



281 Church Street
newcanons.com

Ken Nevadomi has been my friend, colleague, and mentor for over thirty years. We worked together for many years in the Cleveland State University Art Department. We used to share a studio downtown. Having observed his work habits, I learned about his dedication and disciplined sense of professionalism. I also learned about his sense of humor, his kindness, and his humanity. I make no pretense to being objective.

Before coming to CSU as a Professor of Painting, Ken had important experiences that I believe informed his art and his outlook. As a veteran of the military, he traveled extensively abroad, serving his country in both the Army and the Air Force.

After leaving the service, he worked at American Greetings in Cleveland, designing greeting cards with an unlikely colleague, Robert Crumb, who went on to fame as one of the founders of the underground comics movement. Like Crumb, and his late lamented collaborator, Harvey Pekar, Nevadomi shares a passion for jazz music. I see the influence of modern jazz on Nevadomi's work, particularly in the improvisational way he works with images, creating unlikely and contrasting combinations to ponder.

While one can see numerous art historical influences and references in his work, such as Picasso, Dali, de Chirico, Beckman, etc., I speculate that movies also play an important role in the way he thinks about his work. The depictions of movement, of various angles, repetitions...they seem to be cinematic, and concerned with the element of time, of taking it apart and putting it back together. Also, he is a primarily, but not exclusively, a figurative artist. He is operating within an age old tradition, but trying to push it further. Clearly, in addition to influences, there is a unique voice and sensibility at work. His work reveals his complex view of the world with depictions of absurdity, tragedy, beauty, repulsiveness, joy, and pain.

While he is famously "tight-lipped" about the meaning of his work, as Mindy states, that should not imply that he doesn't think long and hard about it, or that the images are simply vehicles for throwing paint around.

But ultimately, Nevadomi is a visual artist. He lives in the world of art much as a writer lives in the world of books. Our late colleague Marvin Jones once commented, "Drawing is thinking." To me, Ken is the epitome of a visual thinker, clearly understanding the notion of a visual language.

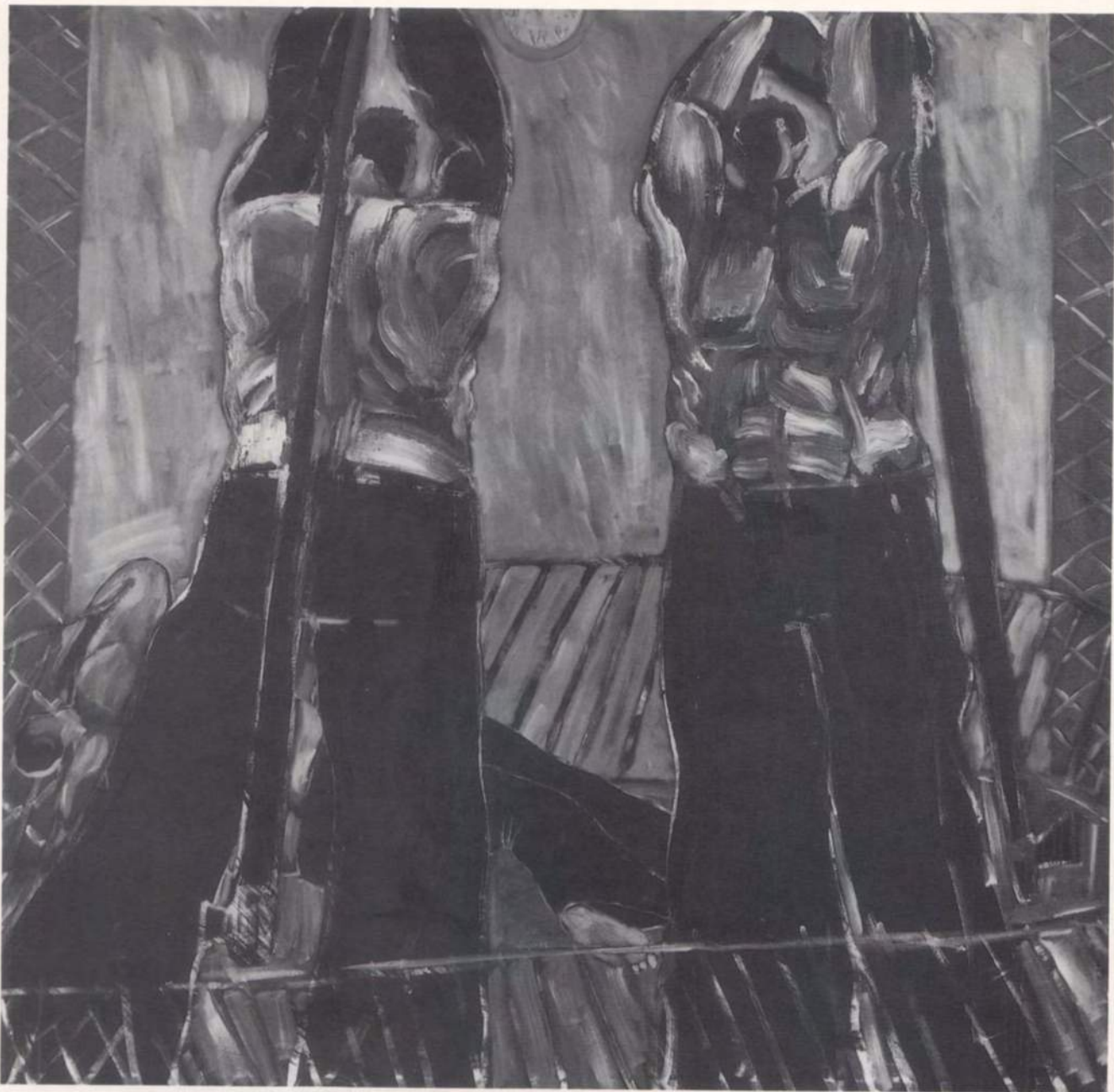
When I look at Ken Nevadomi's work, I see swirling, complex visual thoughts and absurd allusions, figures that defy gravity, and images that bounce back and forth and make my eyes and mind spin as I try to take it all in.

-George Mauersberger, 2021



Myth & MANIA
The Art of Ken Nevadomi

Theater of the Cage of Time (I),
1984, acrylic, 64"x66"



Foreword

"Myth and Mania", the art of Ken Nevadomi, is the first in a series of Ohio Retrospectives, exhibitions designed to examine in depth the work of artists who, though influential in the region, may not have received the recognition they deserve. Bill Robinson proposed the exhibition to SPACES, and we agreed that Ken Nevadomi would be a perfect first subject.

Although I've known him scarcely more than a year, I find Ken a fierce, kind man, obsessed with his work, and a devoted teacher with an ironic wit. Forget theories and imitation, if you're Ken's student, paint, work, think, dammit. You see through your own eyes with his assistance, you work on making your own art. Ken makes his own art in a harsh, uncomfortable, but sometimes humorous way. He's the genuine article, and we're delighted to exhibit and document his work.

This catalog is made possible by support from Cleveland State University, through the good offices of Walter Leedy, without whose help it could not have been produced.

Special thanks go to Bill Robinson for his thoughtful essay and careful organization of the exhibition; to Richard Sarian for the design of the catalog; and Michael Malak and Studio 2479 for the photography.

Susan R. Channing

The Art of Ken Nevadomi

What impresses you most about the art of Ken Nevadomi is its honesty and its directness. In attempting to understand the nature of things, he avoids the superficial clichés and the escapist fantasies of much contemporary art. Instead, his paintings make us acutely aware of the conflict between human values and the increasingly complex, technological world in which we live. Although filled with serious content, Nevadomi's art does not offer facile solutions to such difficult issues. The images he creates are not always easy to understand, nor can they be described as "beautiful" in the conventional sense of offering something inherently pleasant or soothing to look at, but their truthfulness casts such a powerful light on the contradictions and difficulties faced by the individual in the modern world that they demand our attention.

Nevadomi grew up in Cleveland, Ohio, attended both Cooper School of Art in Cleveland and the Columbus College of Art and Design in Columbus, and received an MFA from Kent State University. Currently Associate Professor of Art at Cleveland State University, he has also taught at Cooper School of Art and Kent State University. Among his more recent awards are first prize for painting at the Butler Institute's Midyear Painting Exhibition of 1983, top prize for painting at The Cleveland Museum of Art's May Show in 1986, three Ohio Arts Council Individual Fellowships (1978, 1980, 1984), and his painting *Adam and Eve Dance with Animals* was included in the 39th Biennial Exhibition of Contemporary American Art at the Corcoran Museum of Art in Washington D.C. in 1985. Despite having achieved national recognition through exhibitions of his work in New York, Toronto, Cincin-

Political Deviant with Keeper,
1984, acrylic, 60"x66"

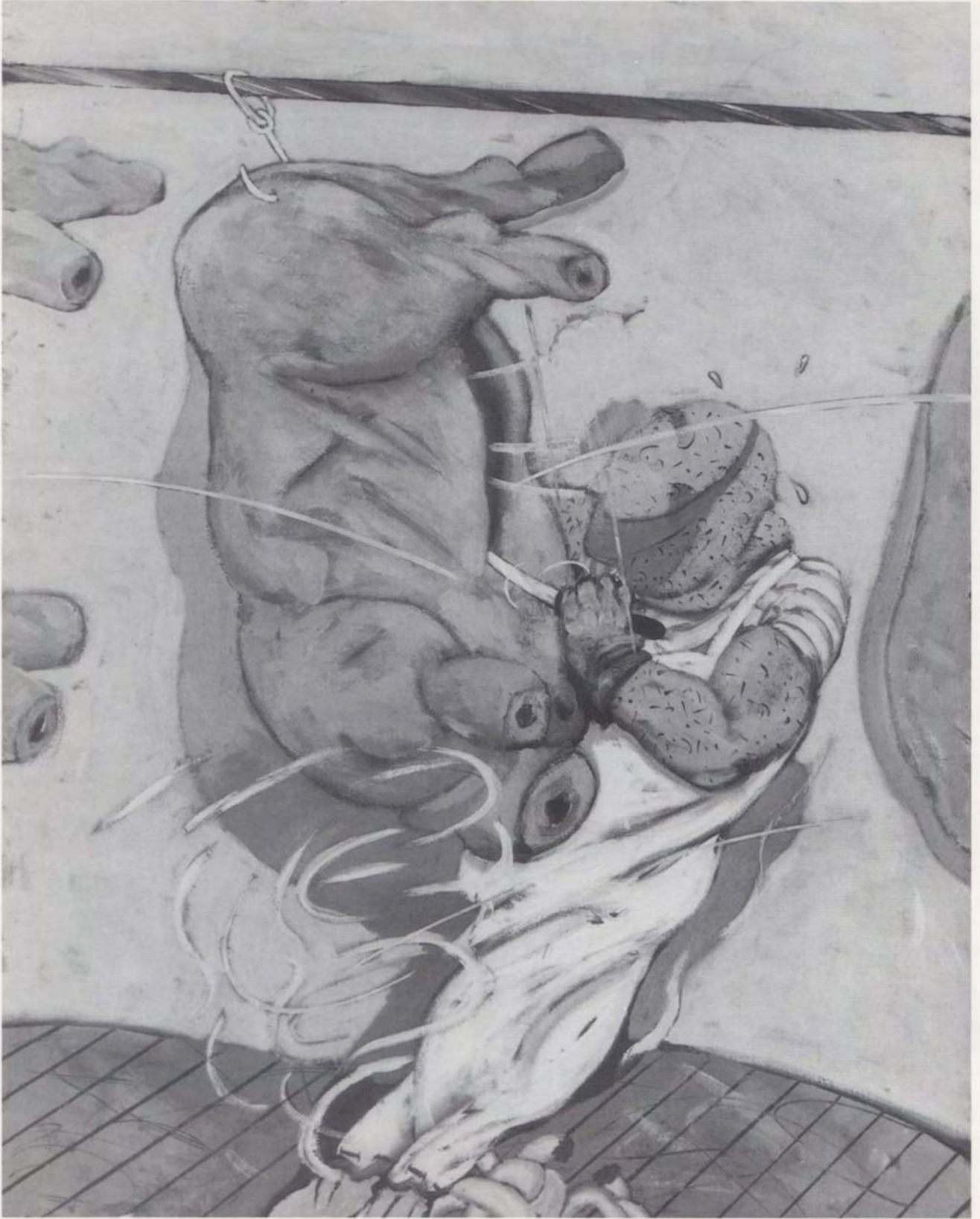


nati, and Washington D.C., Nevadomi still lives and works in Ohio — a fact he considers entirely irrelevant to his creative activity.

The essential strength of Nevadomi's art derives from the way he combines meaningful content with a forceful, painterly style. Any examination of his paintings of the past decade would disclose a continuing preoccupation with certain themes and ideas. *Random Porker Boy* of 1978, the earliest work in this exhibition, is a gruesome scene in which a butcher carves the corpse of a pig with such sadistic pleasure that he appears more animalistic than his victim. This painting looks back to *Pork Chop Afternoon* of 1974 and *Attacking the A&P* of 1977, and its pessimistic tone is echoed by the artist's *Anti-Urban* series of 1978 and his *Death of Cleveland* series of 1979.

Since 1980, Nevadomi has increasingly turned to themes implying much broader, more universal meanings. The subjects of his recent paintings elude fixed or finite definition, and instead, seem to operate on the level of myth. Our interpretation of them must necessarily remain highly subjective; none of those presented here were offered by the artist. But what we discover when viewing these works is a complex mythology conveyed through certain obsessive, recurring images: men attacked by animals or trapped in cages, people falling or drowning or trapped in burning buildings, a pair of men locked in a violent embrace. Time and time again we are forced to become silent witnesses to otherwise unnoticed scenes of brutality and torture. Many paintings involve images of flight and pursuit — in *The Oarsman* a man rows furiously away in a boat, in *Man in a Landscape* a naked figure flees into a dense

Random Porker Boy, 1978,
acrylic, 47"x37"



primordial forest, and in Man Who Lived in a Refrigerator a figure surrounded by a cage and violently tilted buildings rushes head-long into an icebox. Scenes of flight and pursuit can also be found in Traumatized Vanity where a man slips into a room through an open window as a sleeping woman lies naked on a bed; and in the three-part series Intimations of Disaster a drowning man becomes the victim of nature or forces beyond his control: here roles are reversed so that torturer becomes victim, hunter becomes prey, the pursuer becomes the pursued.

In all of these works Nevadomi avoids direct political statements by refusing to identify victim or torturer. Instead, we are left only with troubling questions: who are these figures, are we associated with the victims or the torturers, and if we remain passive witnesses are we also implicated in these events — an especially relevant question for an affluent society well aware but often silent about real crimes and atrocities committed around the world. These paintings suggest that Nevadomi is uncomfortable with the present state of things, especially the continuing cycle of suffering and victimization. Yet, at a time when pointed political statements and attacks on the administration have become so fashionable in the art world, Nevadomi avoids taking positions which would deny our potential culpability in the continuing cycle of violence. His art refuses to be “comfortable.”

Nevadomi’s steadfast refusal to take sides — to become an advocate for a specific ideology — seems to reflect a fundamentally existential point of view which denies the validity of absolute values or rigid political doctrines. Instead, his

Traumatized Vanity, 1986,
acrylic, 67"x58¾"



art offers a constant “unmasking” of the darker side of human nature — a painful probing of hidden realities, topics avoided in normal discourse, subjects not rigidly defined or easily explained by rational analysis. Men attacked by animals imply a lack of control over destiny — a helplessness before fate. Themes referring to Adam and Eve or naked figures set in primordial forests, reinforced by the artist’s expressionist style, reflect a general tendency toward primitivism, i.e., a desire to strip away the veneer of civilization and expose man’s more fundamental, emotional, instinctual nature. Conflict arises when this primitive, instinctual persona intrudes upon a mechanized, technological world. The artist thus confronts us with the ambivalence of our victimization: are we truly the victims of mechanization or just our own animal natures?

The disquieting content of Nevadomi’s art is accompanied by a powerful, sometimes violent, painterly style. Broken, twisted, and disjointed forms are often forced into compressed, chaotic spaces resulting in powerful pictorial tensions. The opposition of passive to aggressive shapes/colors often corresponds to the conflict between victim and torturer. Nevadomi applies paint rapidly and spontaneously with a heavily loaded brush, resulting in thickly textured surfaces possessing a strong physical presence. One element which distinguishes his paintings from those of other so-called “neo-expressionists” is Nevadomi’s tremendous command of technique and his understanding of human anatomy. In many paintings, the compositions are so thoroughly worked out that every inch of the canvas seems to explode with dynamic energy. The influence of the artist’s academic training is also reflected in his skillful representations

Man in a Landscape, 1983,
acrylic, 84"x84", two panels



of anatomy, as evident in such paintings as *The Artist and His Model* of 1985, one of the more traditional subjects in his art. In most cases, however, the violence or "primitivism" of his technique functions to reinforce the brutal honesty of the subject matter.

In combining a forceful expressionist style with meaningful content, Nevadomi unfolds a complex system of signs referring to but not "depicting" the contemporary world in any literal sense. Figures and objects are recognizable but not representational. Above all, his subjects imply such broad, universal meanings that they function on the level of myth. Indeed, his paintings offer a searching look behind the facade of appearances and the apparent randomness of events — a continual stripping away of the veneer of civilization — which allows us to examine the state of the human condition and the fate of the individual in the modern world.

