging  
 Myers School of Art  
 University of Akron  
 Akron, OH

## SELECTED EXHIBITIONS

**2007**  
*Son Lux Performance-video design, FFM 2007*  
 Calvin College  
 Grand Rapids, MI

**2006**  
*Shelter*  
 Cleveland Ingenuity Festival  
 Cleveland, OH

**2006**  
*Shleter*  
 World Saxophone Congress  
 Ljubljana, Slovenia

**2005**  
*Bornwaking*  
 SPACELab  
 SPACES  
 Cleveland, OH

**2004**  
*Endure*  
 BK Smith Gallery  
 Lake Erie College  
 Painesville, OH

*Intimate Encounter*  
 Suite Thirty-Six Gallery  
 Cleveland, OH (Solo)

**2002**  
*Unsheltered*  
 Myers School of Art  
 Akron, OH (Solo)



*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.

[1] Robert Storr, "Haste Makes Waste," *frieze*, issue 101 (September 2006): 27.

FLASH FORWARD FLASH FORWARD FLASH FORWARD FLASH FORWARD FLASH FORWARD

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