

forecast ***regional***

*current work by 18 artists from
Buffalo, Cleveland and Pittsburgh*

forecast

regional

forecast

regional

forecast

forecast

regional

forecast

forecast

regional

forecast **regional**

current work by 18 artists from
Buffalo, Cleveland and Pittsburgh

pittsburgh

Brew House SPACE 101
Jun 5–Jul 12

Timothy Collins and Reiko Goto

PITTSBURGH

Robert LaBobgäh

PITTSBURGH

Eric Rippert

CLEVELAND

Leandro Soto

BUFFALO

Alfonso Volo

BUFFALO

Laila Voss

CLEVELAND

buffalo

Hallwalls Contemporary Arts Center
Jun 13–Aug 14

Kate Bazis

PITTSBURGH

Johnny Coleman

CLEVELAND

Jackie Felix

BUFFALO

Edward Kerr

PITTSBURGH

Ann Pibal

BUFFALO

Karen Snouffer

CLEVELAND

cleveland

SPACES
Jun 19–Aug 1

Angelo Ciotti

PITTSBURGH

Ken Nevadomi

CLEVELAND

Alberto Rey

BUFFALO

Arthur Brett Reif

BUFFALO

Carolyn Speranza

PITTSBURGH

Mary Jo Toles

CLEVELAND

foreword

Susan R. Channing, SPACES

The occasion of SPACES' 20th anniversary prompted us to take a look at the state of alternative art in our self-described region, about 20 years after the beginning of the artists space movement. A desire to expand the idea of regionalism, coupled with the success of the 1996 citywide collaborative exhibition Urban Evidence: Contemporary Artists Reveal Cleveland, which SPACES co-organized with The Cleveland Museum of Art and the Cleveland Center of Contemporary Art, led us to explore the possibility of working with two artist-run organizations in the nearby cities of Buffalo and Pittsburgh, cities that share many post-industrial characteristics with Cleveland. Similar to SPACES, Hallwalls (Buffalo) and Brew House SPACE 101 (Pittsburgh) respond to the needs of a thriving community of area artists. I spoke with Hallwalls' Visual Arts Director Sara Kellner and Brew House Association Board member Murray Horne about organizing an exhibition of work by artists from all three cities. The exhibition, Regional Forecast: New Work by 18 Artists from Buffalo, Cleveland and Pittsburgh, would feature work by six artists at each location, two from each city, and run concurrently. The exhibition would be seen in its entirety only by visiting all three venues—each within a three-hour drive from the other.

We were all eager to see work by artists from the other cities, and welcomed the opportunity for the expanded exposure a regional exhibition might bring to them. Together we selected 18 artists from a group of 60, and determined the exhibition location for each. After studio visits, we decided with the artists what work would be

included, some already created and some site-specific. It is our hope that the results will be seen by a tri-state audience, and extend the scope for all of the artists as well as the three collaborating artists spaces.

Brew House SPACE 101, Hallwalls and SPACES all exist to serve and support artists. Although paying artists' fees is consistent with our missions, budgetary constraints often force us to limit the amounts. We are, therefore, deeply grateful to the National Endowments for the Arts, a federal agency, for supporting the Regional Forecast artists' honoraria and the publication of this catalog.

The three organizations also wish to acknowledge our funders, listed on page 29, without whose assistance projects of this scale could not be undertaken.

We are especially grateful to the collaborating curators Sara Kellner and Murray Horne, for their enthusiastic efforts to expand the regional scope of our organizations.

Thanks also go to SPACES Gallery Associate Bellamy Printz and Brew House SPACE 101 Gallery Coordinator Anne Ciecko for their energy and dedication to the project.

Finally, we are especially grateful to the 18 artists of Regional Forecast for their reflections on the regions we share with them, whether geographic, emotional, or esthetic.

curators' statement

Susan R. Channing, SPACES

Sara Kellner,
Hallwalls Contemporary Arts Center

Murray Horne, Brew House SPACE 101

As many artists organizations enter their third decade and new ones emerge, the face of alternative arts organizations across the country is changing. Many of the original artists spaces have disappeared or changed drastically—the difficult political and economic climate for the arts has had a variety of effects on artists and artists spaces. Simultaneously, the cities of Buffalo, Cleveland, and Pittsburgh have undergone rapid and dramatic changes in the face of deindustrialization. SPACES proposed a collaborative exhibition to Hallwalls Contemporary Arts Center, and Brew House SPACE 101 that would reflect on our cities, artists and alternative art in our tri-state region as SPACES celebrates its 20th anniversary. The result is Regional Forecast: New Work by 18 Artists from Buffalo, Cleveland and Pittsburgh.

THE VENUES

Hallwalls Contemporary Arts Center in Buffalo is a 24-year old nationally recognized artists space which has collaborated with SPACES on projects since 1987. Founded by artists in 1974 as a place where artists could develop new work and present work of contemporary artists in all media, it continues to present regional, national, and international artists' work, with an emphasis on supporting experimentation and new projects. Since moving to the Tri-Main Center in 1994, it has expanded its programming and services to artists, and continues to be one of the most active and programmatically diverse members of the national network of artists organizations.

Begun by Cleveland artists in 1978 as an alternative to museums and commercial galleries, SPACES promotes local and regional artists and brings significant new work from outside the region to Northeast Ohio audiences. Since its founding, SPACES has presented work by over 5,000 artists in the visual, performing, and interdisciplinary arts. In 1990, SPACES purchased a downtown four-story brick building that houses its 5,500 sq. ft. gallery on the first floor. SPACES' mission is to create opportunities for developing and experimenting artists to present challenging new work to the public.

Brew House SPACE 101, a new alternative exhibition space in Pittsburgh, is presenting its third season of exhibitions in 1998. It provides exhibition opportunities for emerging and established regional artists and serves as an arena to foster the exchange of new ideas and forge new community alliances. Brew House SPACE 101 is housed in a former brewery, a building administered by the Brew House Association, a collective of artists living and working in the building. The gallery is run by a part-time gallery coordinator and an artist programming committee of volunteers from the Board that selects artists and curators for its exhibitions. In this era of diminishing public funding, the emergence of SPACE 101 shows hope and promise for young artists today.

It is important for artists to be seen outside their own area and also for our three cities to be exposed to the alternative art of our neighbors—to learn about other artistically vital areas that may be only a three-hour drive from home. It is our hope that Regional Forecast will expand audiences for each organization and the artists, and we invite you on the journey.

THE ARTISTS

When we organized the exhibition, we expected to find artists concerned with social, political, ecological or economic aspects of our self-described post-industrial region. We were surprised to discover most artists grappling with personal issues, issues of cultural heritage or identity, explorations of the mind and body, and formal concerns, among other preoccupations.

An examination of the region is central, however, to the work of several of "Appropriated Memories," Alberto Rey's the artists. At Brew House SPACE 101, Timothy Collins and Reiko Goto have monumental, monochromatic landscape paintings collaborated to present "The Hidden Costs of Production, the Benefit of a Spiny of Cuba, shown at SPACES, present us with his reflections on an earlier, non-political Cuba and his Leaf," an installation that explores the nature-culture continuum within the Cuban-American heritage. Carolyn Speranza's Carnegie and the bullthistle as symbols to define the local culture. haunting video installation "Shabad: Listen to the Eric Rippert's large-scale photographs of out-of-focus plastic figurines posed Body," a piece through which she illuminates in front of Lake Erie landscapes and downtown urban scenes set the stage for communication between the human body and the mind, an imagined narrative—a crime committed? A fond memory of a childhood is comprised of many layers of sound and projected picnic? It's up to the viewer to provide the story. Laila Voss' interactive video viewed in continuum, without beginning or end. installation "Cycle/Recycle" relates the similarities between Cleveland and Ken Nevadomi's series of large-scale paintings move deftly Pittsburgh, and includes donated and found materials taken from urban from the figurative to the abstract. Isolated figures swirl in sites that are available for visitors to transform into artwork. conflict with nature without definition or illumination. Her site-specific piece at Brew House SPACE 101 also incorporates Nevadomi always leaves the interpretation up to us. audio and video images transported from Cleveland. Arthur Brett Reif creates an interactive installation with sound and mysterious covered objects that greet and obstruct the path of visitors who enter the gallery, in order to construct a multi-sensual, temporal experience.

At SPACES, environmental artist Angelo Clotti will create an "Industrial Garden," a functional setting installed on the sidewalk in front of the gallery windows, where visitors can sit and commune with nature— or industry—at their leisure. Photographer Mary Jo Toles has Three artists at Brew House SPACE 101 invite us to examine monitored 49 rivers, creeks, and unnamed tributaries along the Ohio their personal visions. Robert LaBogäh's darkly mysterious coastline of the Lake Erie Basin. Her compelling photographs of the installation, "Yoni Pūjā" confronts us with his interpretation of water, along with samples taken from the sites, create an a mysterious, esoteric rite from India. Leandro Soto creates installation that envelops us with both the natural and ecologically installations inspired by the experience of immigrants entering a unsafe aspects of this great body of water. new world. His piece "Shango: Your Dance Gives Me Joy!" incorporates Afro-Cuban myths and diverse elements taken from American culture. Alfonso Volo, a self-taught painter, has created humorous mixed-media sculptures from recycled common objects that call out to us to adopt them.