William H. Robinson

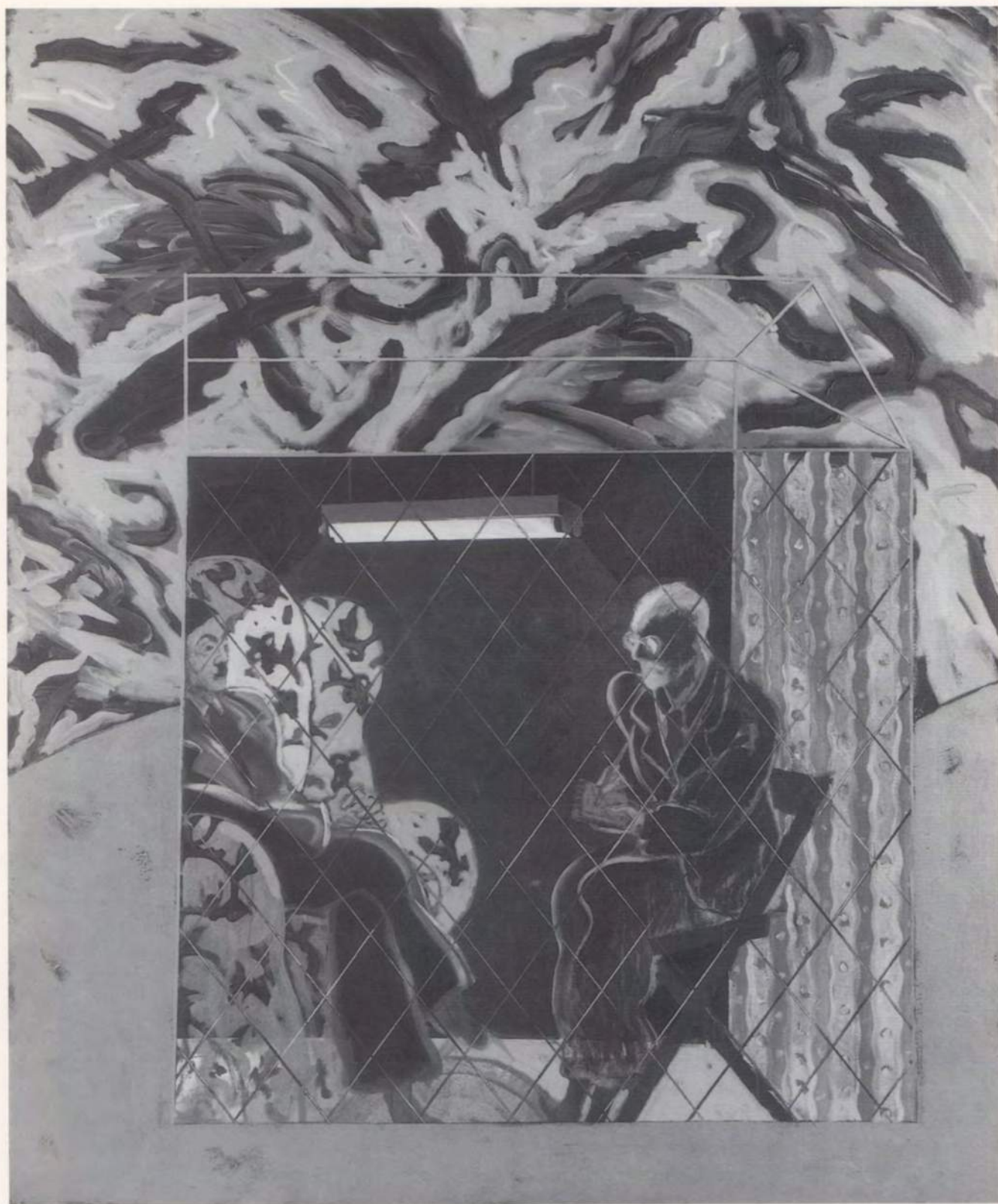
Horse Frightened by Demon,
1985, acrylic, 69"x64"



Intimations of Disaster
(Drowning Man), 1984, acrylic,
60½"x60½"



Hitler in Hell (II), 1983, acrylic,
67"x55½"



Study for Fleeing Man and
Child, 1984, acrylic, 30"x22"



Adam and Eve Take a Bath,
1983, acrylic, 60"x66"



Variation on Myth of Europa (II),
1986, acrylic, 72"x60"



Works on canvas

- 1.* Random Porker Boy, 1978, acrylic, 47"x37"
2. Adam and Eve at Sea, 1983, acrylic, 96¼"x95¾"; two panels
- 3.* Adam and Eve Take a Bath, 1983, acrylic, 60"x66"
4. Hitler in Hell (I), 1983, acrylic, 67"x55½"
- 5.* Hitler in Hell (II), 1983, acrylic, 67"x55½"
6. Hitler in Hell (III), 1983, acrylic, 67"x55½"
- 7.* Man in a Landscape, 1983, acrylic, 84"x84"; two panels
8. Sky with Falling Men, 1983, acrylic, 64¼"x66"
- 9.* Intimations of Disaster (Drowning Man), 1984, acrylic, 60½"x60½"
10. Intimations of Disaster (Burning Man), 1984, acrylic, 60"x60"
11. Intimations of Disaster (Suicide), 1984, acrylic, 66"x60¼"
12. Man with Axe, 1984, acrylic, 60"x46"
- 13.* Political Deviant with Keeper, 1984, acrylic, 60"x66"
14. Second Circle, 1984, acrylic, 84"x84"; two panels
- 15.* Theater of the Cage of Time (I), 1984, acrylic, 64"x66"
16. Two Sleepers, 1984, acrylic, 66"x66"
17. Dancing Through Light, 1985, acrylic, 60"x48"
- 18.* Horse Frightened by Demon, 1985, acrylic, 69"x64"
- 19.* Man Who Lived in a Refrigerator, 1985, acrylic, 66"x66". Photo by Nicholas Hlobeczy.
20. Serious Miscalculation, 1985, acrylic, 71"x60"
21. Sic Them Pal, 1985, acrylic, 64"x54"
22. Theater of the Cage of Time (II), 1985, acrylic, c. 84"x85", unstretched canvas
23. Theater of the Cage of Time (III), 1985, acrylic, 84"x84", unstretched canvas
24. Urban Antilife with Fire Bomb, 1985, acrylic, 70"x67"
25. Urbo-Matica, 1985, acrylic, 84"x84", unstretched canvas
26. Dancing for the Moon, 1986, acrylic, 65"x65"
27. Transit, 1986, acrylic, 96"x84"
- 28.* Traumatized Vanity, 1986, acrylic, 67"x58¾"
29. Variation on Myth of Europa (I), 1986, acrylic, 66"x66"
- 30.* Variation on Myth of Europa (II), 1986, acrylic, 72"x60"
31. Variation on Myth of Europa (III), 1986, acrylic, 66"x54"

Works on paper

1. Falling Man (II), 1983, acrylic, 30"x22"
2. Two Brothers Turning into Ghosts, 1983, acrylic, 22"x30"
3. Dancer Study, 1984, acrylic, 30"x22"
4. Man Attacked by Panther, 1984, acrylic, 30"x22"
5. Oarsman, 1984, acrylic, 22"x30"
6. Sketch for The Folding Up of Things (I) or Victims, 1984, acrylic, 22"x30"
- 7* Study for Fleeing Man and Child, 1984, acrylic, 30"x22"
8. Study for Folding Up of Things (IV), 1984, acrylic, 22"x30"
9. Study for Two Dancers, 1984, acrylic, 30"x22"
10. Swimmer, 1984, acrylic, 22"x30", collection Marlene Peterka
11. Swimmer (II), 1984, acrylic, 22"x30"
12. Two Figures on a Bed, 1984, acrylic, 30"x22"
13. Artist and Model (with Blue Shirt), 1985, acrylic, 22"x30"
14. Dance with Tree, 1985, acrylic, 30"x22"
15. Dancer Kneeling, 1985, acrylic, 30"x22"
16. Man in Red Room, 1985, oil, 30"x22", collection Stephanie Meckler
17. Reclining Man, 1985, acrylic, 22"x30"
18. Sketch for Soldier (I), 1985, acrylic, 30"x22"
19. Sketch for Soldier (II), 1985, acrylic, 30"x22"
20. Ediface, 1986, acrylic, 30"x22"

*illustrated

Born 1939, Cleveland, Ohio
Lives and works in Cleveland, Ohio

Education

1975 MFA, Kent State University, Kent, Ohio
1972 BFA, Columbus College of Art and Design, Columbus, Ohio
1967 Associate of Fine and Commercial Art, Cooper School of Art,
Cleveland, Ohio

Solo Exhibitions

1984 Osuna Gallery, Washington D.C.
1984 Gund Gallery, Columbus, Ohio
1983 SPACES, Cleveland, Ohio
1980 Cleveland State University, Cleveland, Ohio
1978 University of Cincinnati, Cincinnati, Ohio
1977 Ohio University, Athens, Ohio
1977 Kent State University, Kent, Ohio
1977 Lakeland Community College, Mentor, Ohio
1975 Akron Art Institute, Akron, Ohio

Selected Group Exhibitions

1986, 79, 77, 74, 71 The May Show, The Cleveland Museum of Art, Cleveland, Ohio
1985 39th Biennial Exhibition of Contemporary American Paintings,
Corcoran Museum of Art, Washington D.C.
1985 Kelly/Nevadomi, Bonfoey Gallery, Cleveland, Ohio
1983 Butler Mid-Year, Butler Institute of Art, Youngstown, Ohio
1981 Rutgers National Drawing Show, Camden, New Jersey
1980 Outside New York: The State of Ohio, The New Museum, New
York, New York
1980 American Clay, Zurich, Switzerland
1978 Canadian Exhibit, Toronto, Canada

Awards

- 1986 *Painting Prize, The May Show, The Cleveland Museum of Art, Cleveland, Ohio*
- 1984 *Individual Artist Fellowship, Ohio Arts Council*
- 1983 *Painting Prize, Butler Mid-Year, Butler Institute of Art, Youngstown, Ohio*
- 1980 *Individual Artist Fellowship, Ohio Arts Council*
- 1978 *Individual Artist Fellowship, Ohio Arts Council*
- 1977 *Special Mention, The May Show, The Cleveland Museum of Art, Cleveland, Ohio*
- 1974 *Jury Award, The May Show, The Cleveland Museum of Art, Cleveland, Ohio*

Teaching Experience

- 1982-Present *Associate Professor of Art, Cleveland State University, Cleveland, Ohio*
- 1976-1982 *Assistant Professor of Art, Cleveland State University, Cleveland, Ohio*
- 1973-1975 *Instructor of Painting and Drawing, Kent State University, Kent, Ohio*
- 1967-1970 *Instructor of Painting and Drawing, Cooper School of Art, Cleveland, Ohio*

Outside New York: THE STATE OF OHIO

THE NEW MUSEUM

Outside New York: THE STATE OF OHIO

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Donald E. Harvey

Peter Huttinger

Allan L. Jones

Robert Kohn

Janis Crystal Lipzin

Kenneth Nevadomi

Patiosville Beatniks

Sandy Rosen

Larry Shineman

Chris Steele

ALLAN SCHWARTZMAN

THE NEW MUSEUM

Outside New York: THE STATE OF OHIO

April 26 – June 26, 1980

This exhibition is supported by a grant from The National Endowment for the Arts in Washington, D.C., a Federal agency, and is made possible in part by the Jerome Foundation and public funds from the New York State Council on the Arts.

THE NEW MUSEUM

65 Fifth Avenue New York, New York 10003

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Preface

The New Museum has made a firm commitment to work being done outside the New York City area, since we believe that artistic innovation is not geographically determined. Most of the artists whose work is known and admired in New York today came here from other parts of the United States (or outside the country itself), and even those who have made New York their home often have esthetic roots elsewhere.

To this end, we have tried to give priority to work and ideas from areas to which we do not have easy or immediate access. This is done in several ways: first, the Museum's curatorial staff tries to accommodate visiting out-of-town artists by seeing their work when they are here; secondly, a generous grant from The National Endowment for the Arts has provided the opportunity for our staff to travel to various parts of the country to seek out new work, and to discover first-hand, in the studios, galleries, museums and alternative spaces of each region, what is going on there.

The present exhibition, focusing on the work of eleven artists from Ohio, is the result of an expedition made by Allan Schwartzman, one of the Museum's three Curatorial Associates, to the Midwest. He saw more vital, exciting work on this trip than available information had led him to expect, and we have therefore selected artists from Ohio for the second in our series of *Outside New York* exhibitions. The variety of work found there is extraordinary, and we have tried to present both objects and performances in order to give the viewer a clearer understanding of the enormous range of styles, ideologies and concerns to be found there.

I am especially grateful to those individuals and organizations whose enthusiasm for the art of their own area was so generously shared with Allan Schwartzman during his visit, and to those artists who graciously spent time with him in their studios and whose hospitality made the task of seeing so much work in such a short time immeasurably easier.

The "Ohio dialog" was begun many years ago, when people like Marjory Talalay, Joe Erdelac, Don Harvey, Jack Boulton, Ed Levine and Betty Collings, shared their enthusiasm with me when I first visited Ohio in a curatorial capacity. This enthusiasm, one which is now shared by all of us at The New Museum, is in part responsible for our commitment as an organization to art outside the geographic (and often esthetic) mainstream.

The exhibition, as always, is due to the cooperation of so many dedicated people on our staff. The exhibition was organized by Allan Schwartzman, whose selections were made with the collaboration of Cheryl Cipriani, Curatorial Associate, who was also responsible for the catalog organization and synthesis of exhibition materials. Emory Craig, our preparator, was once again instrumental in organizing and executing its installation, with the able and tireless assistance of John Jacobs, Mario Teruel, and our crew of energetic volunteers. Tim Yohn provided thoughtful and critical editing of the essay, and Joan Greenfield again applied her considerable skill to the catalog design. Many thanks go to Joe Erdelac for his generous support of The New Museum's activities over the years, and especially for his assistance with the present exhibition. I am grateful to our hardworking and enthusiastic staff, volunteers and interns who once more have made the Museum's continued existence a pleasure, a challenge and a reward.

Marcia Tucker
Director

Acknowledgments

I am grateful to the many individuals who willingly spent much time recommending artists for viewing and taking me around to studios in Ohio. Special thanks go to: in Cleveland, Marjorie Talalay of the New Gallery of Contemporary Art, Anselm Talalay, and Ginna Brand; in Cincinnati, Lance Kinz of the Tangeman Fine Arts Gallery and Robert Stearns, James Rosenberger, and Pat Thomsen of the Contemporary Arts Center; in Dayton, Jud Yalkut of the Contemporary Media Study Center and Michael Jones of the gallery at Wright State University; and in Columbus, Betty Collings and Lynn Eder of the galleries at Ohio State University. I am also indebted to the approximately two hundred artists who welcomed me into their studios and were more than tolerant of my over-tight schedule. Ruth Meyer and Mary Ellen Acurio of The Ohio Foundation on the Arts, Inc. were especially helpful in arranging transportation for the exhibition.

My thanks to Marcia Tucker for her support, to Cheryl Cipriani for undertaking the arduous task of coordinating all aspects of the exhibition and catalog, and to Lynn Gumpert for her assistance with so many of the exhibition details.

Above all, I am grateful to the artists, none of whom have exhibited in New York before, for generously giving their time and energy to help make this exhibition a success.

Allan Schwartzman

Outside New York: THE STATE OF OHIO

This exhibition attempts to present the diversity and durability of art being made in Ohio, by artists who live there because they want to. Included are several artists from each of the state's major centers—Akron, Cincinnati, Cleveland, Columbus, and Dayton. As this selection shows, art being made in Ohio has little “regional” character, at least when compared to Chicago or Texas. There's no perceptible unifying sensibility or tradition to which a given community adheres.

Much of Ohio's art is energized, informed, exciting, vital. A great deal of the activity—at least in Akron, Columbus, and Dayton—is centered around universities: faculties, students, dropouts, and opponents. The Ohio Arts Council supports its artists and institutions more than most state arts councils, and continues to broaden its programs. Ohio's academic institutions seem to foster this artistic vitality, since most of the more important and challenging artists who teach have consistently maintained a high level of artistic growth.

On a recent trip devoted to exploring art in the state of Ohio, I met with countless artists who have reconciled why they are making art with what they want to get from that activity, and who seem immune to pressures of style, fashion, and the market. Rapid communication guarantees artists outside of New York access to information, and, paradoxically, the nonexistence of a commercial support system secures and nurtures creative autonomy.¹

The art of Akron, more than that of any other Ohio center, can be said to be characterized by a working-class esthetic. The moribund rubber industry and resultant high unemployment, the growth of white collar service business, the centrally located and ever-dominant Akron University, and the esthetics of Middle America itself all inevitably yield polarities. The city does not willingly embrace the arts, and the interesting art has the toughness of survival. The Akron Art Institute has presented some exciting and important exhibitions under the recently dissolved directorship of John Coplans. While maintaining a balanced attitude toward local and national art, Coplans neither hyped nor ignored local output. He initiated *Dialogue*, a bimonthly newspaper format art magazine, to which all Ohio arts organizations contribute articles, photographs, and exhibition announcements. *Dialogue* is undoubtedly the most important attempt to unify the state and to reinforce awareness of the strength of Ohio's art and activities. Don Harvey, Director of Akron University's Art Gallery, has also presented some exciting exhibitions, including university

¹For recent discussions of art in Ohio see Robert Pincus-Witten, *Six in Ohio* (Ohio State University Gallery of Fine Art, 1979); Donald B. Kuspit, “Columbus,” *Art in America* 67 (July/August 1979), pp. 65-68; Holiday T. Day, “Indianapolis, Cincinnati, Dayton,” *Art in America* 67 (July/August 1979), pp. 68-71; and Peter Frank, “Columbus Focus: Eight Artists,” *Dialogue*, July/August 1979, pp. 28-32.

and national shows.