Issues of cultural identity and other personal preoccupations fuel the work of several of the Regional Forecast artists. At Hallwalls, Johnny Coleman continues a series begun at the birth of his son, this one entitled "Three Conversations with my Son ...livin' in the skin I'm in," an installation incorporat- At Hallwalls, painter Kate Bazis' work is informed by science and the ing layers of sound that bring forth recollections of ancestry human body. Brightly colored canvases illuminate strange diseases, and place. These memories are all set in a playhouse possibly seen through a microscope. Edward Kerr presents a series resembling one he built with his father and his son in his of paintings that concentrate on measured lateral divisions in combination back yard. Painter Jackie Felix continues her exploration with a trompe l'oeil style that serves to define the relationships between the of human sexuality and power through a large-scale lines, allowing for ambiguous pictorial space to be explored by the narrative piece "Sliding Doors," a contemporary story viewer in three planes. Ann Pibal's figurative paintings of lush, dreamlike flora containing metaphoric imagery in comic strip format create a landscape of the mind.

that refers to a parallel biblical story. Karen Snouffer's surreal installation "Beyond Ordinary Secrets" embodies her fascination with mass-produced objects infused with memories that evoke an emotional response from the viewer. Do these 18 artists reflect current trends in contemporary art from a three-state, post-industrial region, or does the work represent each artist's own personal point of view? There is an intersection of interest, a focus on personal issues that seems to be common to artists everywhere in the late 1990's. Few of these artists concentrate on political or social issues, aside from body politics and ecological concerns. We offer a glimpse of their work, their backgrounds, and their artists statements in this catalogue, and encourage you to complete the experience by visiting the exhibition at all three venues.

6

acrylic, polyurethane on wood
10 x 16 in.
1997

KATE BAZIS

Born 1972, Philadelphia PA
Lives in Pittsburgh PA

1994

BFA, Carnegie Mellon University, Pittsburgh

SELECTED EXHIBITIONS

1998

Zenith Gallery, Pittsburgh (solo)

1997

Zeitgeist, Pittsburgh Center for the Arts, Pittsburgh

Embodied, Lascaux Gallery, Pittsburgh

1996

Pittsburgh Biennial, Pittsburgh Center for the Arts

1995

Steel Cities, Cleveland Center for Contemporary Art,
Cleveland OH

OTHER

Fellowship/ Fifth Year Scholar Award from
Carnegie Mellon University

Member of the Brew House Association, Pittsburgh

CURRENT EMPLOYMENT

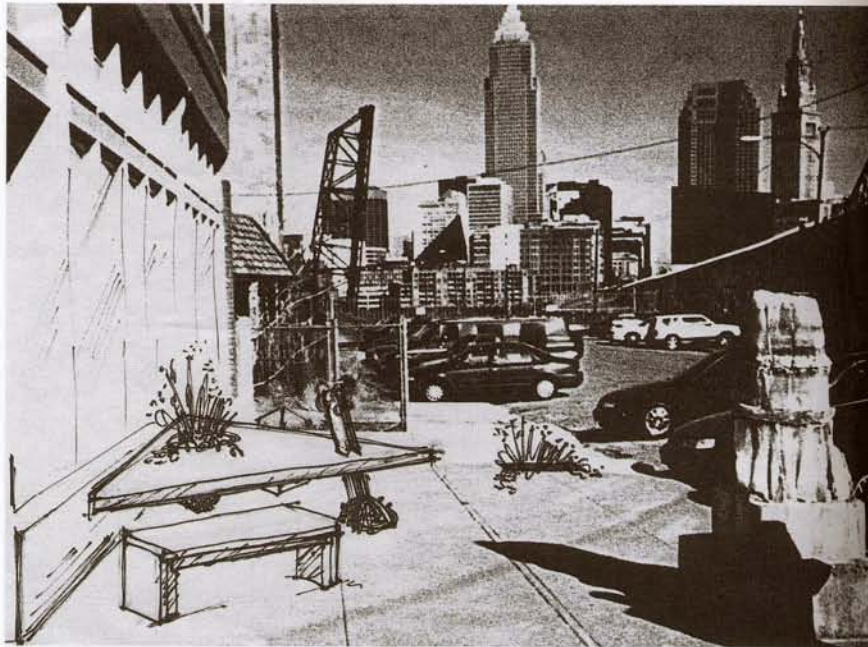
Self-employed working artist

The body, or the idea of the body has been the main focus of my work. Over the last few years I have looked at the human body as a structure through which I have understood the inherent similarities between internal (micro) and external (macro) physical structures and also metaphysical (energy) structures. In a sense, the word "body" is a term I apply to ideas that define an interpretation of the idea of the body. For example, we can think of the medical body (an interpretation focused on a scientific, sight-based type of thinking,) the popular body (what we witness in the public forum: television, magazines, etc.), or the spiritual body (an interpretation focused on the divine state of the body connected to religion or metaphysical energies.)

As I work in series, I also apply the term "body" to mean a body of work, which represents a sort of genus-species idea, an organic connectedness between the individual paintings. I have been interested in understanding the familiarity of form and the self-similarity of visual structures. Patterns in nature (this spans people, earth, and outer space) which are referenced by things like chaos theory, weather patterns, fractals, and even architecture (especially monolithic structures, i.e. cathedrals, temples, and monuments) are a foundation for my work. In essence, my work is an exploration into the idea of the body as a metaphor for understanding the universe around us.

Angelo Ciotti

at SPACES



CLEVELAND: AN INDUSTRIAL GARDEN

sketch for installation

steel, concrete, plants

6 x 12 x 8 ft.

1996

ANGELO CIOTTI

Born 1943, Pittsburgh PA
Lives in Allison Park PA

1979

Cleveland: An Industrial Garden MA, Villa Schilifanoia Rosary College, Florence, Italy

1968

BFA (equivalent), Italian Academy in Rome, Italy

MINE RECLAMATION PROJECTS

1987-97

Twin Stupas: 22 acre hazardous surface mine,
Chicora, Butler County, PA

1996

Central City: DarkShade Creek Basin,
collaborative project, Central City PA

1991

Tubs Project: 25 acre hazardous surface mine,
reverting into habitats for wildlife, Luzerne County, Wilkes-Barre PA

RECLAMATION OF URBAN SPACES

1996

Art Institute of Pittsburgh, sponsored by Aliquippa Art Alliances,
reclamation of vacant lot

1991

Meditation Park, collaboration with Lilly Yeh, Philadelphia PA

1985

Earth Chair, White River Rock, sponsored by Diverse Works, Inc., Houston TX

CURRENT EMPLOYMENT

Instructor, Art Institute of Pittsburgh
Travel Consultant, Art Studies in Europe and China

**This piece is functional art that brings nature back to inner-city public spaces.
Art, after all, is a pathway for recreating a desirable balance with nature.**

**The sculpture is about how we live and cope in an industrial society.
It allows us to take a moment to sit, eat and talk; to rejuvenate our own
inner being while rejuvenating the industrial landscape.**

Three Conversations with my son...



- Planting an internal space of home -

Coleman Johnny

at Hallwalls

THREE CONVERSATIONS WITH
MY SON...LIVIN' IN THE SKIN
I'M IN

sketch for installation
300 sq. ft.
1998

JOHNNY COLEMAN

Born 1958, Saugus MA
Lives in Oberlin OH

My work has been focusing upon the psychic space of the Crossroads: a charged space of transformation, possibility, and becoming. I see the Crossroads as existing within the challenges of lived experience on a daily basis: particularly in the relationships between black fathers and sons. Within this project, my focus is upon the process of reshaping myself into a more complete model and guide for my son: a brown skinned man-child of Mexican, Italian, and African American ancestry, as he begins a life long journey negotiating an American landscape obsessed by color. I am seeking to mark and celebrate the joy and discovery of his movement into this world, while his mother and I plant seeds of home to take root and grow within his body and spirit: something that he can take with him. The structure within the space of this narrative is modeled after the playhouse that my son, his grandfather, and I built in the back yard.

1992

MFA, University of California at San Diego

1989

BFA, Otis Art Institute of the Parsons School of Design,
Los Angeles CA

SELECTED EXHIBITIONS

1998

Gallery Artists, David Zapf Gallery, San Diego

1997

Prayer For My Son and Myself, Randolph Street Gallery,
Chicago IL

1996

Fathers and Sons, BAM Next Wave Festival, Brooklyn Academy
of Music, New York NY

Northern Ohio Crossroads, Urban Evidence, at SPACES,
a collaboration with the Cleveland Center for Contemporary Art
and The Cleveland Museum of Art

1994

Crossroads/Baggage, inSITE 94, Santa Fe Depot, San Diego
5th Havana Bienal, Museo Nacional, Havana, Cuba

SELECTED AWARDS

1996

Ohio Arts Council Individual Artist Fellowship

1994

NEA Projects Grant: working with SUSHI Performance and Visual Arts

1992

ART MATTERS Fellowship

CURRENT EMPLOYMENT

Assistant Professor, Oberlin College

Timothy Collins **Reiko Goto**

at Brew House SPACE 101

TIMOTHY COLLINS

Born 1956, Providence RI
Lives in Pittsburgh PA

This image is the conceptual center point of our installation which will explore the nature-culture continuum within the context of industrial and post-industrial culture.

We have chosen the image of Andrew Carnegie and the bullthistle as symbols, which continue to define our local culture. We will work with sustainable development consultant Choli Lightfoot to explore the hidden systemic costs and benefits of

natural and cultural forces of production. Reiko will be exploring the Thistle (a historic symbol of Scotland and Carnegie's work in Pittsburgh) and its related ecosystem elements. Tim will in turn be exploring the forty foot Core-Ten steel, Carnegie sculpture by Richard Serra (which was a gift to the Carnegie Museum of Art from Jane Holt Roesch, the widow of the retired US Steel executive) and its related industrial ecosystems. Our installation will be entitled "The Hidden Cost of Production, the Benefit of a Spiny Leaf."

REIKO GOTO

Born 1955, Tokyo, Japan
Lives in Pittsburgh PA

1987
MFA, San Francisco Art Institute

1976
BFA, Women's College of Fine Arts, Tokyo, Japan

SELECTED COLLABORATIVE PROJECTS

Goto, Collins, and Lightfoot are interested in an art practice that embraces systemic inquiry as well as systemic process/product. They have chosen the thistle and the Carnegie sculpture specifically for the conflicted values which

inform their production. Serra's Carnegie is a post-industrial monument (which the artist denies.) The Thistle is defined by botanical culture (informed

by agricultural interests) as a noxious weed, while ecology tells us that the Painted Lady butterfly relies on the plant for its larva and the yellow finch

prefers the seed as a food source. The installation will contrast dominant cultural interpretations against systemic interpretations using images, text, and sound.

SELECTED AWARDS AND FELLOWSHIPS

1996
Research Fellow, STUDIO for Creative Inquiry, Carnegie Mellon University, Pittsburgh (Collins & Goto)

1992 (Collins), 1989 (Goto)
Artist in Residence, Headlands Center for the Arts, Sausalito CA

1988 (Collins), 1990 (Goto)
California Arts Council Artists Fellowship

CURRENT EMPLOYMENT

Research Fellows, STUDIO for Creative Inquiry,
Carnegie Mellon University, Pittsburgh

"The highest type of humanity, believe me, is that which does most to make our earthly home a heaven."

—Andrew Carnegie

Thistle and Butterfly

One story of this beautiful butterfly ought really to begin with that of one of the most successful plants in the world. Now a plant is successful from its own point of view when it is able to multiply abundantly in every different sort of situation and to spread rapidly over a large area. The plant I have in mind is the thistle, which from time immemorial has been one of the commonest sightlings of rural life. It is found over the whole habitable globe, as well as in many parts which are scarcely habitable. It has many advantages in its favour. The root penetrates deeply into the soil; the thick-stemmed, spiny leaves are so protected by their prickles and their spines that they are not touched by very few enemies; the flower with its abundant seeds is so situated, and the great seeds of flowers are surrounded with prickly involucres that generally prevent their being eaten by hovering animals except by phytophagous insects. The brightly coloured blossoms are abundantly provided with nectar and pollen, and they attract great numbers of bees, moths, and butterflies, in order to bring numbers of bees, moths, and butterflies, in order to bring about cross-fertilization. But all these advantages are of little significance so far as wide distribution is concerned, compared with the factory which is produced in each abundance and so generally scattered by the slightest breeze of wind that the seed thistle-down has come into general use throughout a highly fertile object. These airy seeds have riding on the wings of the wind all over the surface of the earth for several millions of years. Doubtless during several centuries they may be counted thousands of miles.

and it is easy to think that one of them might actually, and it is easy to think that one of them might actually get off-way round the world before it found a willing place. Whenever such a seed alighted and found the conditions of a moist soil and slight protection, it would be likely soon to spring into growth and to start upon the development of its various uses.

The thistle, however, has not been entirely unappreciated during its course of existence. It has been developing along with it one of the most beautiful of our butterflies which has attracted various scientific names and the common name of the Painted Lady (*Vanessa cardui*), although it is also often called the Thistle Butterfly. This butterfly, however, can scarcely be considered a troublesome enemy of its host plant, for it is not only abundantly abundant to increase the thistle's fecundity. The relation between the two is rather suggestive of that mutual toleration by which two living things develop together with advantage to both to one and without mutual disadvantage to the other. The natural distribution of the thistle plant has led to a like distribution of the butterfly.

From *Illustrations of the Works of Erasmus Darwin*, London: W. Wood, 1822.



Cirsium vulgare (Savi) Tenore (the Bull-thistle)

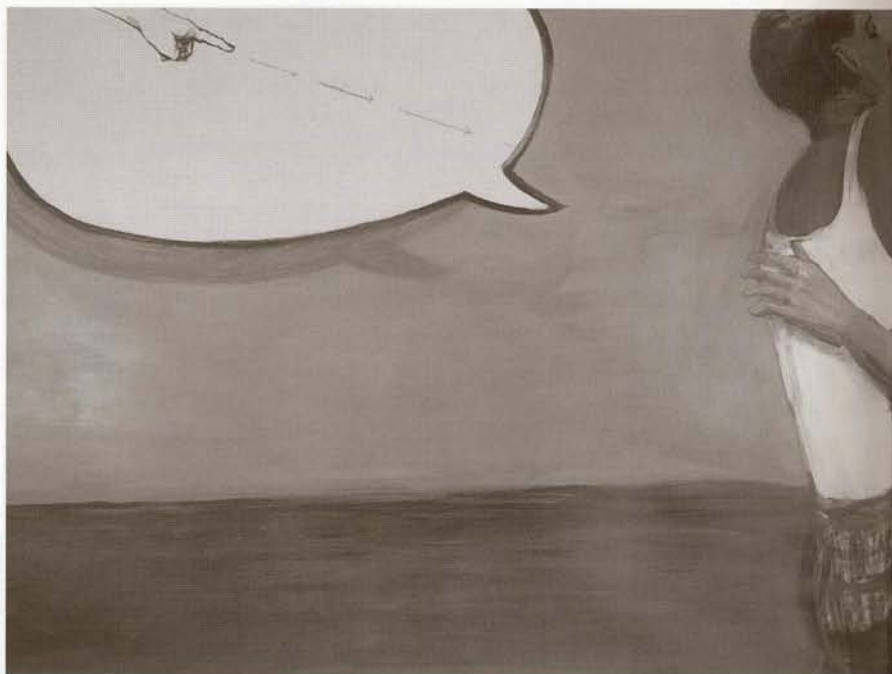
Herbaceous biennial, found in pastures, meadows and roadsides.
Designated as a noxious weed in PA.

THE HIDDEN COST OF
PRODUCTION, THE BENEFIT
OF A SPINY LEAF

Installation (detail)
20 x 8 x 6 ft.
1998

Jackie Felix

at Hallwalls



SLIDING DOORS

(detail)
acrylic on paper
52 in. x 48 ft.
1998

JACKIE FELIX

Born in Pittsburgh PA
Lives in Buffalo NY

As a figurative artist I have worked to create a realm in which to examine human sexuality and power. Using both historical and contemporary images as metaphors, my work addresses the heavy weight of history and the influence of gender on our lives. The thick cultural skin, developed over centuries of varied civilizations, shapes our present behavior—both universally and individually.

My recent series and related drawings and prints have led me now to narrative pieces using a comic strip format of painterly panels. Cartoon balloons, utilizing metaphoric imagery rather than conventional text, provide comment to create a realm in which to examine human sexuality and power.

My work has always been connected, evolving from piece to piece, from body to body. Developing a coherency of thought and imagery has been central—relating the present work to earlier efforts and finding connections that point to future directions.