In his own art, Don Harvey explores personal oppression as well as cultural paradoxes and inconsistencies. Recent tableaux consist of multipart photographic/textual/sculptural montages, often of socially loaded topics, most of which draw from Harvey's unique perspective on Akron and its life and people. For Harvey, photography functions as a necessary distancing element which assists the viewer's receptivity to highly controversial issues. Similarly, the texts—often written in a hypothetical third person voice—remove the insistence of current threat and direct confrontation. The images and texts nonetheless infiltrate our thinking and often leave us with, at least, a self-conscious political itch.

In *Under the Umbrella of the Lord*, Harvey focuses on Rex Humbard, an evangelist who is nationally known for his save-the-soul crusades on television. Harvey arranges revealing images in the form of a double cross: the evangelist on stage in deep thought, the evangelist surrounded by a huge golden halo, and the evangelist embracing the audience; the national headquarters building for the Cathedral of Tomorrow, located in Akron, with a text overlaid on top of it; and two images on tinted red-panels, consisting of a Repentmobile replete with its God-fearing text, and a billboard, "Christ Saveth the Longing Soul," with the Church's telephone number below it. Two black painted panels on the bottom of the whole composition (suggesting the "void," or perhaps sections awaiting images from the evangelist's future public appearances) anchor the polyptych on the wall. Harvey's text, which reveals the scope of the Church's activities and its theatrical modes of presentation, does not condemn Humbard's activities, but rather the fact that he is being "seduced by structures." In another piece, *Untitled*, an image of a ladder reaching up into darkness, repeated images of an endless sea, and a fragment of a surveillance tower and distant airplane complement a text which delineates a possible future world of automatic thinking and paranoid reaction to one's environment, a world that may already exist.

In direct contrast, the Patiosville Beatniks, who also derive their work from their Akron environment, want to have fun. Their performances—by Mark Riffle and Mike Thompson, and also featuring Sue Reimenschneider—are truly entertaining. Their most ambitious work to date, *Patios-A-Rama Part 2 or For Loungers Only*, occurs in nineteen sections, and begins with the explanation "that the audience is about to embark on a voyage into the World of Fashion and Luxury, etc."² Indifferent to the gravity and artiness of much recent performance work, the Patiosville Beatniks set about presenting an evening of comedy, tongue-in-cheek skits, burlesque and campy episodes, and common tacky American iconic images.

In their current work the Patiosville Beatniks combine various media: an abbreviated version of *Creature from the Black Lagoon* (their "Chiller Thriller"), Betty Boop cartoons, slide/music montages, and live discourses from Sunset Books *How To* series, such as instructions on outdoor electrical wiring, or on mixing an exotic drink, the Goldfinger, with Suzy Homemaker panache.

"Vinyl Destination," the first major section of the piece, features slides of Mrs. Iacomini (Akron's famed wealthy bag-lady who, crouched over, wanders around town, sporting an authentic leopard coat) to the tune of the popular song "Walk on the Wild Side." The "Iacomini sequences" are interspersed with other songs and visual tidbits from Akron life: a family pool party,

²From Mark Riffle's unpublished notes.

a child's plastic tricycle in the driveway, Mark Ruffle in dashing fifties attire behind the wheel, as well as other cultural monuments: Jackie Kennedy in one of her famous pill box hats of the sixties, the Moulin Rouge in Paris, and Niagara Falls dramatically lit.

In the greater Dayton area are found two major educational institutions: Wright State University and, in Yellow Springs, Antioch College. The gallery at Wright State, now run by Michael Jones, has a long, consistent tradition of exhibitions and special projects by New York artists, reflecting both the art faculty's need for direct contact with some nationally significant, innovative work and their interest in enabling the students to interact with a variety of artists of diverse perspectives. The art faculty at both Wright State and Antioch are nontraditional and there is considerable emphasis on video, film, photography, and other non-object oriented media. Although the Dayton Art Institute has occasional contemporary art exhibitions, the most exciting activity in the city proper centers around two younger organizations. The Contemporary Media Study Center, founded and administered by former New Yorker Jud Yalkut, presents innovative media installations in its cramped quarters. The Center's expansion of its current facilities—to encompass more video and photographic equipment and to offer more workshops for local artists—will certainly enlarge an already experimental community. The City Beautiful Program, administered by Paul Wick, brings important national artists (such as Alice Aycock, Siah Armajani, Charles Simmonds, and George Trakas) to Dayton to do major projects in the community, and organizes the annual River Festival, an aggregation of performance and visual works.

As a part of Dayton's nontraditional art community, Allan Jones is a painter who is concerned, like most painters, with light, color, surface, and form, although he has arrived at most unorthodox means of exploring such phenomena. Four years ago he had an exhibition at the Louisville School of Art in Anchorage, Kentucky, in a large old-fashioned room, one with elaborate moldings and large French doors. Overwhelmed by the hall's historical character and strong ambient natural light, he began positioning sheets of canvas on blank walls where light projected from nearby windows played at least as active a role in the work as did the painted prop. He also fused painting with its structural support when he manipulated the architecture by painting liquid latex over isolated molding panels, and partially peeling off sections of it when it had dried. His once formalistic work hasn't been the same since.

Now all of his art contains such a coalescence of an object as a prop, to be manipulated with light as a technical, formal, and visual element, that it cannot be traditionally categorized. His recent painted works consist of unstretched lengths of canvas successively layered with acrylic paint until a thick pasty or grainy surface, with multi-hued streaks or coarse surfaces, is produced. Jones then situates the either stiff or limp skins in a context all their own. One recent piece, entitled *Blue Skies*, is comprised of a large broken blue arc elegantly curving on a wall, with common spotlight fixtures positioned along its edges to partially illuminate and partially obscure the surface; another, *Untitled*, is made of long thin brownish-orange strips hanging down from a small wooden shelf, with a lone lamp, from which an intense light/color interaction radiates, placed only several inches above it. The chance ways in which the fixture cords drape down the wall become both a part of the composition and a clear disclosure of the work's mechanics. A recent Cibachrome of three similar alterations of a light on paper installation at once serve as document and object, the latter being light accumulation on paper.

Janis Lipzin also is interested in the intrinsic properties of light. Her small color photographs and films result from manipulation and exaggeration of light in a multitude of situations. Usually objects or architectural settings are obscured or almost fully obliterated so that they function as indications of directional or hazily volumetric forces. Color and light sweep into otherwise mundane situations and the blurred edges between forms, like the images in Mark Rothko's late paintings, appear to be dense and laden with a heavy mist. Lipzin's photographs are prompted by her films, in some of which, according to her, "I play with light: pick it up and embrace it, throw it around, pierce it, and wiggle it."³ All of Lipzin's distortions occur between her, the camera, and the situation, and her recent intensive studies in physics and electronics have certainly altered her way of seeing and creating. A recent ambitious scroll project establishes an abstract narrative of travels and overlays of light; rhythm, beat, and visual crescendoes and blockinas control the flow of time in viewing them.

Although light is her primary subject, Lipzin's inclination toward mysterious, evocative effects results from the choice of images viewed. Many of her works recall common perplexing situations, often associated with the kind of imaginary narrative development a child attributes to the most ordinary visions: a walking cat, which can contain all the terror of a jungle lion; an oddly lit hallway that becomes a haunting processional path; a blurred detail of clothing which suggests unidentifiable floating forms.

A number of Dayton area artists do collaborative work or projects, and Rob Kohn has been a pivotal participant in most of these. Kohn is obsessed with cataloging common linguistic and factual occurrences, and with creating a controlled situation in which a viewer or audience participant becomes aware of usually overlooked aspects of his/her ordinary knowledge or environment. A recent piece, *Furniture Theatre*, was "a performance which exists as part of an environment in which the audience is not aware of itself as an audience."⁴ The piece, simply, consisted of eleven participants stationing themselves in various locations in downtown Yellow Springs and greeting everyone who passed them with "Good Morning." Kohn, a sort of zany rule-maker, established the conditions. In another work, he established a means of mentally playing with the cracks in one's office walls, by making patterns connecting them to one another. In a recent encyclopedic work Kohn listed every person he knew of who died before Kohn was born.

Kohn's most recent piece, originally a performance and now existing as an audio tape, entitled *INT:-er-est*, consists of the artist's listing, in chronological order, all superlative words used in television commercials during six days in April and fourteen days in May in 1979. Three performers shout out the words: "biggest, baddest, longest, fastest, longest, sturdiest, best, finest, better, more smaller, more," and so on. With his ongoing interest in heightening the commonplace to the nearly absurd, in making sense and nonsense of a file-drawer society, and in devoting most of his time to planning strategies for useless use, Kohn commands the audience or recipient of information to be as entrenched in the incessant intricacies of his games as he is.

³From Lipzin's unpublished notes.

⁴From Kohn's unpublished notes.

Unlike Dayton, where most of the artists are aware of one another, Cincinnati is attempting to centralize its dispersed community of isolated individuals. The Contemporary Arts Center, which has consistently presented some of the country's finest contemporary arts exhibitions, recently opened its doors to all of the city's disparate and diverse artists' groups in a large salon-style exhibition called *Strategies*. Under the direction of Robert Stearns and Curator Ruth Meyer (who recently left the Center to assume her new position at the Ohio Foundation for the Arts), the Center has attempted to actively incorporate Ohio artists into its regular national exhibition program. On a smaller scale, Lance Kinz, Director of the Tangeman Fine Arts Gallery, has consistently showcased local art within the context of broadly based contemporary American art. Although Carl Solway's *Not in New York Gallery* is showing more established masters in recent years, the newly opened *Toni Birckhead Gallery* is largely devoted to exhibiting younger Cincinnati artists. Most of the artists I visited in Cincinnati are not from the city originally, but arrived after completing their art education. Like the rest of Ohio's cities, Cincinnati is inexpensive to live in; consequently, only a small portion of one's time need be spent on problems of daily financial survival. Although more cosmopolitan than other Ohio cities, Cincinnati is arch-conservative (a recent presentation of *Hair* was closed by the police) and thus most of its artists have drawn into themselves and isolated their activities.

Unwilling to accept certain attitudes reflected in the city's conservatism as constant realities, Peter Huttering attacks stereotypical standards head-on. His bluntly controversial images and narratives serve as a viewer's gauge of him/herself. His amalgamation of nude male and female forms with fractured and schematized genitalia, partially revealed internal organs, ladders, chairs, toilets, and staircases, all drawn with a coarse, heavily worked line, exaggerates and extends already taboo subject matter. His frequent incorporation of words as captions, in savvy black street lingo, or rough-and-tough stereotypical "hardened feminist" dialect, personalizes and particularizes his characters and the situations they are found in. Although many of his earlier pieces are concerned with racist realities, their precision and candidly type-cast cultural generalizations further charge his characters/protagonists to a point where what remains are our responses, which further underscore our own prejudicial standpoints. More recently, Huttering has become involved in creating more oblique, tense relationships between images (often dogs) and his heavily worked drawn pencil surfaces, or where greatly labored erasures concentrate intense energy in small clusters dispersed throughout each work. Some recent wall pieces which combine painting, sculpture, and drawing are miniature folding triptychs. Here Huttering adopts the conventions of religious painting to encase his dramas; his figures are charged with the kind of concentrated passion often found in religious subjects, such as the Dying Christ. His comic book-like renderings, though, give his work a sense of being street wise, a sensibility which most estheticians eschew.

Whereas Huttering is primarily concerned with an internal space, Sandy Rosen, who occupies a studio next door to Huttering's, is driven by an obsession to make a physical space her own. A recent project at the Contemporary Arts Center in Cincinnati consisted of patterning the walls, floors, and furnishings of a room with paints, pencils, crayons, and magic markers. More interested in process than in final product, Rosen is compelled by a desire to break with the conceptual and spatial limitations of a single surface. In the process, Rosen's possessiveness, a necessity to command the comfort essential to working unselfconsciously, dominates her proce-

dures. For example, Rosen moved furnishings from her studio into the space of the Contemporary Arts Center in order to construct a familiar ambience. Once the space became her own, Rosen began weaving layer over layer of brightly colored patterns on every available surface. Various sections of the room were worked in relation to one another throughout the six weeks of the exhibition. Footprints were occasionally painted in the location where people had walked; shadows were painted to indicate where a piece of furniture was before being moved elsewhere; the empty cans of soda she had consumed were stacked in isolated clusters. Once complete, the room was airy and fun, with a touch of whimsy transforming fantasy into reality. In her work, the actual fuses with the imagined, resulting somewhat in something like the marriage of Mondrian's *Studio* with Oldenburg's *Bedroom*.

Because of its size, Cleveland is perhaps the most decentralized art center in the state, despite the lively activity of a few institutions. The New Gallery of Contemporary Art, founded ten years ago by Nina Sundell and Marjorie Talalay, and now entirely under the latter's leadership, presents important exhibitions of work in various media from across the country. Although originally established as a showcase for important New York work, it has more recently moved in the direction of providing public exposure for lesser known Ohio artists. Every year the Cleveland Museum of Art offers its *May Show*, an important regional conglomeration to which most local artists submit work. Spaces, a newly established alternative arts organization, enables area artists to experiment with installation work and is currently setting up a major color xerox resource center. The Cleveland Institute of Art regularly presents exhibitions of work by its faculty members. Despite the variety of exhibition possibilities, many of the artists I visited expressed feelings of isolation. Undoubtedly the city's long-standing tradition of *systemic art* has partially stagnated artistic growth. Most of the younger artists lament their present situation, and most leave upon completion of their studies.

Ken Nevadomi, one of the troupers who has remained, holds a unique attitude toward his painting. He and three close friends (all teachers at Cleveland Institute of Art) organize frequent group exhibitions of their own work. Deriving energy and support from one another, they maintain a certain isolation which concentrates their energies internally.

Nevadomi's large-scale paintings are direct and controversial in their sexual and political subject matter. Harshly candid confessions, presented with comic book irony, reveal a phantasmagorical world where mom gets seduced by Mickey Spillane, with a ghost of his image in blood red outline, looming over her; or figures become bound by rotational movement implied by circular brushstrokes which seem to encase them; a nude female's derriere, rendered like a two-dimensional cutout, is lasciviously hosed down with a wet substance identified in the title of the painting as *Twentieth Century Mayonnaise*. The drawings and paintings of his recent *I Want Your Youth—I Want Your Beauty Series* explore sexual seduction and psychological rape between men and women, old ladies in wheelchairs, exhibitionistic bare-chested nurses, and doctors with their helplessly supine patients. In Nevadomi's paintings, specific images assume metaphoric proportions: a broken mirror becomes a slice of imagination which mirrors a blurry fantasy; television sets release inner, primal desires; smoke spirals provide a suggested exit route from a full-scale battle scene. His blunt subject matter and irreverent drawing psychologically unleash his compacted compositions, which seem to be barely contained by their frames; when set

loose, desires trigger monstrously consuming actions.

Unlike Nevadomi, with his explicit subject matter, Ginna Brand prefers to suggest rather than to define a given situation. Her spare use of materials—rice paper, plaster, tape, and lead—parallels the poetic sense of positioning and sensitive spatial order in her work. Brand allows her media to function within the limitations of their intrinsic properties. Her presentation is matter-of-fact, yet refined.

Brand's earlier work consists of the systematic, although not totally programmed, folding of tracing paper (and in later works, mylar) into various triangular and square configurations, so that a suggested unfolding of forms seemed to be generated by itself. The works were coated with successive layers of either lacquer or other lamination materials; the paper's aging and subsequent preservation are suggested.

Most recently, Brand became fascinated by the weight of her materials. *Laid Back-Out Front* is comprised of three groupings of the same structure: a scroll-like overlay of two long, thin sheets of rice paper, one over the other. In the center of each top sheet, a large square of plaster absorbs the paper, establishing an abstract sort of abdominal cavity. Below it, where the bottom sheet extends, a thin horizontal line, delineating an edge of a composition (although not necessarily the bottom of the work) is drawn in either tape, lead, or graphite, and "holds" the plaster square in position. Additional linear markings are placed above the plaster square—graphite T-shapes, a simple line, a strip of partially unaffixed tape. Above all, Brand's work is characterized by a tremendous respect for materials, a fascination with affixing and partially removing elements, and an interest in indicating rather than fully defining a given visual interaction.

In 1974 Betty Collings became Director of the Ohio State University Gallery in Columbus. An accomplished artist in her own right, Collings has stirred up the university (and greater Ohio in general) by presenting exhibitions as well as establishing a fine small collection of national significance, in order to provide area artists with a continually altering perspective on art from other places; these exhibitions are almost always surrounded by controversy. Most art activity in Columbus centers around the University, and its faculty has some exciting painters among its ranks.

Larry Shineman, a faculty member of Ohio State, has had a major effect on many of his students. In his metamorphic process of putting paint on the canvas with rollers and brushes, images emerge, frequently recognized by him only after the fact. The most dominant recognizable image is a vase, the female vessel, both container and a symbol of replenishment, the universal functional object, and the essence of the human form as well. Shineman charges his naturalistic colors with an intense glow extending to the forms themselves. The individual forms become points of fixation in otherwise floating shaded fields, for Shineman's greatest concern is simply to engage the viewer in an intense and pure visual experience.

Red Ground-True Cross consists of a large centralized rich blue vase with mottled edges made round by a partially visible white aura, against a clay red background. A dark blue cross in the center of the vase marks the middle and the viewing point of the painting. Gazing into the center, the bulging bowl swells outward; its edges are sensed more than defined; the blue scalloped points seem to push at the red ground, revealing the white underneath, whose spatial orientation is barely apprehensible on a sensory level. The cross is the means through which Shineman unites the viewer's experience with his own.

Although no longer affiliated with Ohio State University (where he studied art) Chris Steele is one of a diminishing number of independent Columbus artists. For many years his primary sculptural activity was to carve simple wooden balls, often in small multiple editions, painting them in a variety of unique ways, and then periodically using them to juggle with. Even when not used as functional props, the balls retain a sense of movement. A set of three balls, with alternating black and white stripes and yellow dotted lines, are mounted on the wall with small wire frames. They can be positioned in a variety of ways. A large bowl of "stray" balls, which sits on the floor, still hints at their potential or former activity. Steele's use of rotational space, both actual and implied—to which the balls are most adaptable—extends such earlier twentieth-century sculptural concerns as those of Gabo, Pevsner, and Brancusi. Steele's focus on the relationship between subject, object, and activity allows the object to be most flexible and to function in a variety of contexts.

Steele has most recently been fabricating life-size pencils, which he uses (often with the balls) in a variety of situations ranging from architectonic sculptures to performance props used by himself and others. Steele's reliance on pre-existent forms and his interest in repetition, duplication, movement, and objects with inherent architectural qualities is revealed in a recent series of drawings, which combine multi-colored typewriter markings and hand-drawn forms.

Steele thinks of himself more as a forties-style theatrical entrepreneur than as a "contemporary artist." He wants to entertain us and allow us to enjoy the beauty, simplicity, and humor of the objects as they function in live situations as he does. Steele prefers to complete the object and then allow it to function on its own, or to live through our own perceptions of its possibilities.

A major distinction between the cities of Ohio and that of larger centers, such as New York or Chicago, is that the qualities and distinctions of a given community are measured by the interconnection between artists and institutions. In New York, the separation between the artist and arts organizations grows greater each day, partially because of the abundance of available alternatives. Yet in Ohio, where artists do not live in close physical proximity and do not have centers for regular social congregation, and where the only real audience for contemporary art is other artists, institutions become both crucial as a positive and negative measuring post. For example, many Dayton artists are united by their common position as faculty members of Wright State University or Antioch College. The University's exhibition program—which brings in many outside artists for short term positions—reinforces this connection. The Contemporary Media Study Center in Dayton becomes more than a possible place to show; it is a place to exchange ideas, an interchange which continues to occur effectively largely as a result, I feel, of its concentration of energy in a few realms.

Cleveland, on the other hand, has less community organization among artists because there is no major institution of which they are an integral part, nor is there a single individual to act as a catalyst to incite reaction and response in the community; the recent birth of Spaces, however, may very well alter the current situation. In Akron, nobody knows that s/he is part of a community without the unification, interaction, and sometimes rejection that the University makes possible. Likewise, many of Cincinnati's artists did not know about one another until they were in shows together by Lance Kinz in a *Cincinnati Underexposed* exhibition. Columbus is also characterized by liveliness and controversy because of the local response to University exhibitions. Because of

the rapid communication of information and the existence of a number of institutional structures in each of the five cities I visited in Ohio, I found each city to be a microcosmic art center yet without an extensive commercial gallery network. I saw a lot of strong and exciting work in Ohio, and am grateful for the vast information resources made available to me by artists and institutional representatives, all of whom seem to support and help promote one another. **When** it comes down to it, Ohio artists are like most others anywhere in the country; all they want to do is make art.

Allan Schwartzman

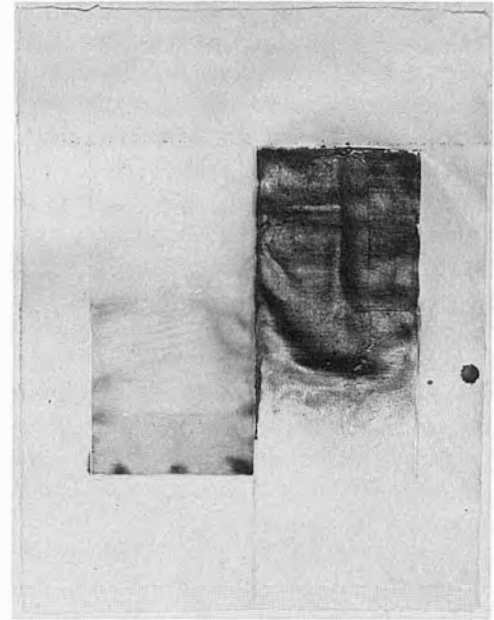
Ginna Brand

I like what Fairfield Porter once said of an artist's work: "They have presense, though nothing stirs and there is no sound; they have the aliveness of mushrooms."



Rich Bogart

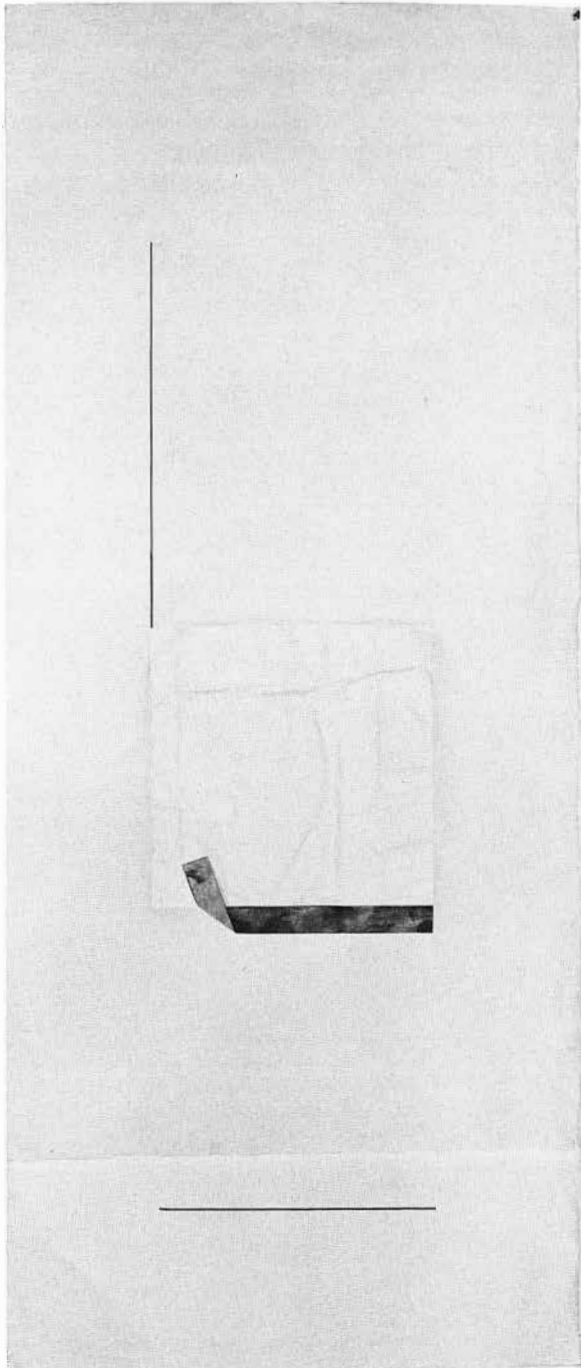
Ginna Brand
Drawn Lead No. 1 and Drawn Lead No. 2, 1979
Mixed media
30" x 80"
Collection of Peter Vandijk



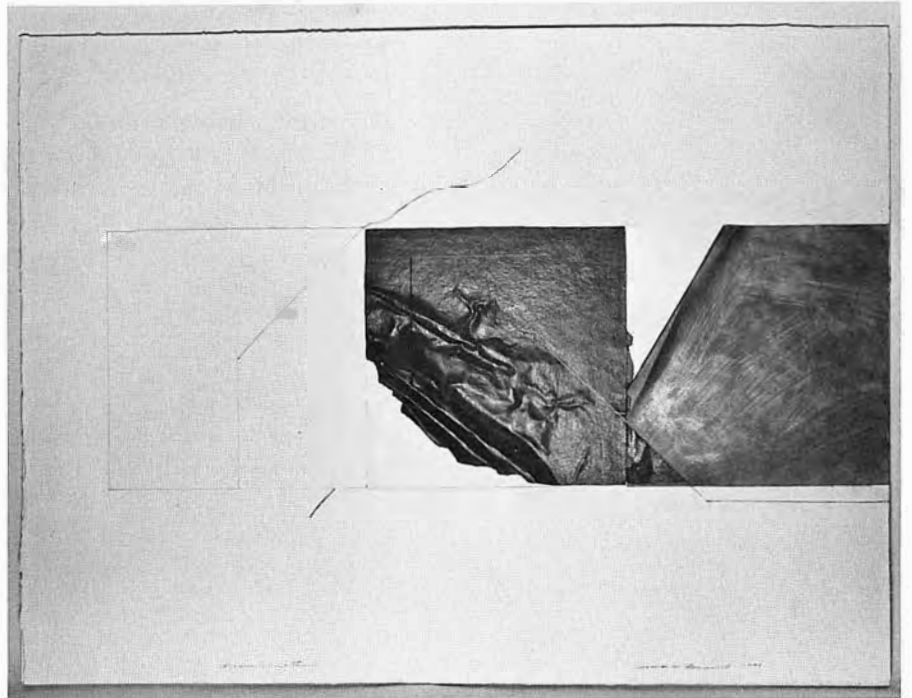
Jerry Nesnadny

Ginna Brand
Untitled, 1979
Graphite, ink and plaster on rice paper
17" x 22"
Courtesy of the artist

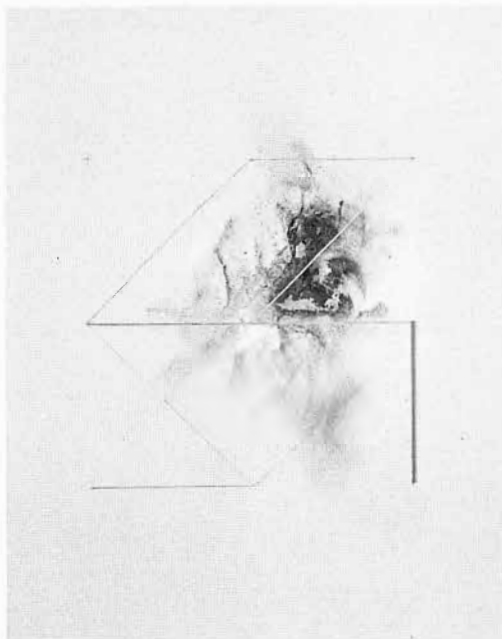




Jerry Nesnadny



Jerry Nesnadny



Jerry Nesnadny

Ginna Brand
Drawn Lead—Third, 1979
Graphite and lead on paper
30" x 40"
Courtesy of the artist

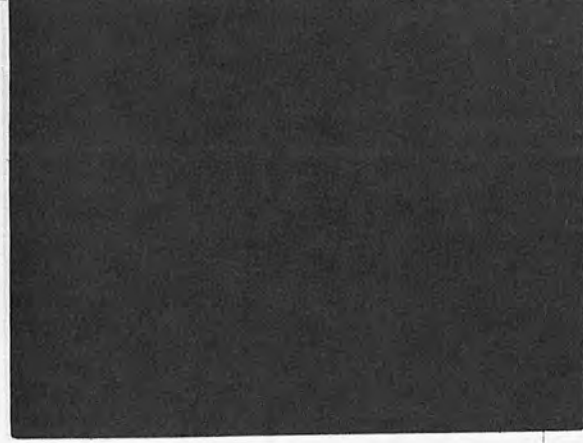
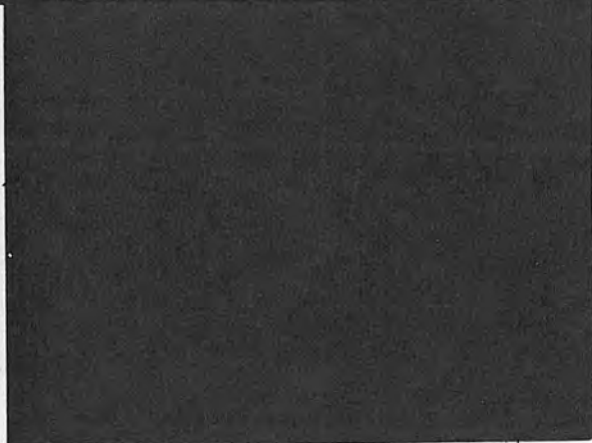
Ginna Brand
Laid Back—Out Front, 1979
Mixed media
36" x 88"
Courtesy of the artist

Ginna Brand
Untitled, 1979
Graphite, tape and wood on paper
23" x 29"
Courtesy of the artist

Donald E. Harvey

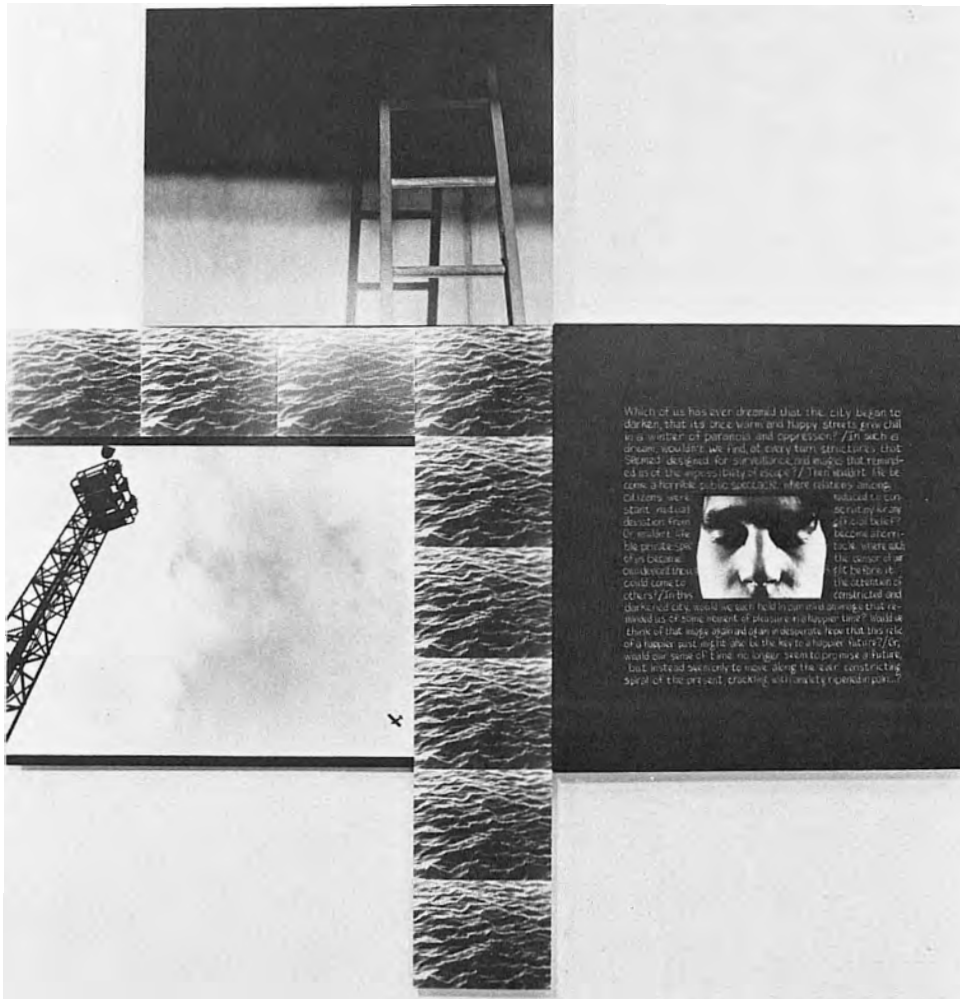
The city, its buildings, its streets, its ambitions, its anxieties, its myths, its superstitions, its stories that are told in the streets, its stories that are never told, its history, its destruction of its own history, its truths, its lies ... these I would have as the subjects of my art.

But these things are not fixed. The cityscape changes daily, its appearance, its dynamics, are constantly in motion like the traffic on its streets. Structures are put up or torn down, positions taken erode, new ideas become the status quo ... To the eye, to the mind, this



process can unfold slowly, or it can appear in sudden bursts. Spaces, structures, can be dramatically sliced open, events can follow each other so quickly they seem like explosions, events and images can seem to collide.