1983

MFA, State University of New York at Buffalo

1981

BFA, State University of New York at Buffalo

SELECTED EXHIBITIONS

1997

Blue Mary Series, Big Orbit Gallery, Buffalo (solo)

1996

Take Home a Rare Photographer, CEPA Gallery, Buffalo

1995

Personal Constructs, Burchfield-Penney Art Center,
Buffalo State College, Buffalo

Essence and Persuasion, The Power of Black and White,
Anderson Gallery, Buffalo

1992

Kisses, Curtains & Tables, Etc., Oxford Gallery, Rochester NY (solo)

SELECTED AWARDS

1998

Artist Residency Exchange: Western New York, Artpark, Lewiston NY

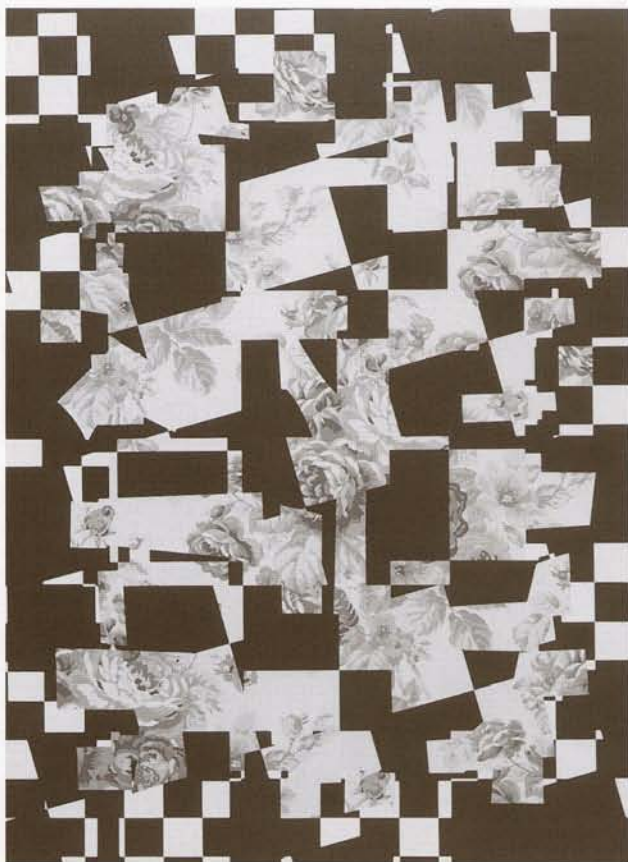
1997

Pollock-Krasner Foundation Inc., Grant

Millay Colony for the Arts Residency, Austerlitz NY

CURRENT EMPLOYMENT

Self-employed working artist



PATTERN 9

acrylic and wallcovering on canvas
45 x 32 in.
1995

EDWARD KERR

Born 1952, Grove City PA
Lives in Grove City

Included in the works presented here are a series of paintings which concentrate on measured lateral divisions in combination with a trompe l'oeil style which serves to define the relationships between the lines. This allows for an ambiguous pictorial space to be explored in three planes—ahead, on, and behind the physical picture plane with the spatial divisions roughly equal to the lateral mapping and thickness (depth) of the stretcher. A recently expanded revision of this series, "Plot," becomes a parody of modernist painting through this ambiguous manipulation of pictorial space. Color, value, and scale are used in several pieces to establish spatial relations between components or to link, span, or separate elements. The order or structure imposed by each approach allows for inventiveness and development within the constraints of each system and often works to imply new directions. Additional work focuses on establishing relationships between structural approaches, surfaces, formats, the fundamental elements of painting and sculpture, and object and illusion. The juxtaposition of the trompe l'oeil geometric panels, agitated and ambiguous landscape spaces, three dimensional constructions, and formal inventions continue to intrigue me and pose many questions as to the way we choose to structure our ideas, the systems we employ to develop them and the techniques we devise to implement them. The seemingly disparate elements in my work challenge the viewer, in an abstract way, to develop a theoretical position which would allow for shifting postures within the context of the work and permit a more dynamic interpretive response.

Systems, structures, substructure, common language, technical language, objectives, conventions, ideologies, much more—change.

Constantly. Rapidly. Reason combined with our personal psychological and cultural foundations easily blur into rationalization in spite of our knowing. We redefine to close the loop.

1976 MFA, The School of the Art Institute of Chicago, IL

1974 BA, Mount Union College, Alliance OH

SELECTED EXHIBITIONS

1997 Christine Adapon Fine Arts, Manila, Philippines

1996 Pittsburgh Biennial, Pittsburgh Center for the Arts, Pittsburgh PA

1995 Steel Cities, Cleveland Center for Contemporary Art, Cleveland OH

Triangle Artists' Workshop, Centre Internationale des Arts Visuels, Marseilles, France

1993 O.K. Harris Works of Art, New York NY (solo)

Pittsburgh x 7, Pittsburgh Center for the Arts

1991 Butler National Midyear, Butler Institute of American Art, Youngstown OH

CURRENT EMPLOYMENT

Self-employed artist

Robert LaBobgäh

at Brew House SPACE 101



聖ヨ
な
る
女プ
の
儀

YONI PUJA

mixed media installation,
assisted by Clair Alexander
70 x 40 x 20 in.
1998

ROBERT LABOBGÄH

Born 1936, Montreal, Canada
Lives in Pittsburgh PA

1964

MA, Western Michigan University, Kalamazoo MI

As otherworldly as it may seem, my world is raw and real. I shirk from any visual euphemisms, dwelling on the darker aspect of the human psyche. Through my work, you face your own mortality, your animal nature, the part you usually hide or repress.

BA, Concordia University, Montreal

I know repression from the harsh discipline of a boy's school, lurid enchantment from a stint in a carnival and the realities of life and death from twenty years on a farm. Advanced study in art and psychology were later ingredients in the mix of my experience that yields mysterious and visceral imagery.

SELECTED EXHIBITIONS

1998
Gallery Chiz, Pittsburgh (solo)

1996

Silver Eye Center for Photography, Pittsburgh

1995

Associated Artists of Pittsburgh, Carnegie Museum of Art, Pittsburgh

I may be the predictable progeny of an artistic parentage I have chosen with partners as weirdly mismatched as Grünewald and Duchamp or Holbein and Picasso. My long-standing interest in persona comes as much from Native American legends, Butoh dance, and Jungian archetypes as it does from Duchamp's feminine alter ego, Rose Selavy. The mask and the shadow recur frequently in my work; they disguise and reveal, transform and camouflage

1994

Pittsburgh Biennial, Pittsburgh Center for the Arts, Pittsburgh

at once, inviting the viewer to project into the void, to assume a true identity, to illuminate or surrender to the darkness.

SELECTED COLLECTIONS

National Gallery of Art, Washington DC

Library of Congress, Washington DC

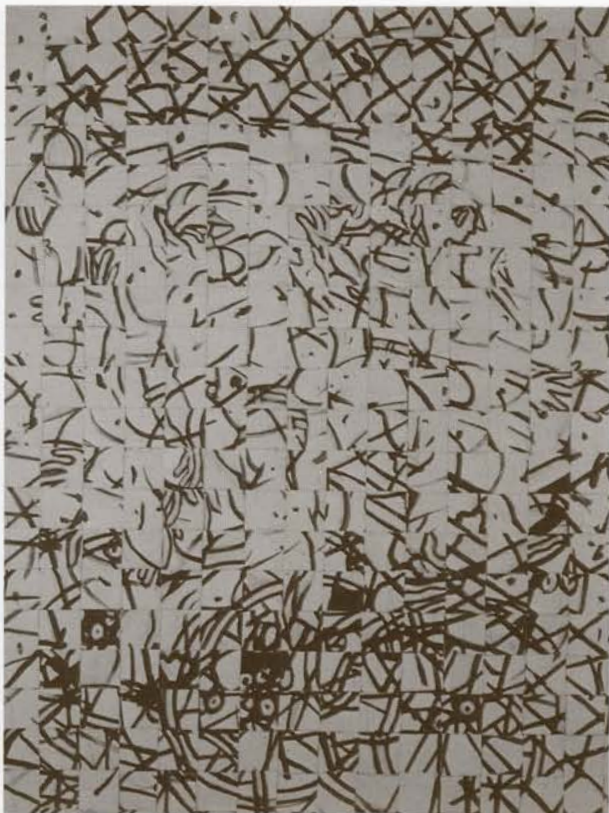
Philadelphia Museum of Art, Philadelphia PA

National Gallery of Canada, Ottawa

New York City Public Library Print Collection

CURRENT EMPLOYMENT

Self-employed artist



Nevadomi^{Ken}

at SPACES

WHO AM WE

acrylic on canvas
59 x 50 in.
1997-1998

KEN NEVADOMI

Born 1939, Cleveland OH
Lives in Cleveland

I love to paint—and I like to see a canvas calmly hanging on a wall conjuring up a way to pull me into it. Stand in front of a painting and connect by looking at it and being transported somewhere by it—or not.

1975
MFA, Kent State University, Kent OH
1972
BFA, Columbus College of Art and Design, Columbus OH

SELECTED EXHIBITIONS

1997
Regionalism in the 21st Century, William Busta Gallery, Cleveland

Bonfoey Gallery, Cleveland

1995-96

The Spirit of Cleveland: Visual Arts Recipients of the Cleveland Arts Prize, Beck Center, Lakewood; Riffe Gallery, Columbus; Art Space, Lima; Canton Art Institute; and the Cleveland Institute of Art, all in Ohio

1991

The Invitational: Artists of Northeast Ohio, The Cleveland Museum of Art, Cleveland

1987

Myth and Mania, SPACES, Cleveland (solo)

1985

39th Biennial Exhibition of Contemporary American Painting, Corcoran Museum of Art, Washington DC; Butler Institute of American Art, Youngstown OH; and The Contemporary Arts Center, Cincinnati OH

SELECTED AWARDS AND COLLECTIONS

1984, 1980, 1978

Ohio Arts Council Individual Artist Fellowship

Jones, Day, Reavis & Pogue, Cleveland

The Collection of the Progressive Corporation, Cleveland

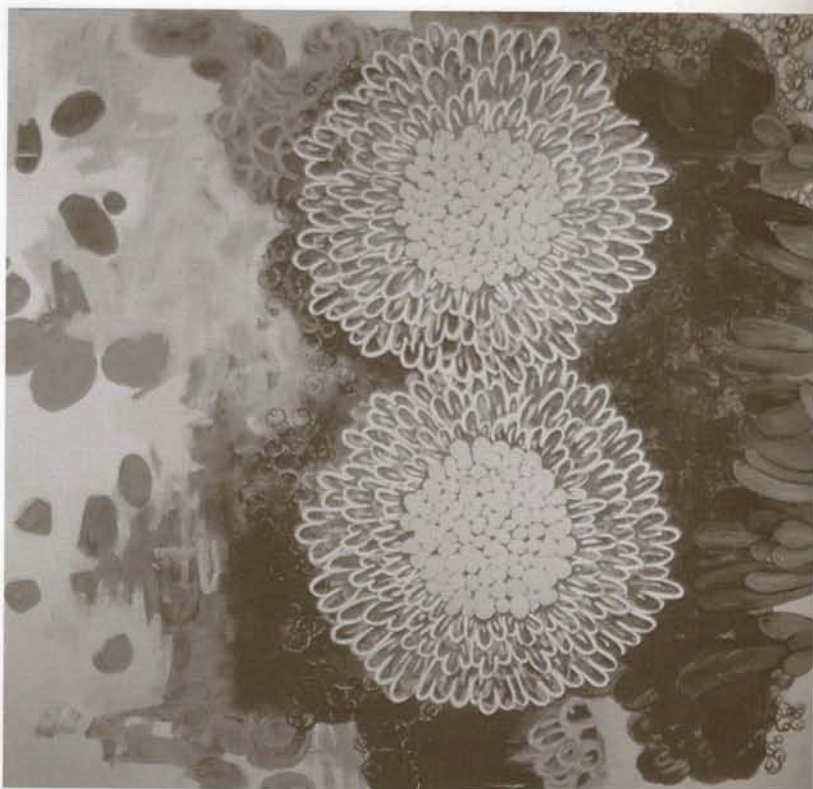
The Cleveland Museum of Art, Cleveland

CURRENT EMPLOYMENT

Professor, Cleveland State University

Affiliated with Bonfoey Gallery, Cleveland

Ann Pibal
at Hallwalls



DOUBLE FLUFF

oil on canvas
66 x 70 in.
1997

ANN PIBAL

Born 1969, Minneapolis MN
Lives in Hornell NY

In my paintings, excess is privileged over refinement, pattern over form and the feminine over the masculine. Densely ornamented passages coalesce to seduce with perfume essence or bubbling, turgid, foaming, dripping accumulations. Sickly plastic-sweet and obnoxiously vivacious foliage floats against dark melancholy spaces. Vitality threatens reason. Sometimes graceful, sometimes humorous, sometimes a little rude, these gardens aspire to find beauty in ugliness, the awkward, and the artificial.

1995 MFA, MA, University of Iowa, Iowa City IA
1991 BA, St. Olaf College, Northfield MN

SELECTED EXHIBITIONS

1998 Paint Creek Center for the Arts, Rochester MI (solo)
1997 Houghton House Gallery, Hobart and William Smith Colleges, Geneva NY
1996 SOHO 20, Second Annual International Exhibition of Women's Art, New York City
46th Annual Western New York Show, Albright-Knox Art Gallery, Buffalo

SELECTED AWARDS

1998 Saltonstall Foundation, Individual Artist's Grant
Faculty Summer Research Grant,
School of Art and Design at Alfred University, Alfred NY

CURRENT EMPLOYMENT

Assistant Professor of Painting, Alfred University

Reif Arthur Brett

at SPACES



RECOVERY SERIES, FRAGMENT

found object, plastic
37 x 25 x 22 in.
1998

ARTHUR BRETT REIF

Born 1971, New Orleans LA
Lives in Buffalo NY

The installations for Regional Forecast incorporate two distinct bodies of work. 1996

The "Paranoid Object" series is an ultra-literal juxtaposition of ordinary and seemingly innocent objects with sensors, lights, alarms and other "paranoid" equipment. The MFA, University of North Carolina at Chapel Hill

intention behind this juxtaposition, aside from mocking the fear—perpetuating 1993

BFA, Loyola University, New Orleans

apparatus, is to sensitize the gallery space by creating art that reacts to the viewers' movements. The end results are sculptures which are ironical, dysfunctional, comic and mysterious.

SELECTED EXHIBITIONS

1998
Artist Residency Exchange: Western New York, Hallwalls, Buffalo

The other body of work in the exhibition is part of the "Recovery Series."

Larry Goldrich Alumni Sculpture Garden,
University of North Carolina at Chapel Hill

This body of work involves wrapping or covering different objects ranging from children's toys to luggage to furniture to mannequins. The materials with

Sodus Harvest, Wayne County Council for the Arts, Lyons NY (solo)

which I have been covering these objects include test tubes, handles, Saran

1996

North Carolina Artists Exhibition, North Carolina Museum of Art,
Raleigh NC

Wrap, shrink wrap, electrical tape, etc. This series is more aloof in that the

intention is to change or "recover" a meaning of the original object by

Pleasure is Chaos, Ackland Museum, Chapel Hill

covering it with another object or material. Nothing new is used, but

something new is generated from this obsessive action. The result is not

SELECTED AWARDS

1997

Artist Residency Exchange: Western New York

unlike poetry when definitive words are placed in an incongruent

Outstanding Student Achievement in Contemporary Sculpture,
selected by the International Sculpture Center

context resulting in a new peculiar thing in the world. The viewer must

define the art object for him or herself. In so doing, the viewer can take

CURRENT EMPLOYMENT

Adjunct Sculpture and Drawing Professor, Canisius College, Buffalo

Alberto Rey

at SPACES



ISLA DE PIÑOS, CUBA

oil on plaster
48 x 84 x 4 in.
1996

ALBERTO REY

Born 1960, Havana, Cuba
Lives in Dunkirk NY

For the past few years my work has dealt with images that examine my past and present environment and its connection to fleeting memories of a Cuban culture. My early work in this series juxtaposed scenes of western New York with floating images of the Caridad de Cobre (the Cuban equivalent of the Virgin Mary) or with some other iconography relating to Cuban culture.

As the series continued, I replaced the scenes of western New York with images of Cuba from the late 1800s. I felt that it was important to use images that did not directly relate to Cuba's current political situation. I wanted to rediscover Cuba's culture and beauty purely through landscape—not through the politics that have come to define Cuban cultural identity. As work on the series continued, I noticed how much I enjoyed painting the landscapes. I felt that I was connected to Cuba's past painters, who had painted some of these same scenes; I also felt that I was somehow actually there.

I chose to paint them in black and white to indicate that they are not "real" experiences. And while I don't use traditional fresco techniques, I have painted the images on plaster to acknowledge the historical significance and cultural importance of the fresco. These works have become my memories of Cuba.

SELECTED EXHIBITIONS

- 1988 Post-graduate study, Harvard University, Cambridge MA
- 1987 MFA, State University of New York at Buffalo NY
- 1982 BFA, Indiana University of Pennsylvania, Indiana PA
- 1998 Breaking Barriers, Museum of Art, Fort Lauderdale FL
- 1997 Silence and Darkness: Alberto Rey, Sharadin Art Gallery, Kutztown University, Kutztown PA (solo)
- Richard Brush Art Gallery, St. Lawrence University, Canton NY (solo)
- Miramar Gallery, Sarasota FL (solo)
- 1996 Bronx Museum of the Arts, Bronx NY
- Meridian Gallery, San Francisco CA (solo)
- 1993 INTAR Latin American Gallery, New York NY
- 1992 The Second Skin, Hallwalls Contemporary Arts Center, Buffalo NY

SELECTED COLLECTIONS

- Albright-Knox Art Gallery, Buffalo
- Bronx Museum of the Arts
- Brooklyn Museum of Art, Brooklyn NY
- El Museo del Barrio, New York NY
- First National Bank Collection, Johnstown PA

CURRENT EMPLOYMENT

- Professor, State University of New York, Fredonia
- Director, Chautauqua Center for the Visual Arts, Chautauqua Institute, NY



Rippert *Erie*
at Brew House SPACE 101

UNTITLED

C-print
40 x 50 x 3 in.
1998

ERIC RIPPERT

Born 1963, Massillon OH
Lives in Cleveland OH

The concept for this current body of work began with a desire to document Lake Erie 1989
and the Cuyahoga River with a bent toward my personal depiction of life in a city BFA, Rochester Institute of Technology, Rochester NY

near the water. I wish to recognize the symmetry of water to sky and land to water, to ponder its necessity for survival as well as its potential for murder and to conjure up all the mystical symbolism in between. These life-size photographs are created

with a large format camera, a process which requires a great deal of time to position and operate, allowing for my involvement with and contemplation of the watery scene. As important is the exceptional print quality obtained from a large

format color negative. Into each scene I position tiny plastic figures as human resemblances of interaction with and connection to the water. The scenario is

ambiguous and the context is subjective. My own earliest memories depicting vast bodies of water involve a fear bordering on terror, which has since changed to an interpretation of symbolism, symmetry, and serenity.