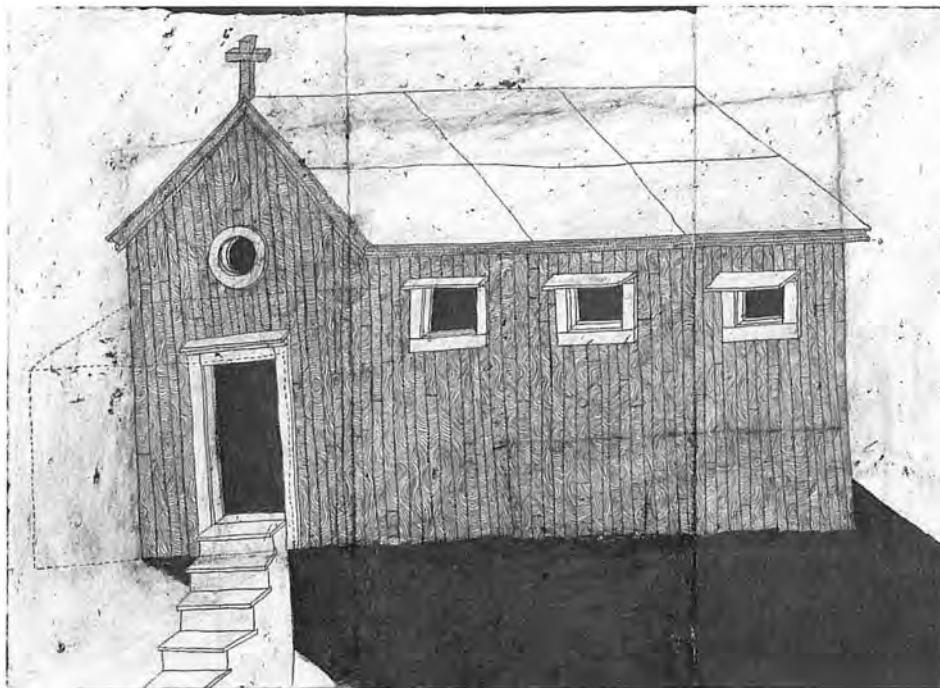
I would speak of these things, I would record them, I would attempt synthesis, I would make known polarities, reversals, collisions. I attempt to make art from the flow of events ... in the cityscape, in my mind.



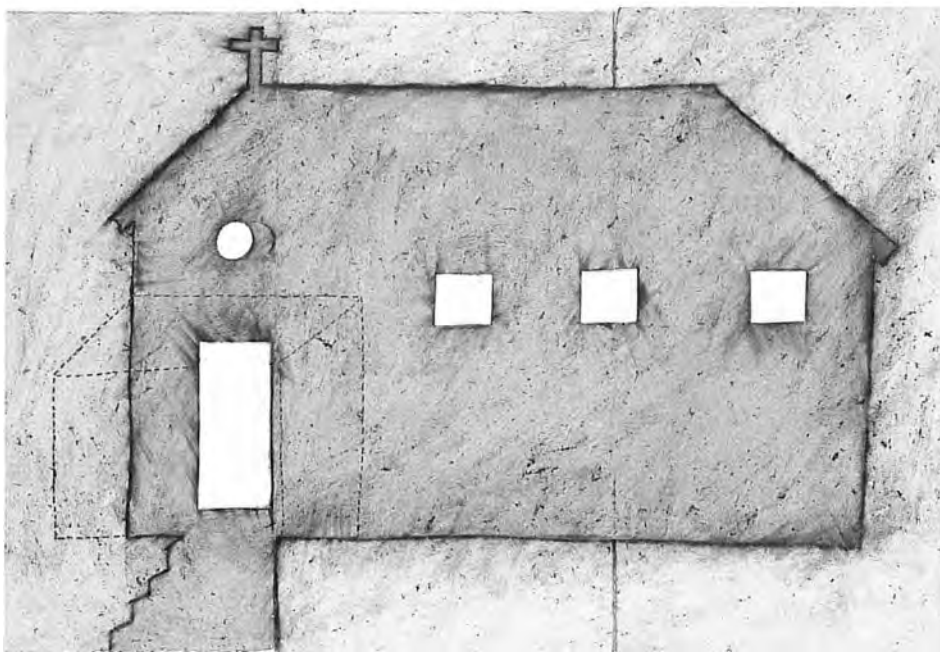
Donald E. Harvey
Under the Umbrella of the Lord #1, 1979
 Black and white and color photographs with text
 and painted panels
 75" x 100"
 Courtesy of the artist

Donald E. Harvey
Untitled, 1979-80
 Black and white photographs with text and
 painted panels
 72" x 70"
 Courtesy of the artist

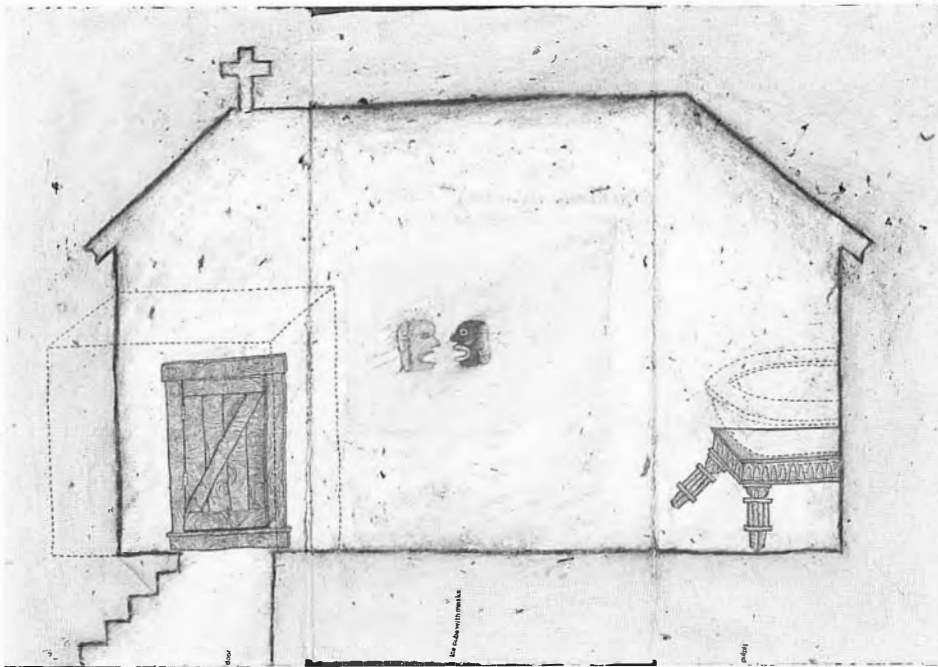
Peter Huttinger



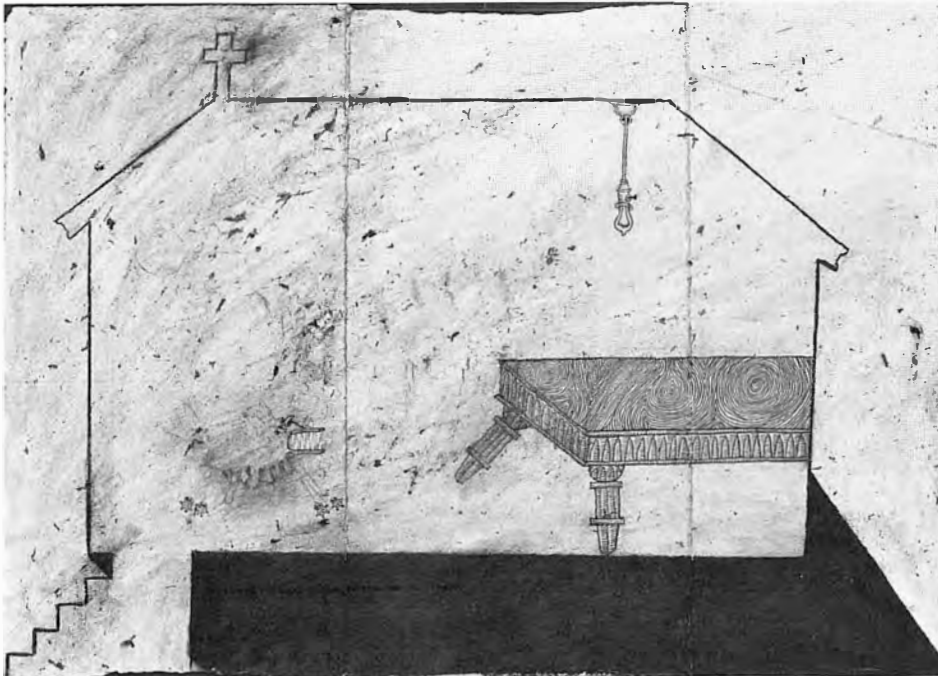
Peter Huttinger
Freedom Is Just A Shot Away, 1980
Graphite on paper
15" x 21½"
Courtesy of the artist



Peter Huttinger
Eternal Hope, 1980
Acrylic and graphite on paper
15" x 21½"
Courtesy of the artist



Peter Huttinger
Experience Froze Into Authority, 1980
 Acrylic and graphite on paper
 15" x 21½"
 Courtesy of the artist



Peter Huttinger
*Dog Barking At A Goose Stepping Pulpit In A
 Dimly Lit Room*, 1980
 Graphite on paper
 15" x 21½"
 Courtesy of the artist



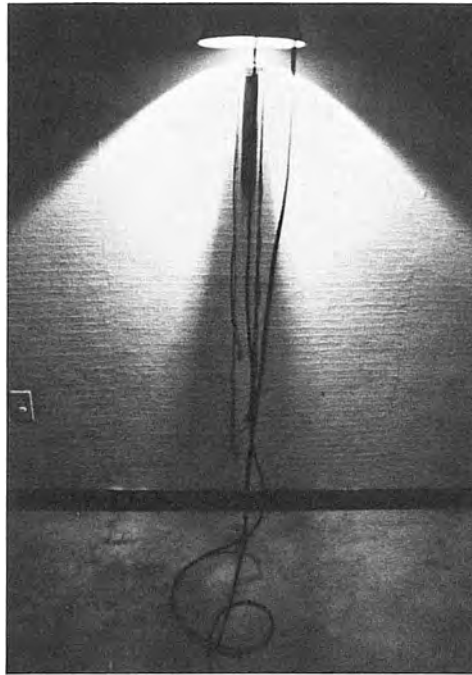
Elizabeth Huttinger

Allan Jones

The physical and metaphysical properties of light intrigue me. I am attracted to light because it is an additive color system rather than a subtractive one.

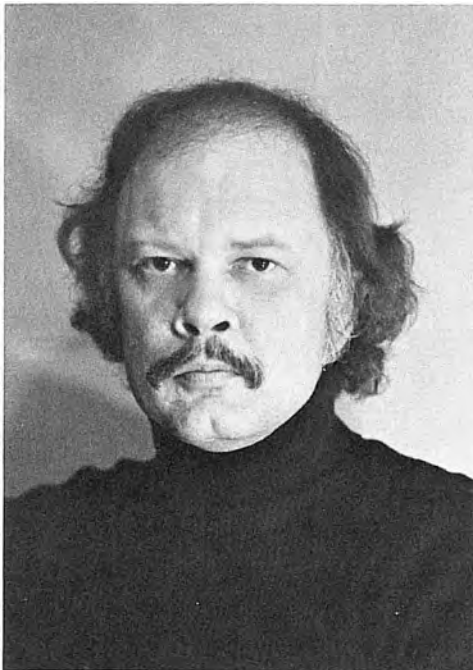
Light has become as important to me as pigment and canvas. Hopefully they are all inseparable—with each light fixture being as peculiar to its place in the work as each dab of pigment.

For me light becomes a symbol of the temporal. The arbitrary division into quarters—the seasonal reference (Blue Skies, Limbourg Quarters) is not related to nature as environment but rather to the seasons of man.

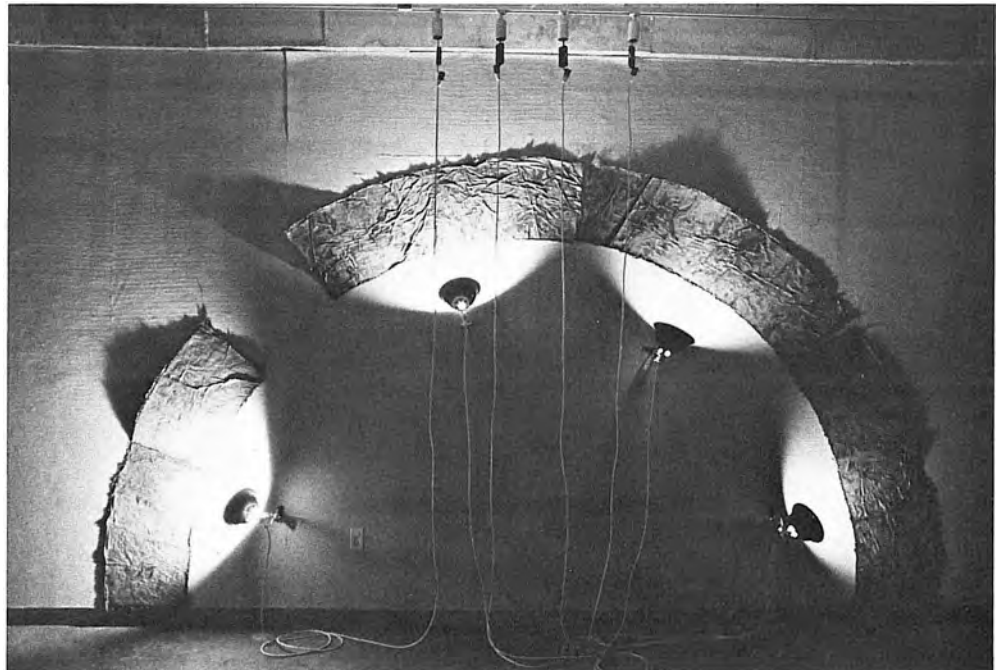


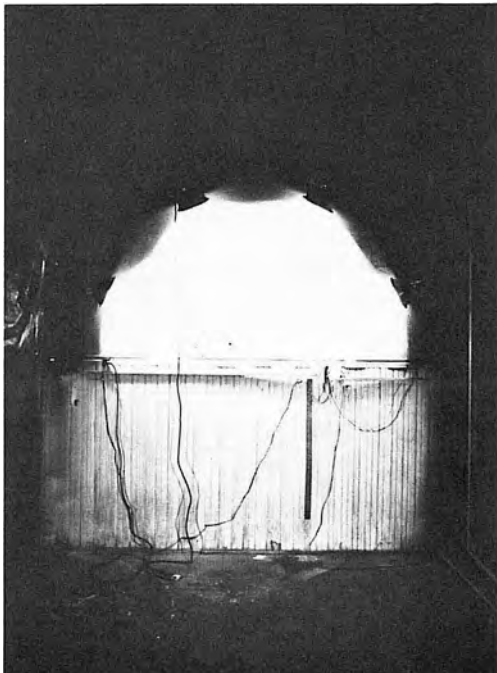
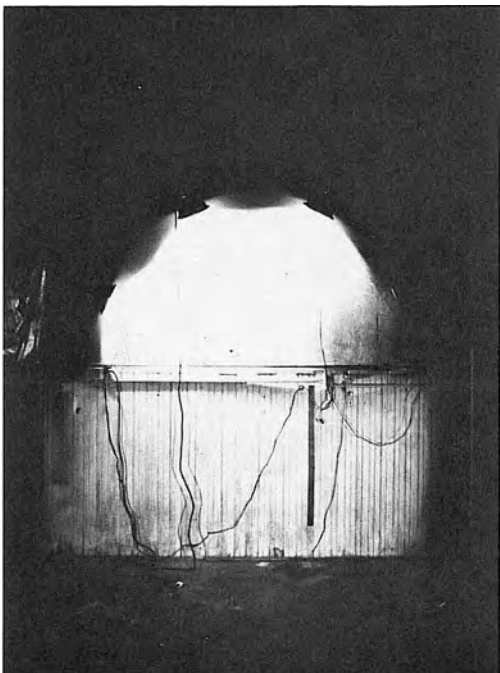
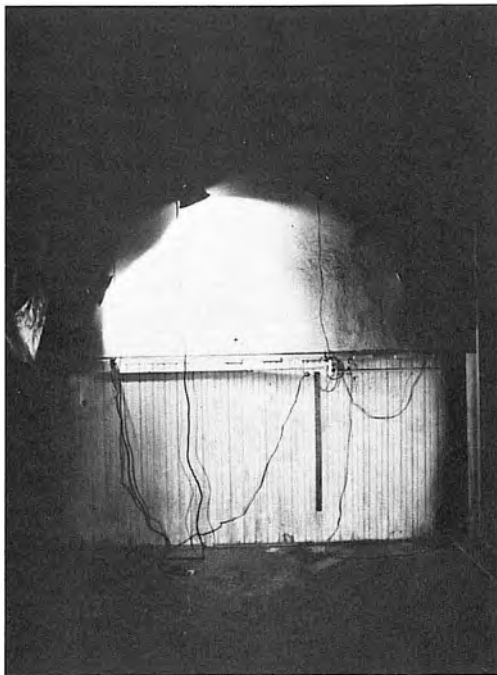
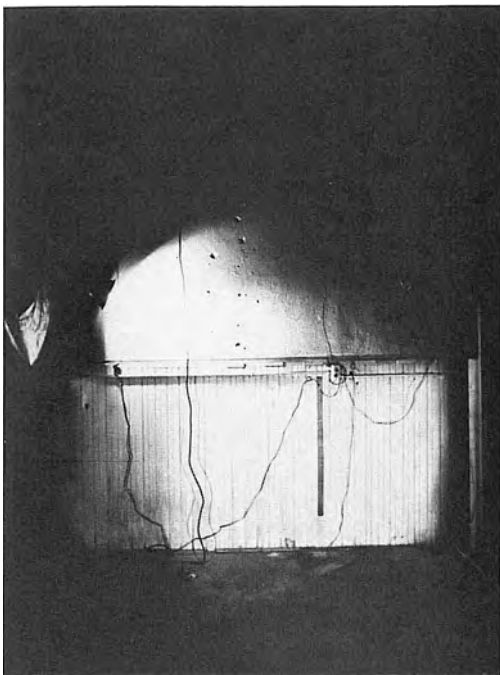
Allan L. Jones
Untitled, 1980
Acrylic, canvas, light and wood
20" × 10" × 12"

Allan L. Jones
Blue Skies (for Wynette), 1980
Acrylic, canvas and light
101" × 274"
Courtesy of the artist



Wynette Jones





Allan L. Jones
Limbourg Quarters (for Henry and Phil), 1978-79
Cibachrome
14" x 39"
Courtesy of the artist

Robert Kohn

My work is a confluence of the kinds of things I did as a child: invented games, wrote rules, created structures, and made lists (people tell me that I talk in lists)—and of music, theatre, and performance, the professional, "trained" Rob Kohn.