It is my goal to have the viewer bring with her/him past experiences, recent memories and introspective narratives for a personalized comprehension of the artwork. From sensitive childhood of trepidation to speculative temperance of maturity, circumstance defines cognition.

SELECTED EXHIBITIONS

1997 ArtSeen '97, Cleveland Center for Contemporary Art, Cleveland
1996 Playing Games, SPACES, Cleveland
Go Modern!, Cleveland

Recent Works: An Exhibition of Artwork by Two Cleveland Artists,
Fawick Art Gallery, Baldwin-Wallace College, Cleveland

SELECTED COLLECTIONS

The Collection of the Progressive Corporation, Cleveland
Jones, Day, Reavis & Pogue, Cleveland
Murphy Design, Cleveland

CURRENT EMPLOYMENT

Freelance commercial and fine art photographer

Karen Snouffer

at Hallwalls



BEYOND ORDINARY SECRETS

mixed media installation (detail)

621 sq. ft.

1998

KAREN SNOUFFER

Born 1946, Columbus OH
Lives in Shaker Heights OH

Tools, gadgets and utensils which are pervasive in our culture have significant impact on the identity of the individual as well as on one's definition of art. These psychologically accessible objects influence us initially as a result of the crass retail marketing of their intrinsic worth to our lifestyles. However, at some point in time some of these items may become embedded in our lives as we associate them with people, places and events through the vehicles of memory and physical touch. Emotional connections are made.

While maintaining an ever-growing collection of scores of mass-produced objects, some new and some used, I continue to study them and esthetically manipulate them. The resulting work is meant to convey my humorous, sarcastic or surreal perceptions of relationships between structure and the social and cultural identities that produce it.

"Beyond Ordinary Secrets" refers to the time in my past as a young girl when I would anxiously study the hanging hot water bottle in our family bathroom. It is an object which to this day conjures up not only various definitions of its practical functions, but all the emotional and physical discomforts that accompany it as well. At the same time in my life, shopping for new clothes was a ritual for my sisters, mother and me, and the looming clothing racks are ordinary objects that, with aluminum skirts, seem to take on a human but rather cold presence. The dominance of aluminum in mass-produced objects has a bearing on the materials I select when creating this surreal environment.

CURRENT EMPLOYMENT
Visiting Professor of Art, Kenyon College, Gambler OH

1987 MFA, The Ohio State University, Columbus
1968 BS, The Ohio State University
SELECTED EXHIBITIONS
1998 A Change of Place, Ohio Arts Council Artist Residencies, The Riffe Gallery, Columbus.

1997 Home Grown, Weston Art Gallery, Cincinnati OH
1995 Provincial Incongruities, Hudson D. Walker Gallery, Provincetown MA
1993 Blessed are the Ties that Bind, Wasmer Gallery, Ursuline Collage, Cleveland
Women's Voices, Mather Gallery, Case Western Reserve University, Cleveland

SELECTED AWARDS AND RESIDENCIES
1998, 1992, 1989 Ohio Arts Council Individual Artist Fellowship
1996 Artist in Residence, Headlands Center for the Arts, Sausalito CA
1995 Residence Fellow, Fine Arts Work Center, Provincetown MA



SHANGÖ: YOUR DANCE GIVES ME JOY

mixed media installation (detail)

8 x 12 ft.

1998

LEANDRO SOTO

Born 1956, Cienfuegos, Cuba
Lives in Amherst NY

In 1996 I met a family of recent Cuban political exiles who relocated in Buffalo.

This middle-aged couple and their children carry with them all their cultural background and beliefs. Our encounter was a pleasant and emotional experience. We met during the Buffalonian winter season, so far from our land of origin.

For me, it was extremely important to observe how their practices and beliefs were challenged, adapted, and transformed by their new environment.

It was a mirror in which I could see myself. Any new place we go to as immigrants offers new opportunities, and at the same time suppresses part of our cultural selves.

The same thing happened 400 years ago when African slaves began to arrive in Cuba. They had to adapt to new surroundings and rename reality all over again. Happiness, then and now, is taking a long walk along the path of adaptation and depends on our capacity to survive, assimilate, and transform our cultural environment.

Using this encounter as an inspiration, I decided to update the Afro-Cuban mythology with new, fresh, suitable elements from American culture. All sorts of obstacles were accepted for the realization of this work as the prevailing conditions which are part of my new environment.

Every arrangement is conceived and displayed following specific religious rules. Each Orisha or deity is a mandala, an organizer or life giver, to a new meaning. Each one represents an aspect of nature and of human psyche. Just like in any other mythology, the deity expresses itself in the established relationship among different objects.

1982

MFA, University of Havana, Cuba

1976

BFA, National School of the Arts, Havana

SELECTED EXHIBITIONS

1998

When the Stone Sings, Mendenhall Gallery, Whittier College, Los Angeles CA

Yemaya Altar, Eliana Ortega Cultural Center, Mount Holyoke College, South Hadley MA (solo)

1997

A Glimpse Over the Garden I, Art Gallery of the Metropolitan Reference Library, Toronto, Canada (solo)

A Glimpse Over the Garden II, Big Orbit Gallery, Buffalo NY (solo)

1990's Art From Cuba, Hallwalls Contemporary Arts Center, Buffalo

1996

Leandro Soto, Art International Gallery, Coral Gables FL (solo)

SELECTED AWARDS

1998

Quadrennial of Stage Design, Prague, Czech Republic

International Arts Council Award, Tokyo, Japan

1997

Represented Cuba at Documenta 8, Visual Art on Stage, Kassel, Germany

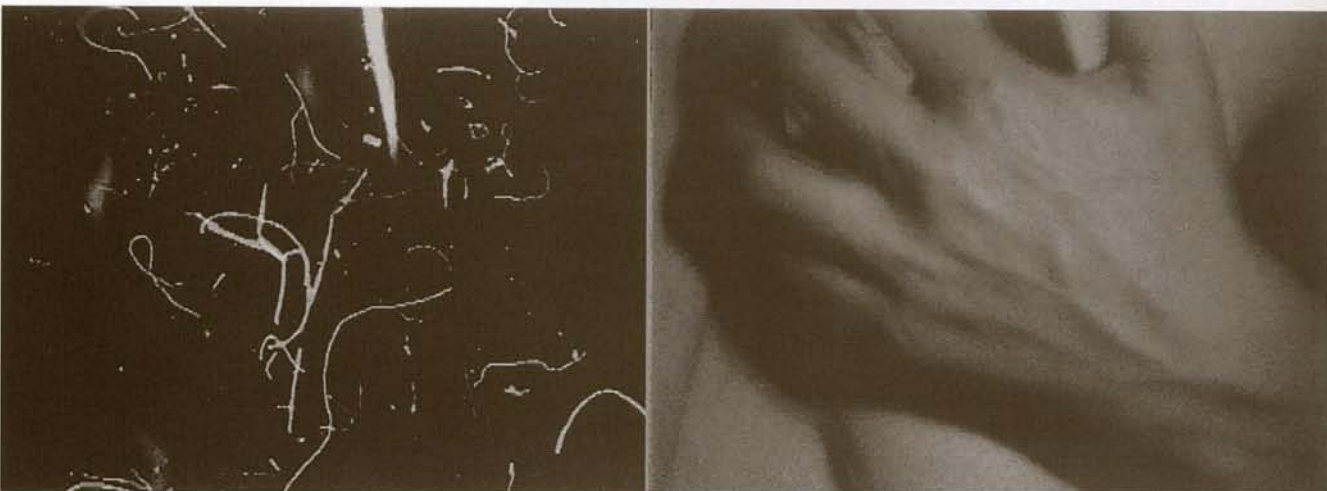
12th Annual Hispanic Theater Festival, Coral Gables FL

CURRENT EMPLOYMENT

Professor, Theatre and Dance Department, State University of New York at Buffalo

Carolyn Speranza

at SPACES



SHABAD: LISTEN TO THE BODY

video still from video installation (detail)
510 sq. ft.
1998

CAROLYN SPERANZA

Born 1963, New York NY
Lives in Pittsburgh PA

As an artist I delve into contemporary health issues as created by the information age lifestyle. Living in an "InfoCulture," our mental and physical beings are increasingly disconnected. Our conscious state, produced by ever present channel surfing, is short in attention span. The constant stress of this disjunction leads to the mind/body schism. As a result, my questions voice humanitarian concerns and motivate me to develop expressive use of technology in each new work.

My fascination with technology began in 1988 with a series of site-specific installations incorporating illuminated xerox/digital imagery with elements in relief and sculptural form. I examined our age-old quest to understand light through scientific discovery, our spiritual relationship with the sun, and light's seasonal changes. My work has since evolved to include online art projects, technology and community-based public art, and installations incorporating sound, video and projections.

"Shabad" queries the human body's response to the quieting of the voice of its mind. In meditation, we short-circuit the prattling on our interior intercom, and then what does the body listen to? We suspect that subterranean biological rhythms give the body a native intelligence distinct from the mind's guidance. In this artwork, we turn to Shabad, the audible life current and an inner spiritual sound, to replace the mind's standard messaging system.

1990 MFA, The Ohio State University, Columbus OH
1985 BFA, Carnegie Mellon University, Pittsburgh

SELECTED EXHIBITIONS

1998 Body Works, Schneider Museum, Ashland OH

1997

Alice B. Toklas' Ear, 15 Minutes Plus, Andy Warhol Museum, Pittsburgh

THAW '97, Festival of Independent Film, Video and Digital Media, University of Iowa, Iowa City IA

DepthGage, Central Michigan University, Mt. Pleasant MI

SELECTED AWARDS AND RESIDENCIES

1996

New Forms Regional Grant, NEA, Rockefeller Foundation, Warhol Foundation, and the Pennsylvania Council on the Arts

1995

Artist Residency, Sculpture Space, Utica NY

CURRENT EMPLOYMENT

Research Fellow, STUDIO for Creative Inquiry, Carnegie Mellon University

Webmaster and Creative Director, Pittsburgh.Net, Internet Services Corporation



RESEARCH/SIGHTINGS
REGION OF THE MOUTH

ammonia-toned silver gelatin print (detail)
from mixed-media installation
210 sq. ft.
1998

MARY JO TOLES

Born 1951, Midland MI
Lives in Cleveland OH

It's something about circling 1982
matter on a continuum MFA, School of The Art Institute of Chicago, IL

something about sighting 1973
witnessing a location, losing its name BFA, Cranbrook Academy of Art, Bloomfield MI

my lens gathering evidence 1999
distorts, reveals, conceals **SELECTED EXHIBITIONS**

Remembering and forgetting, circumnavigating space. Body/Disembody, Corcoran Museum Art, Washington DC

locating oneself at the end of that same beam of light 1997
a moving target caught in a caustic curve. Settings by Eight, New Work by Northern Ohio Women Photographers, Kent State University School of Art Gallery, Kent OH

Standing on a bridge above the Rocky River spillway—it's raining and 1996
flooding...the water is really cold and moving with great force. Experimental Photography, Roland-Gibson Gallery, Art Museum of the State University of New York at Potsdam

I shoot straight down at the water to mark the spot. 14 Ohio Photographers, Columbus Museum of Art, Columbus OH

I chose to take a look at the Lake Erie Basin along the Ohio coastline, 1986
in part to reactivate memories and search for what was next. A New Generation, Museum of Contemporary Art, Chicago

The whole system is quite mysterious and complex. I have monitored and **SELECTED AWARDS AND COLLECTIONS**
sampled 49 rivers, creeks, unnamed tributaries and ditches. 1994
Ohio Arts Council Individual Artist Fellowship

Two nuclear power plants are at either end with fresh water estuaries 1986
to the East and West of each. Illinois Arts Council Artists Fellowship

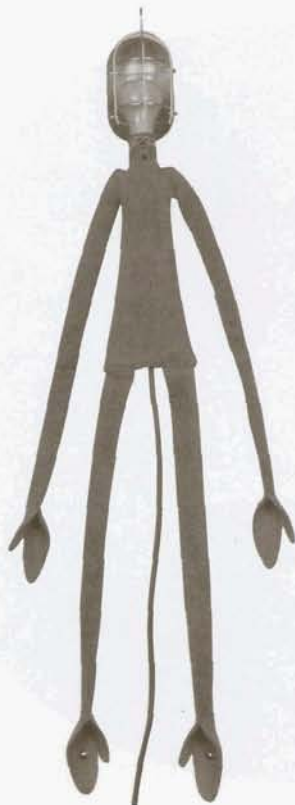
I'm from Michigan, where people map their hometowns on the palm MIT List Foundation Collection, MIT List Visual Arts Center, Cambridge MA
of their hands. The right hand is the lower peninsula, and the left the Permanent collection, John D. and Catherine T. MacArthur Foundation

upper. I have lived near the Great Lakes all of my life, moving in ten- **CURRENT EMPLOYMENT**
year stints, from Lake Erie to Michigan and then back to Erie. Associate Professor, Department of Photography, Cleveland Institute of Art

I have always gone to the water for information of a spiritual nature.
Motion, repetition, breath.

Alfonso Volo

at Brew House SPACE 101



PREHISTORY

fake fur, utility light
42 x 12 x 4 in.
1997

ALFONSO VOLO

Born 1954, Buffalo NY
Lives in Eden NY

**"I would rather be a little catfish 1979
So I could swim way down in the sea."** BA, State University of New York at Buffalo

—Skip James

SELECTED EXHIBITIONS

Slowly as a snail, my affections deepened for the lowly, base, and stigmatized.

**I'm a bottom-dwelling artist, a bottom-feeder akin to the catfish who
scavenges and recycles waste, creating humus, that dark complex substance
which nourishes and renews aquatic life. I labor in art's compost heap.**

**I soil my hands and heart with joker's motley-blues and wounds,
laughter and adornment.**

1997
Small Wonders, CEPA Gallery, Buffalo

1996
Toys: the Artist at Play, Burchfield-Penney Art Center,
Buffalo

1995
Alfonso Volo: A Dual Site Exhibition, State University of New
York at Buffalo Art Gallery/Big Orbit Gallery, Buffalo (solo)

Pre-Sent, Anderson Gallery, Buffalo

1994
Pyramid Arts Center, Rochester NY (solo)

45th Western New York Exhibition, Albright-Knox Art Gallery,
Buffalo

SELECTED AWARDS

1997
Artists Residency Exchange, Niagara Council on the Arts,
Niagara Falls NY

1990
Individual Creative Artist Fellowship, Erie County Initiative Program,
Eden NY

CURRENT EMPLOYMENT

Self-employed artist, writer and gardener



CYCLE/RECYCLE

mixed media installation
180 sq. ft.
1998

LAILA VOSS

Born 1952, Saginaw MI
Lives in Cleveland OH

Since I see cycles and potential everywhere, in everything, installations are conceived in a gestalt manner. I naturally see an "art work" as an encompassing totality. As a result, responding to the site itself becomes an important factor that shapes any work that I develop, whether the ideas originate prior to the exhibition opportunity or arise out of the combination of the context of the situation

SELECTED EXHIBITIONS

and the physical nature of the location.

"Cycle/Recycle" sprang out of the obvious relationships between Cleveland and Pittsburgh as well as what comes to mind when I hear the word "industrial" and the prefix "post" attached to it. Both cities have major bodies of water that have dictated their characters. The steel industry is a major component that formed their respective histories. Both have benefited and suffered from steel's rise and decline. Various areas of each city that have decayed are now being, or have been, revitalized. Brew House SPACE 101 is important to the energy that is essential to the renewed interest in the South Side.

1992
MFA, Kent State University, Kent OH

1974
BFA, Ohio University, School of Fine Arts, Athens OH

1996
A Chaotic Symphony: The Catch-All Net, Urban Evidence:
Contemporary Artists Reveal Cleveland, Cleveland Center for
Contemporary Art, The Cleveland Museum of Art, SPACES,
Cleveland

1993
Studio Artifacts, Window to Sculpture Series,
Sculpture Center, Cleveland (solo)

Look, William Busta Gallery, Cleveland
Habitats, Ohio State University Lima Technical College,
Lima OH (also in 1989)

1992
Uprooted, Undercover, Kent State University

PUBLIC ART PROJECTS

"Cycle/Recycle" is a collaborative project to establish an Artist Resource, to scavenge and to connect businesses with the art community. Donated materials that would otherwise sit unused or wind up in a dumpster will be taken to Brew House SPACE 101. These materials, full of untapped potential, will also be disseminated as they accumulate. During the exhibition, people will be able to take what they need, registering what it is they took and how they used it, thus completing another cycle of growth, decay, and rebirth. In this case, what has been discarded becomes art.

1997-98
Baltic Park, Cleveland Playground

1996
West 25th & Columbus Legacy Park
Cleveland Botanical Gardens

CURRENT EMPLOYMENT

Adjunct Faculty, University of Akron School of Art, Akron OH

buffalo

Hallwalls Contemporary Arts Center

2495 Main Street
Buffalo NY 14214
716/835-7362

Gallery hours
Tue-Fri 11-6
and during evening events

Hallwalls mission

To provide a center for contemporary art; to recognize and serve a vital community artistic presence which is global in its outlook, challenging in its ideas, pluralistic in its concerns, and diverse in its expression. Hallwalls' twofold mission is to serve artists by supporting the creation and presentation of new work in the visual, media, performing, and literary arts, and to serve the public by making these works available to audiences. We are dedicated in particular to work by artists which challenges and extends the traditional boundaries of the various art forms, and which is critically engaged with current issues in the arts and-through the arts-in society. Finally, we believe that the right of freedom of expression for artists, and for free access to their works by interested individuals, must be protected as a fundamental and necessary condition of our mission.