I like structures and rules. Creating limits does not limit; it frees. For instance, deciding that a musical measure shall be 20 seconds long and shall be comprised of minor seconds designates time and interval, but does not otherwise limit the number or location of minor seconds to be played. I am free to perform them.

Structures can be used variously. Why can't a score for an instrument also be a ground plan for something else? The structure is already prepared; fill in the blanks in as many media as you like. Then bring them together.

Who says you can't add apples and oranges? If the Lord had not intended for us to do that (S)He wouldn't have invented the fruit salad.

I agree with LeWitt: "The idea is a machine that makes art." Give five people the same idea and you'll get five different pieces. Give me one idea, and you'll get at least five.

I love to play; I love to perform; I love to do. It is only recently that I have taken seriously that which in the past has been used for amusing or entertaining myself. I have seen that what I do naturally is worthy of serious examination through art.

I was and am a late developer. I'm developing.



Julia Seltz

INT: -er-est

I Six Days in April

simplest
cleaner bluer
more more more better more
cleaner fresher
best
less higher
biggest baddest longest fastest
longest sturdiest best finest
better more
smaller
more

longest
longer
more more
best
better better better
latest
higher
biggest baddest longest fastest
largest largest best
more
highest most wildest best
more
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more more
fastest fastest most wildest most
sheerer
more
higher
biggest baddest longest fastest
freshest best

better better
softer
softest
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softest softest fastest biggest
better
scariest
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better
best most
more
best most
fewer lower
finest most freshest most
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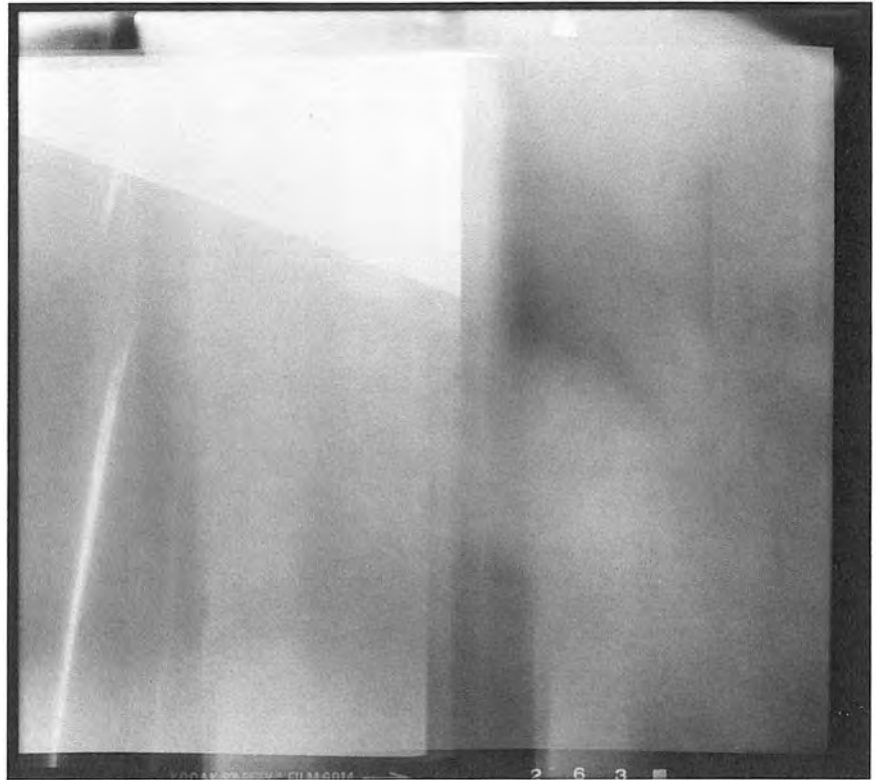
most best most longest
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safer smoother
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biggest lustiest best best biggest
higher
biggest baddest longest fastest
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best lowest
more more
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best worst
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thicker brighter brighter brighter
best best softest
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better more more more
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higher tighter
more more better

fuller lighter
better more
longer
better
worst worst best worst
more more more
fewer longer wider
more
greatest
better better
biggest most
more better more
smaller
more
greatest most longest
more more more more
less
more
less less less
more more
less less
more
best best
higher
biggest baddest longest fastest

Janis Crystal Lipzin

The Starflex Series was named for the Kodak Brownie Starflex camera which I acquired in 1976 for twenty-five cents. Although initially, my attraction to this camera was based largely on its similarity to one which my father had given me when I was a child, the Starflex has revealed itself to be a most willing light gathering and recording accomplice. The Starflex Series questions the mimetic use of color which was historically introduced into photographic technology to more accurately render objective, physical reality. Fragments of familiar objects, glimpses into uncertain spaces, color which floats free of form and asserts itself, become instead sensual revelations of the material basis of these light molds. The film is baked in the sun and exposed in reverse fashion by allowing light to enter through the filtered window on the back of the camera. Thus, light must pass through the film's fibrous paper backing before striking the film itself. Either procedure creates light leakages that encroach upon the subject as golden effulgences and groping, fiery "fingers." The Temporal Vision prints and Starflex Scrolls take advantage of freely-advanced film and sequentially overlapping exposures during both the shooting and the printing to produce image-time continua which further relate to my concurrent work in filmmaking. Light and color are qualities as fugitive as the tension between recognizability and ambiguity. The Starflex Series alludes to but doesn't describe color in the natural world—rather it supplies visible evidence of a surreptitious conspiracy between the artist, her materials, and photochemical occurrences.





Janis Crystal Lipzin
Starflex Series: Pentaprism, 1979
 Ektacolor print
 8" x 9"
 Courtesy of the artist

Janis Crystal Lipzin
Temporal Vision: Athens, 1979
 Ektacolor print
 8" x 13½"
 Courtesy of the artist



©1978 Nancy Rexroth

Janis Crystal Lipzin
Temporal Vision: San Francisco, 1978
 Ektacolor print
 5⅝" x 27"
 Courtesy of the artist



Kenneth Nevadomi



Kenneth Nevadomi
I Want Your Youth—I Want Your Beauty Series,
1979
Charcoal and graphite on paper
23" x 30"
Courtesy of the artist



Kenneth Nevadomi
Christopher Columbus Before, 1978
Acrylic on canvas
84" x 66"



Kenneth Nevadomi
I Want Your Youth—I Want Your Beauty Study,
1979
Oil over acrylic on canvas
60" x 54"
Courtesy of the artist

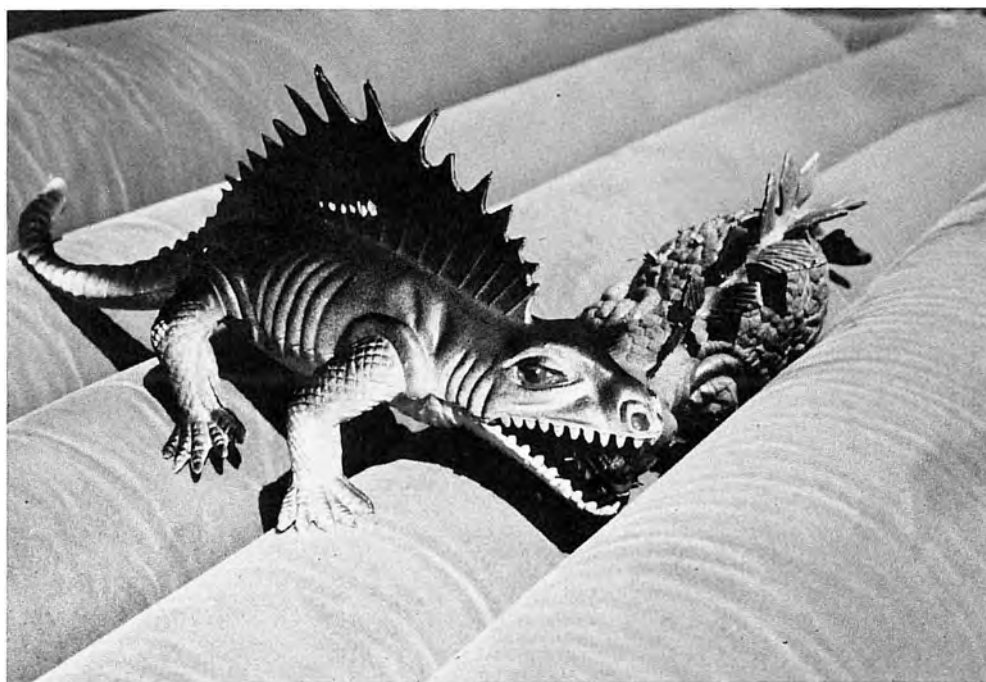
Patiosville Beatniks

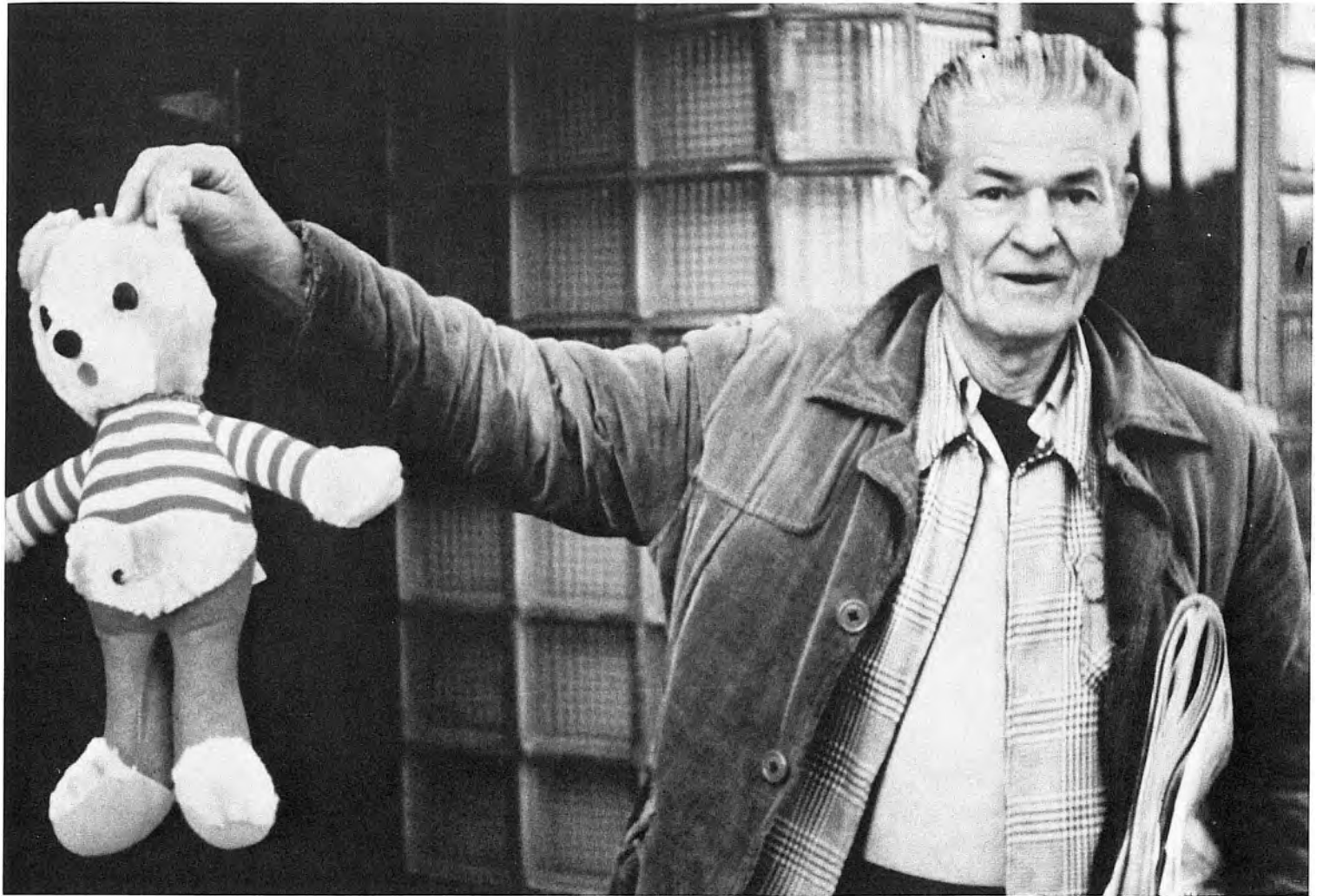
"This is the greatest thing that's happened to art since the invention of the smock."

—Mike Thompson
"Have Blender Am Cool"



The Patiosville Beatniks— Mark Riffle and Mike Thompson
—with Sue Reimenschneider





Patiosville Beatniks
From a color slide used in *Patios-A-Rama Part 2*
or *For Loungers Only*
"A different kind of spook house"

Patiosville Beatniks
From a color slide used in *Patios-A-Rama Part 2*
or *For Loungers Only*
"A different kind of spook house"

Patiosville Beatniks
From a color slide used in *Patios-A-Rama Part 2*
or *For Loungers Only*
"A different kind of spook house"

Sandy Rosen

My temporal environments are the result of my personal process of physically, emotionally, and esthetically moving into and inhabiting space. I bring with me materials, objects, feelings, and ideas from my past

which I combine with the meanings I find as I interact in each new situation. When I stop inhabiting a space what remains are the artifacts and representations of my process.

Sandy Rosen
Rooming In, 1979
Mixed media
Dimensions variable
Installation at Contemporary Arts Museum,
Cincinnati, Ohio





Sandy Rosen
Rooming In, 1979
 Mixed media
 Dimensions variable
 Installation at Contemporary Arts Museum,
 Cincinnati, Ohio

Sandy Rosen
Rooming In, 1979
 Mixed media
 Dimensions variable
 Installation at Contemporary Arts Museum,
 Cincinnati Ohio



Mimi Fuller

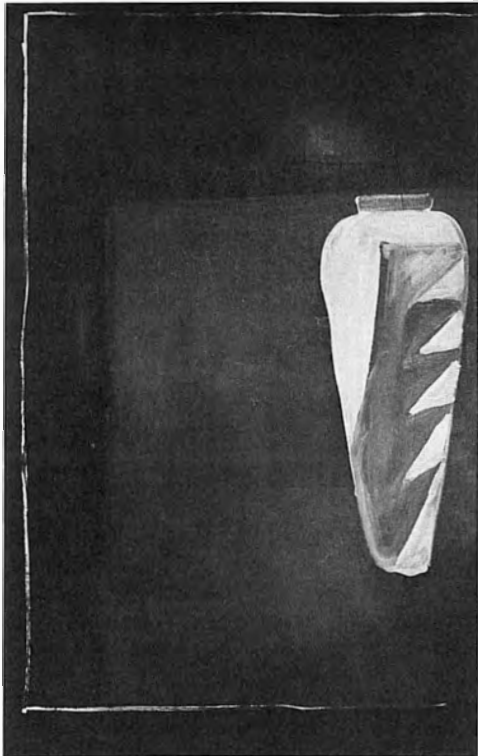
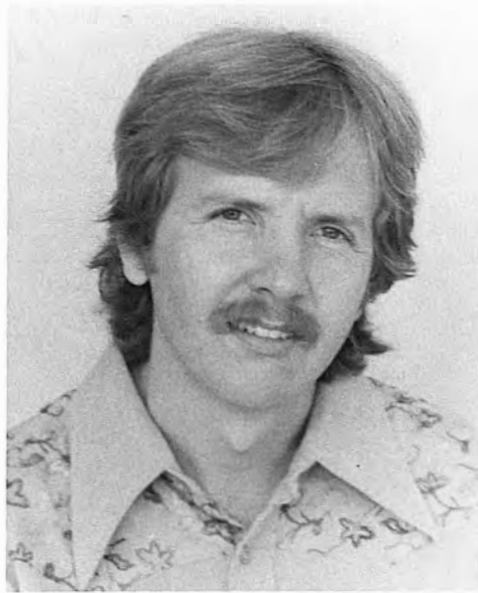


Larry Shineman

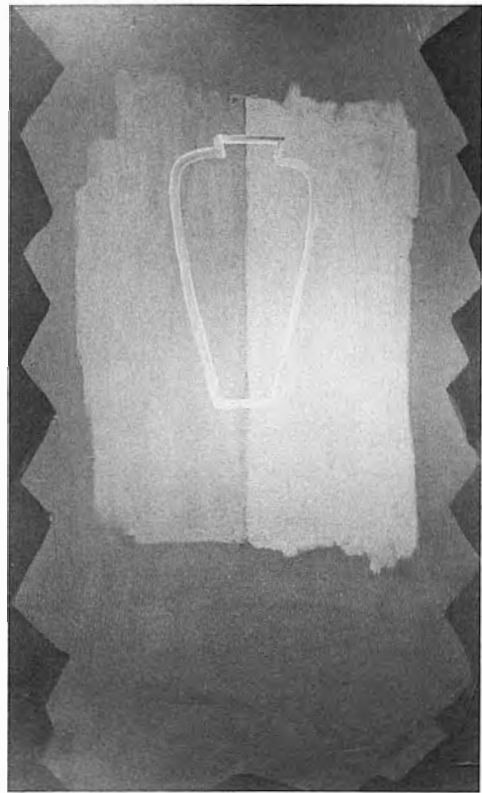
The paintings I present succeed or fail despite any statement I can write. You might, however, understand the work more fully if I describe something about the way I proceed in my work. Much of the rest relates to intuitional, particular decisions linked with so many personal factors, that are inexplicable.

Two conscious decisions I make are to use tools and materials that are simple and non-technical, and to begin with no idea of what the final painting will look like. The only expectations I have are to arrive at a visually coherent conclusion that is seemingly familiar yet awkwardly new. I try whatever comes to mind ... that which seems too much, too little, intelligent, dumb, base, sophisticated, personal, objective, acceptable, preposterous. I believe I must see that which subconsciously presents itself before I can accept or reject it. One canvas might be layered with many, almost resolved and totally different paintings. Finally, the visible painting is a seemingly thin membrane of colors stretched over the low relief evidence of past paintings. It is curious that the painting is so physically thin and the illusion so deep.

If the painting compels the viewer to stop and see ... not rationalize or categorize, but to visually behold the transformation of energy, then I believe the spiritual potential of painting is born.



Linda Young

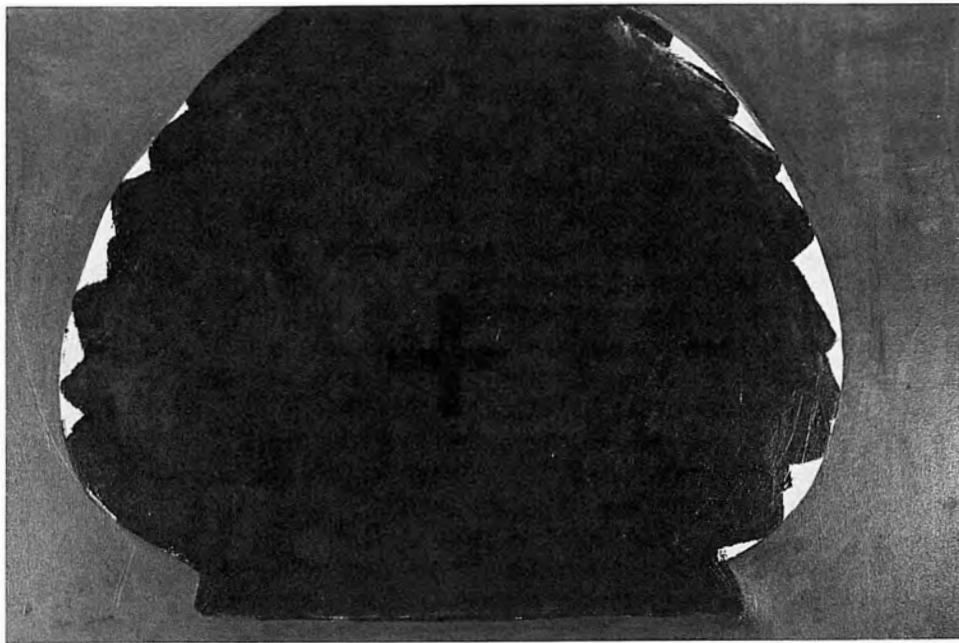


Linda Young

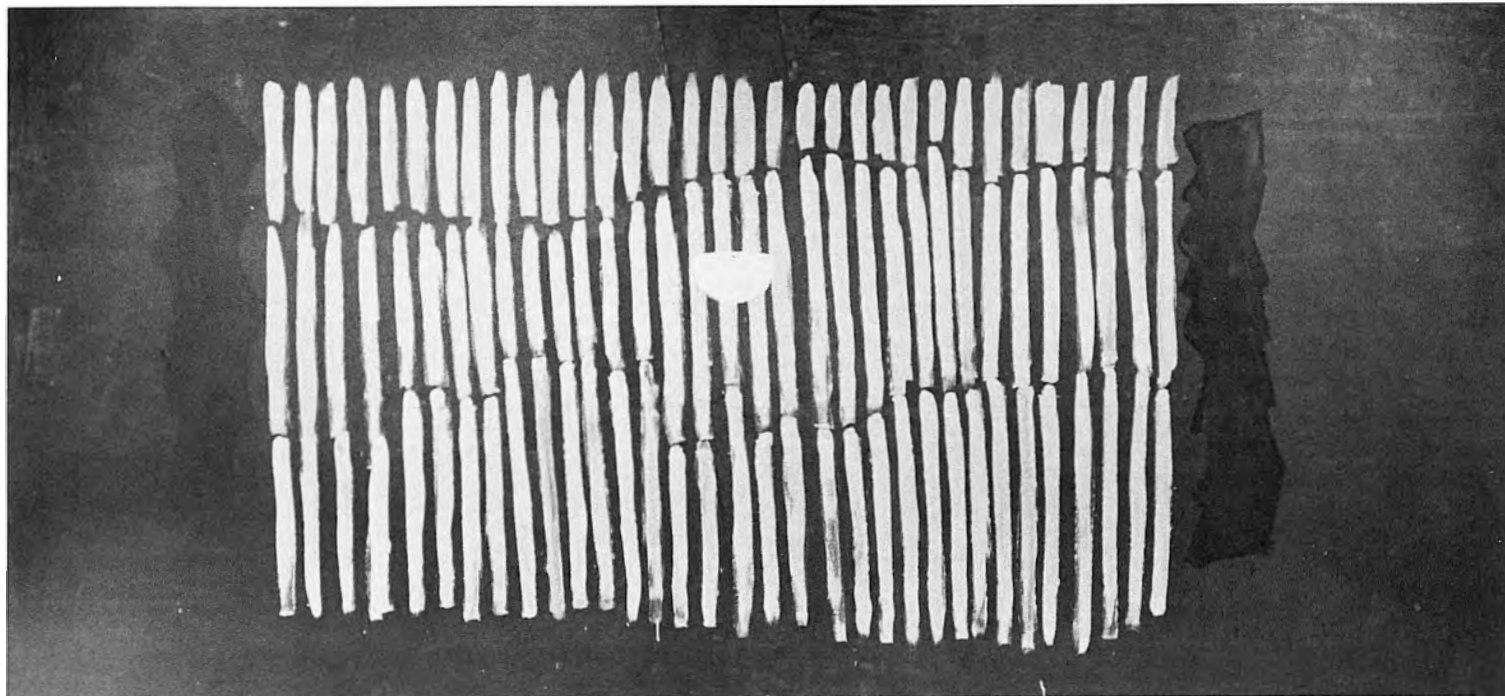
Larry Shineman
Gypsy Jar, 1979
Acrylic on canvas
79" x 48"
Courtesy of the artist

Larry Shineman
Vase with Green Line, 1980
Acrylic on canvas
93" x 60"
Courtesy of the artist

Larry Shineman
Red Ground-True Cross, 1979
Acrylic on canvas
46" x 70"
Courtesy of the artist



Larry Shineman
Bone White Bowl, 1980
Acrylic on canvas
81" x 168"
Courtesy of the artist



Linda Young

Linda Young

Chris Steele

*I entertain myself by working.
Being entertained is relaxing.*

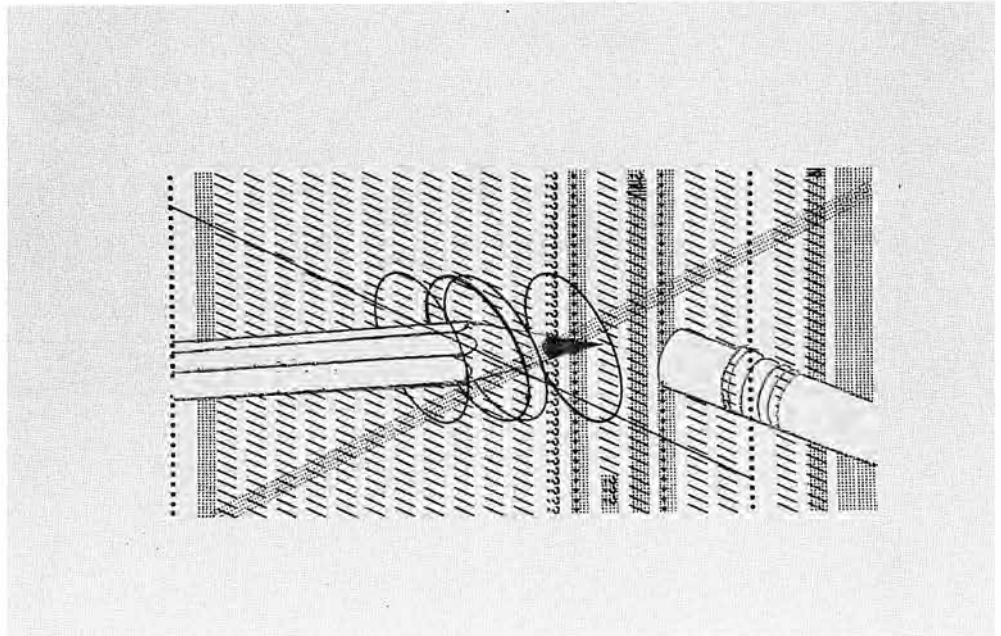
*I am intrigued with and, at times, mesmerized by,
spacing and its illusionary effects,
the object and its shadow,
the silhouette and its interpretation,
balance,
scale,
color,
pattern,
the pencil and its definition,
and the way in which my work evolves.*

*Collaboration,
movement,
performance,
arrangement,
and accessibility
provide impulse.*

*I am a performing sculptor.
I use my work to entertain.*



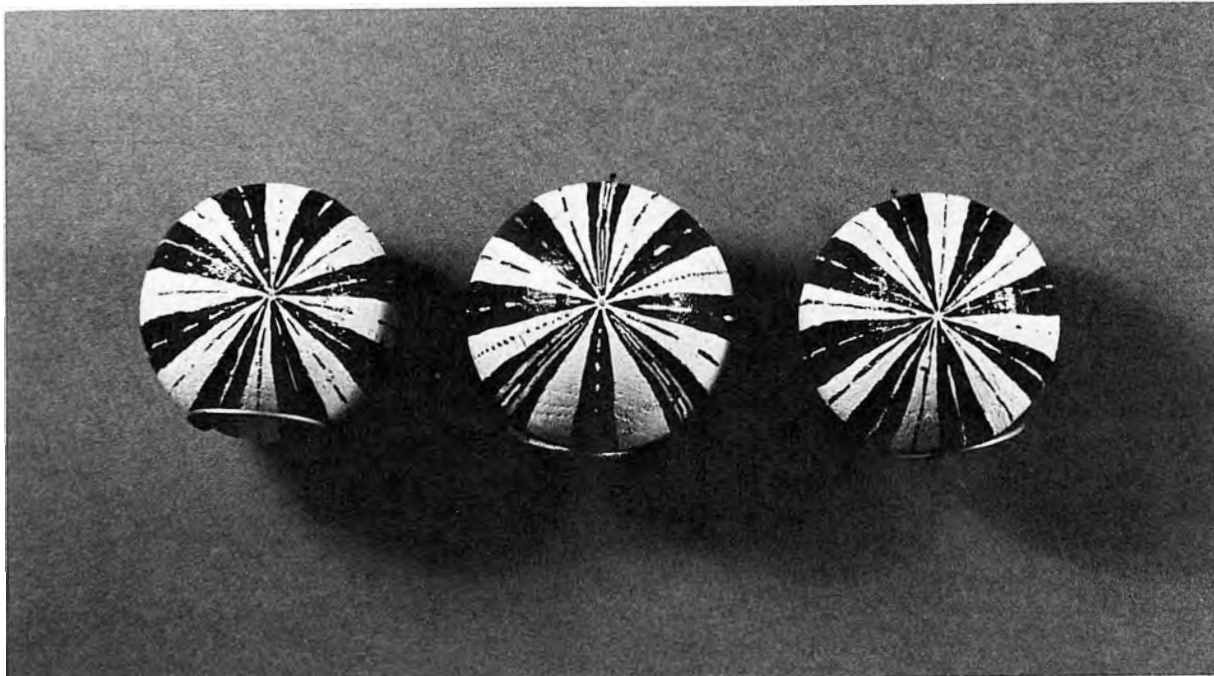
Rowena Pon



Chris Steele
Ball and Pencil, 1979
Carbon, liquid paper, pen, pencil and typewriter
markings on paper
5½" x 8½"
Courtesy of the artist

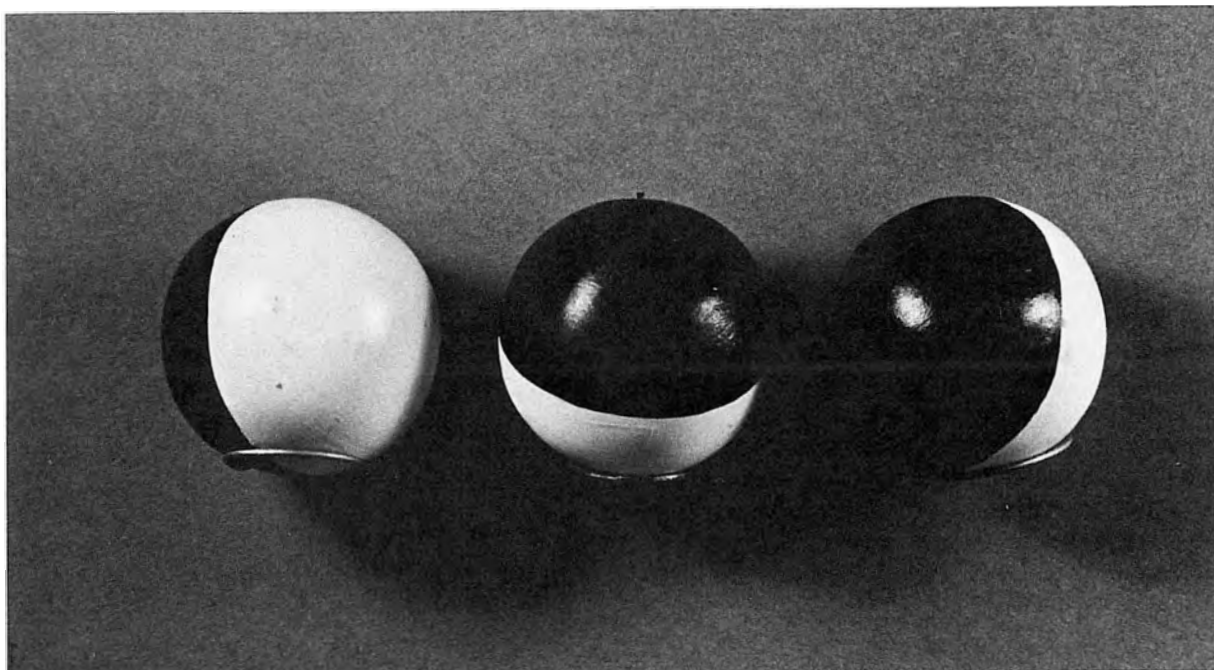
Linda Young

Chris Steele
Tail Lights at Night, 1979
Acrylic on wood
3" x 10" x 3"
Courtesy of the artist



Linda Young

Chris Steele
Black and White, 1977
Acrylic on wood
3" x 10" x 3"
Courtesy of the artist



Linda Young

Biographies

GINNA BRAND

Born in Sewickley, Pennsylvania, 1929. Educated at Kent State University, Kent, Ohio (BS-ED 1952) and Cleveland Institute of Art, Cleveland, Ohio (BFA 1973). Lives in Shaker Heights, Ohio.