Hallwalls Board of Directors

Richard Wicka (President)

Bruce Adams (Vice President)

John Ryan (Treasurer)

Kathleen Hassan (Secretary)

Dorothy Bergman

Chuck Brunelle

Patricia Carter

Mary J.S. Davis

Alan Feller

Lucinda Finley

Eric Gansworth

Jeffery M. Goldfarb

William Graebner

Debbie Hill

James Lembeck

Catherine Linder

James Mullenhoff

Wendy Pierce

William Sidel

Donald Warfe

Hallwalls Staff

Chris Borkowski (Technical Director)

Edmond Cardon (Executive Director)

Sara Kellner (Visual Arts Director)

Anne Borden (YIR Project Coordinator)

Jody Lafond (YIR Project Coordinator)

Polly Little (Administrative Director)

Gail Mentlik (Media Staff Consultant)

Margaret M. Smith (Director of Development,

Publicity and Performance)

Roger Trietley (ARE-WNY Coordinator)

Maggie Barker (Development Associate)

cleveland

SPACES

2220 Superior Viaduct

Cleveland OH 44113

216/621-2314

Gallery hours
Tue-Fri 11-5:30
Sat 11-5
Sun 1-5

SPACES mission

SPACES creates opportunities for developing and experimenting artists to present challenging new work to the public, and exposes their work to audiences in and outside of Ohio.

SPACES provides local, regional, and national artists with gallery space and facilities, honoraria, services, promotion, efforts to secure critical press coverage, and freedom from commercial pressure.

SPACES shows significant work which would not otherwise be seen in northeast Ohio. By doing so, we invite dialogue and provide a forum for the vital exchange of artistic ideas in a positive environment for artists and those interested in their work.

SPACES Board of Trustees

Sandra Bergsten

Jeffrey Chiplis

Howard Freedman (Board President)

Jeff Grove (Board Secretary)

Jeff Hagan

Hildur Jonsson

William Joseph

Tina Kelly (Board Treasurer)

Julie Langsam

Jane Lisy

Holly Morrison

Jim Pease

Deb Pinter

Angelica Pozo

Ronald Reed

Eileen Roth

SPACES Staff

Susan R. Channing (Director)

Julie Fehrenbach (Associate Director)

Marilyn Ladd-Simmons (Gallery Manager)

Bellamy Printz (Gallery Associate)

Kelly Novak (Gallery Associate)

Kristin Rogers (Temporary Gallery Associate)

pittsburgh

Brew House SPACE 101

2100 Mary Street
Pittsburgh PA 15203
412/381-7767

Gallery hours
Fri-Sun 1-6pm

Brew House Association Mission

The Brew House Association (BHA) is a non-profit corporation established in 1991 to provide a supportive environment for artists to live and work. Its mission is to encourage community participation and create educational opportunities for artists and non-artists. Its aims are: to provide a public forum for creative expression; to serve as a gathering place for artists; to foster an appreciation for creative arts within a larger community; to promote growth of Pittsburgh's South Side as a creative community.

Brew House Space 101, an alternative space gallery, provides the public face for our association's vision and voice.

Established specifically to respond to an acknowledged need for alternative venues, SPACE 101's primary function is to exhibit innovative, non-commercial, contemporary art by regional artists. SPACE 101 also serves as a site for exhibits which address and/or document the BHA's ongoing commitment to collaborative community outreach. In addition to our regular programming SPACE 101 has been host to a variety of live events including dance performances, spoken word performances, poetry readings, concerts, and lectures. It has evolved into a valuable asset for creative exchange in the Pittsburgh community.

Brew House Association Board of Directors

Joe Vaughan (President)

Victor Reynaud (Vice President)

Kathryn Sitter (Secretary)

Michael Klotter (Treasurer)

Bob Bingham

Murray Horne

Paul Smith

Bruce Woyt

SPACE 101 Gallery Committee

Anne Cieko (Gallery Coordinator)

Tim Pisano

Curtis Sell

Elise Soroka

Christine Dregalla

SPACE 101 Advisory Board

Vicki Clark

Jerry Collin

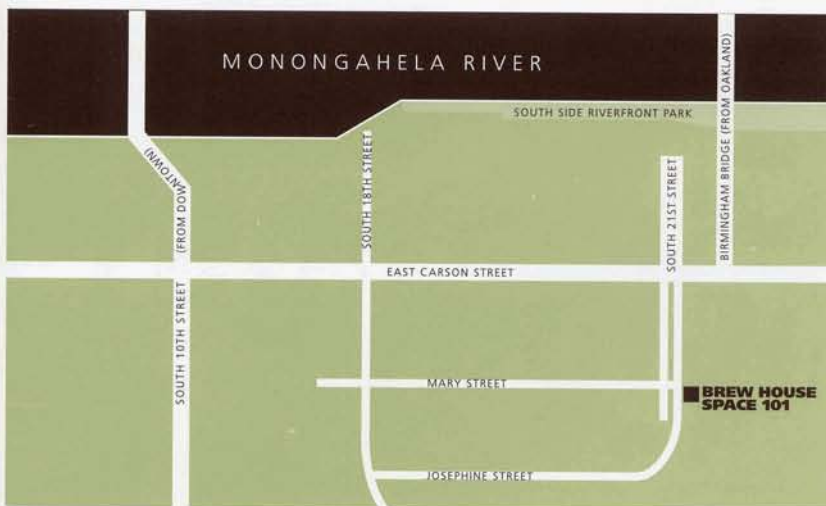
Lonnie Graham

Scott Kachnar

Lee Phillips

Brew House SPACE 101

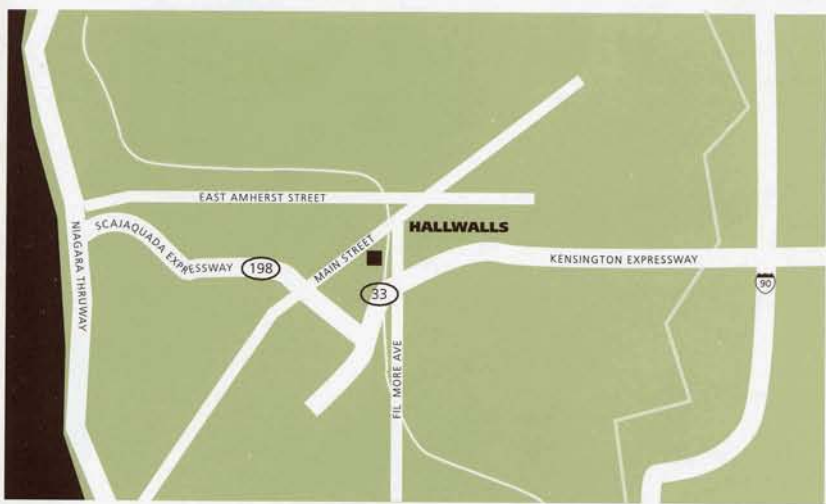
Pittsburgh PA



Brew House SPACE 101 is supported by the Pennsylvania Council on the Arts; Heinz Small Arts Initiative; and an anonymous donor.

Hallwalls Contemporary Arts Center

Buffalo NY

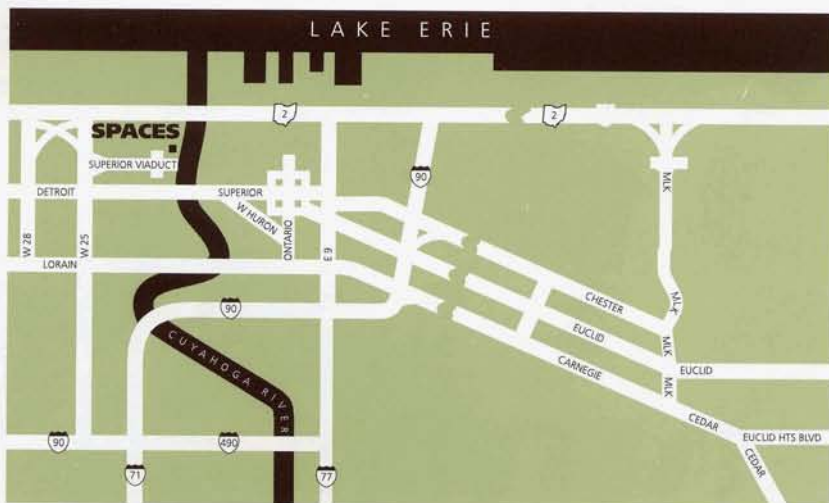


Major support for the 1997/98 season at Hallwalls is provided by The Andy Warhol Foundation for the Visual Arts; the members of Hallwalls; the New York State Council on the Arts; the Cultural Incentive Funding Program, County of Erie, City of Buffalo, Arts Council in Buffalo and Erie County DEC/CIP Program; the ArtsLink Partnership; and the National Endowment for the Arts, a federal agency.



SPACES

Cleveland OH



SPACES and its events are partially supported by memberships and support from American Greetings; Belkin Productions; Carnegie Capital Management; Cole National Corporation; Forest City Enterprises; Kichler Lighting Group; and McDonald & Company Securities, Inc.

SPACES has received generous support for its 20th anniversary activities from The Cleveland Foundation, The George Gund Foundation, the National Endowment for the Arts, a federal agency, and the Ohio Arts Council.



FREE TIMES