SELECTED EXHIBITIONS

Solo

- 1976 "Paperworks," Ohio State University, Columbus, Ohio
 "Traces," New Gallery of Contemporary Art, Cleveland, Ohio
 1977 Kent State University, Kent, Ohio
 1979 New Gallery of Contemporary Art, Cleveland, Ohio

Group

- 1973 "Cleveland Invitations," Lake Erie College, Painesville, Ohio

1974 "All Ohio Painting and Sculpture," Dayton Art Institute, Dayton, Ohio

1975 "Assembled Propositions," New Organization for the Visual Arts, Cleveland, Ohio

"Assembled Propositions," University of Cincinnati, Cincinnati, Ohio

"Four Visual Doctrines," Baldwin Wallace College, Berea, Ohio

"Works on Paper," New Gallery of Contemporary Art, Cleveland, Ohio

1976 Cleveland Institute of Art, Park Centre, Cleveland, Ohio

"Medium is the Message," Park Centre, Cleveland, Ohio

"Ohio Invitational," Eells Gallery, Blossom Music Center, Northampton Township, Ohio

1977 Art Research Center, Kansas City, Missouri

"Art Today: USA," Iran-American Society, Teheran, Iran

"Assembled Propositions," School of Fine Arts, Willoughby, Ohio

"Drawing as Process," Akron Art Institute, Akron, Ohio

New Gallery of Contemporary Art, Cleveland, Ohio

1978 "Cleveland Exchange," Harbourfront Art Gallery, Toronto, Canada

1979 "Tenth Anniversary Show," New Gallery of Contemporary Art, Cleveland, Ohio

DONALD E. HARVEY

Born in Estherville, Iowa, 1941. Educated at Mankato State College, Mankato, Minnesota (BA 1964) and Tyler School of Art, Temple University, Philadelphia, Pennsylvania (MFA 1971). Currently teaches Contemporary Art History at The University of Akron, Akron, Ohio. He is also the Director of the University Art Galleries at The University of Akron, Akron, Ohio. Lives in Akron, Ohio.

SELECTED EXHIBITIONS

Solo

- 1977 Akron Art Institute, Akron, Ohio

Ohio State University Art Galleries, Columbus, Ohio

1979 The New Gallery of Contemporary Art, Cleveland, Ohio

1980 Akron Art Institute, Akron, Ohio

Group

1976 "All Ohio Painting and Sculpture Biennial," Dayton Art Institute, Dayton, Ohio

"Contemporary Images in Watercolor," Akron Art Institute, Akron, Ohio; The Indianapolis Museum of Art, Indianapolis, Indiana; Rochester Memorial Art Gallery, Rochester, New York

"Ohio Invitational," Eells Gallery, Blossom Music Center, Northampton Township, Ohio

"Spawn Press Exhibition," Ohio State University, Columbus, Ohio

1977 "Art Stories," Libra Gallery, Claremont College, Claremont, California

1979 "Generative Issues: A Common Ground," Wright State University, Fairborn, Ohio

"Travelling Exhibition: Winners of Regional Artists' Fellowship Grants," Wright State University, Fairborn, Ohio and subsequent Midwest tour

PETER HUTTINGER

Born in West Palm Beach, Florida, 1953. Lives in Cincinnati, Ohio.

At the artist's request no exhibition summary is included.

ALLAN L. JONES

Born in Fort Worth, Texas, 1940. Educated at Texas Wesleyan College, Fort Worth, Texas (BS 1963) and Claremont Graduate School, Claremont, California (MFA 1965). Teaches painting and printmaking at Antioch College, Yellow Springs, Ohio. Lives in Yellow Springs, Ohio.

SELECTED EXHIBITIONS**Solo**

- 1967 Lindenwood College, St. Charles, Missouri
1974 University of Southwestern Louisiana, Lafayette, Louisiana
1975 Dayton Art Institute, Dayton, Ohio
1977 Louisville School of Art, Anchorage, Kentucky
1980 Wright State University, Dayton, Ohio

Group

- 1963 "26th Annual Exhibition," Fort Worth Art Center, Fort Worth, Texas
1964 "All-California Print Exhibition," Los Angeles Printmaking Society, Los Angeles, California
"4th Biennial Print Exhibition," Pasadena Art Museum, Pasadena, California
1965 "50th National Orange Show," San Bernardino, California
"160th Annual Watercolor, Drawing and Print Show," Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
"2nd All-California Print Exhibition," Los Angeles Printmaking Society, Los Angeles, California
"23rd Louisiana State Art Exhibition," Baton Rouge, Louisiana

- 1966 "24th Louisiana State Art Exhibition," Baton Rouge, Louisiana
1967 "3rd Bucknell Annual National Drawing Exhibition," Lewisburg, Pennsylvania
1968 "8th Annual Piedmont Painting and Sculpture Exhibition," Mint Museum, Charlotte, North Carolina
1972 Contemporary Arts Center, Cincinnati, Ohio
1973 "Invitational Drawing Show," Wright State University, Dayton, Ohio
1974 "All-Ohio Invitational Exhibition," Dayton Art Institute, Dayton, Ohio
1975 "OK Art," Contemporary Arts Center, Cincinnati, Ohio
1979 Contemporary Arts Center, New Orleans, Louisiana

ROBERT KOHN

Born in New York, New York, 1935. Educated at Antioch College, Yellow Springs, Ohio (BA 1957) and Sarah Lawrence College, Bronxville, New York (MFA 1960). Teaches at Central State University, Wilberforce, Ohio. Lives in Yellow Springs, Ohio.

SELECTED ACTIVITIES**Music/Sound**

- 1977 "Can't Fly, 'Fraid I'll Fall," music for dance (piano, hammerharp, brass cup, and nut pick) by Barbara Kohn, South Gym, Antioch College, Yellow Springs, Ohio
"Missing Me," music for dance (piano) by Robin Kohn, South Gym, Antioch College, Yellow Springs, Ohio
"Pre-Classic Dance Suite," music for a Dance (piano), *Packages*, by Barbara Kohn, Antioch Area Theatre, Antioch College, Yellow Springs, Ohio
1978 "Paradigms," Simultaneous improvisation on piano with Barbara Kohn's dance *Born Again But Not Through Jeezus*, or *You Can Know All I Am*, South Gym, Antioch College, Yellow Springs, Ohio
"Tantric Hum," voice with graphic, Ritterkamp's Farm Goes Station, Ohio
1979 "Ma'aleesh I," vocal narrative for gallery installation by James Jordan, Noyes Gallery, Antioch College, Yellow Springs, Ohio

"Quintet for Voices," music for dance (*dl*) (*pro*) (*re*) (*ag*) (*e*) (*cone*) *GRESS*, by Barbara Kohn, South Gym, Antioch College, Yellow Springs, Ohio

Untitled, voice and Shawnee Bells, for "Al Tariq (Ma'aleesh II)," gallery installation by James Jordan, Noyes Gallery, Antioch College, Yellow Springs, Ohio

- 1980 "Now is Then—Tomorrow," six 10-minute scores for Shawnee Bells to accompany performance piece by Barbara Kohn, Noyes Gallery, Antioch College, Yellow Springs, Ohio

White Music, for "Sabih Abyah (Ma'aleesh III)," gallery installation by James Jordan, 60-minute piano improvisation on 4 notes in 3 octaves, Noyes Gallery, Antioch College, Yellow Springs, Ohio

Performance Pieces

- 1978 "Good Morning," Village of Yellow Springs, Ohio
1979 "Turtle Walk," Central State University, Wilberforce, Ohio
1980 "Four Wordworks:" *Two Beautiful Definitions and One Alter(nat)ed On, INT:-er-est, Cleavers cleavers and 100 Vocabulary Words, DOWN and OUT*, Wesley Arts and Sciences Building, Central State University, Wilberforce, Ohio

"3600" or *Dinner in Thebes*, 9-hour performance piece divided in 6, Paul Robeson Center for the Cultural and Performing Arts, Wilberforce, Ohio

Other

- 1977 "Patio Piece," a space imprint, Central State University, Wilberforce, Ohio
1978 "Difficult Decisions: Ethical Dilemmas," Tweed Gallery, University of Minnesota, Duluth, Minnesota
"Nose Job 2," collaboration with Michael Jones, Hopkins Gallery, Ohio State University, Wilberforce, Ohio and Noyes Gallery, Antioch College, Yellow Springs, Ohio
"Playworks Goes to an Art Auction," Greek Orthodox Church, Springfield, Ohio
"Tree Dressing" (one of "Three Clandestine Pieces"), environmental imprint, various locations, Yellow Springs, Ohio
1979 "Invitation to Several Hangings" (one of "Three Clandestine Pieces"), various locations, Yellow Springs, Ohio
"Martin Buber," a graphic satire in 66 portions, Paul Robeson Center for the Cultural and Performing Arts, Wilberforce, Ohio
"The Presents of Playworks" (one of "Three Clandestine Pieces"), various locations, Yellow Springs, Ohio

JANIS CRYSTAL LIPZIN

Born in Colorado Springs, Colorado, 1945. Educated at Ohio University, Athens, Ohio (BFA 1967), University of Pittsburgh, Pennsylvania (MLS 1976), and the San Francisco Art Institute, San Francisco, California (MFA 1976). Currently teaches film at the San Francisco Art Institute, San Francisco, California and film and photography at Antioch College, Yellow Springs, Ohio. Lives in Yellow Springs, Ohio and San Francisco, California.

SELECTED EXHIBITIONS

Solo

- | | | | | | |
|-------|---|------|--|------|--|
| 1972 | Gallery Eleven, Slippery Rock State College, Slippery Rock, Pennsylvania | 1974 | "Three Rivers Arts Festival Invitational Exhibition," Pittsburgh, Pennsylvania | | Sarah Lawrence College, Bronxville, New York; University of Oklahoma, Norman, Oklahoma; Antioch College, Yellow Springs, Ohio |
| 1976 | Sacramento State University, Sacramento, California | | "May Day Screening," Carnegie Museum of Art Film Section, Pittsburgh, Pennsylvania | | "New York Avant-Garde Festival," World Trade Center, New York, New York |
| 1978 | Chicago Filmmakers Inc., Chicago, Illinois | | "64th Annual Associated Artists of Pittsburgh Exhibition," Carnegie Museum of Art, Pittsburgh, Pennsylvania | | "Six Bay Area Filmmakers," Ultrafilms, Oakland Museum, Oakland, California |
| | The Cinematheque, San Francisco, California | 1975 | "I. Magnin Salute to the San Francisco Art Institute," I. Magnin, San Francisco, California | | "The New San Francisco Filmmakers," The Cinematheque, San Francisco, California |
| | Contemporary Media Study Center, Dayton, Ohio | | "Seven by Four," Canyon Cinematheque, San Francisco, California | 1978 | "Photographic Means; Open Studios," San Francisco, California |
| | Grey Gallery, Antioch College, Yellow Springs, Ohio | 1976 | "Bellevue Film Festival," Bellevue, Washington | | "3rd Invitational Festival of the New Super-8 Cinema," Caracas, Venezuela |
| | Pittsburgh Filmmakers Photo Gallery, Pittsburgh, Pennsylvania | | Canyon Cinematheque, San Francisco, California | 1979 | "Recent Directions in American Independent Cinema," London Filmmakers' Cooperative, Maidstone College of Art, Kent, England; Saint Martins College of Art, London, England |
| | Radha Photo Gallery, San Francisco, California | | Dementer Project, San Francisco, California | | "Southwestern Alternative Media Project," El Paso, Texas |
| 1979 | Contemporary Media Study Center, Dayton, Ohio | | "Eye Music: California Experimental Filmmakers," Pittsburgh Filmmakers Screening Room, Pittsburgh, Pennsylvania | | "3rd International Avant-Garde Festival," London, England |
| | The Millennium Film Workshop, New York, New York | | Media Study/Bufalo, Buffalo, New York | | "Photo Means," Noyles Gallery, Antioch College, Yellow Springs, Ohio |
| 1980 | Ohio State University, Columbus, Ohio | | "Recent Films by Bay Area Women Artists," Pacific Film Archive, Berkeley, California | | "Women Filmmakers," Experimental Films, San Francisco Jewish Community Center, San Francisco, California |
| Group | | | "San Francisco Art Institute Film Festival," San Francisco, California | 1980 | "Artists' Films at Club 57," New York, New York |
| 1966 | Loeb Student Center Contemporary Art Gallery, New York, New York | | "The Western Undertow," Collective for Living Cinema, New York, New York | | Atholl McBean Gallery, San Francisco Art Institute, San Francisco, California |
| 1967 | "Ten from Ohio University," Uncommon Carriage House Gallery, Lima, Ohio | 1977 | "Antioch College Invitational," Noyes Gallery, Yellow Springs, Ohio | | Dayton Art Institute, Dayton, Ohio |
| 1972 | "Mini Show," Arts and Crafts Center of Pittsburgh, Pittsburgh, Pennsylvania | | "Athens International Film and Video Festival," Athens, Ohio | | "New Bay Area Films," Los Angeles Institute of Contemporary Art, Los Angeles, California |
| 1973 | "First Invitational Exhibition of Western Pennsylvania Women Artists," Carlow College, Pittsburgh, Pennsylvania | | "Four and Seven: Twenty-six Artists, Twenty-six Days," San Francisco Art Institute, San Francisco, California | | "New Directions in American Cinema," London Filmmakers Cooperative, London, England |
| | "Photo-Imagery," Sewickley Academy, Sewickley, Pennsylvania | | Grey Gallery, Antioch College, Yellow Springs, Ohio | | San Francisco Museum of Modern Art Rental Gallery, Fort Mason, San Francisco, California |
| | | | "New Generation San Francisco Filmmakers," Independent Film Oasis, Los Angeles, California | | |
| | | | "New Generation San Francisco Filmmakers," Anthology Film Archives, New York, New York; N.A.M.E. Gallery, Chicago, Illinois; Carnegie Museum of Art, Pittsburgh, Pennsylvania; S.U.N.Y. at Binghamton, Binghamton, New York; | | |

KENNETH NEVADOMI

Born in Cleveland, Ohio, 1939. Educated at Cooper School of Art, Cleveland, Ohio (1964-1967), Columbus College of Art and Design, Columbus, Ohio (BFA 1972) and Kent State University, Kent, Ohio (MFA 1975). Lives in Lakewood, Ohio.

SELECTED EXHIBITIONS

Solo

- 1975 Akron Art Institute, Akron, Ohio
1977 Kent State University, Kent, Ohio
Lakeland Community College, Painesville, Ohio
Ohio University, Athens, Ohio
1978 University of Cincinnati, Cincinnati, Ohio

PATIOSVILLE BEATNIKS

Mark Riffle born in Akron, Ohio, 1955. Mike Thompson born in Akron, Ohio, 1954. "We both got a BA from Kent State University, and that means a bad attitude. We currently live in Plaza

SANDY ROSEN

Born in New York, New York, 1944. Educated at State University of New York at New Paltz, New York (BA 1965), Ohio State University, Columbus, Ohio (1968-1969) and University of Cincinnati, Cincinnati, Ohio (1971-1972). Lives in Cincinnati, Ohio.

Group

- 1967-1972 Cooper School of Art, Cleveland, Ohio
1973 "Lakeland Community College Invitational," Lakeland Community College, Painesville, Ohio
1975 "New Organization for the Visual Arts Invitational," Park Centre, Cleveland, Ohio
Not in New York Gallery, Cincinnati, Ohio
"Ohio Invitational," Eells Gallery, Blossom Music Center, Northhampton Township, Ohio
1977 Cleveland State University, Cleveland, Ohio
Linden Gallery, Cleveland, Ohio
"Self Portraits," Cooper School of Art, Cleveland, Ohio

del Rey, Akron, Ohio, and have a red vinyl restaurant booth with a zebra skin kitchen."

SELECTED PERFORMANCES

- 1978 "Patios-A-Rama Part 2 or For Loungers Only," University of Akron, Akron, Ohio

SELECTED EXHIBITIONS

Solo

- 1979 "Rooming In," The Contemporary Arts Center, Cincinnati, Ohio

Group

- 1975 "Emphasis: Women Artists," College of Mount Saint Joseph, Cincinnati, Ohio
"Painting and Drawing Invitational," Cincinnati Art Museum, Cincinnati, Ohio

- 1978 "Cleveland Exchange," Cleveland State University Gallery, Cleveland, Ohio
Cleveland State University, Cleveland, Ohio
"Rips in Reality," Akron Art Institute, Akron, Ohio
1979 "Four Figurative Painters," Canton Art Institute, Canton, Ohio
"Group Drawing Show," Cleveland State University Gallery, Cleveland, Ohio
"New Organization for the Visual Arts Show," Cleveland State University Gallery, Cleveland, Ohio
"Surrealism Roots Show," Space Gallery, Cleveland, Ohio

"Patios-A-Rama Part 2 or For Loungers Only," Spaces, Cleveland, Ohio

"The Big Dirt Dyna and the Truth About Leopard," Contemporary Arts Center, Cincinnati, Ohio.

- 1976 "University Faculty Exhibition," College of Mount Saint Joseph, Cincinnati, Ohio
1977 Crosley Communications Center, Cincinnati, Ohio
Haehle Gallery, Cincinnati, Ohio
1978 "Concerned Artists Group Effort Drawing Invitational," C.A.G.E. Gallery, Cincinnati, Ohio

LARRY SHINEMAN

Born in Hastings, Nebraska, 1943. Educated at University of Nebraska, Lincoln, Nebraska (BFA 1966, MFA 1968). Currently teaches drawing and painting at Ohio State University, Columbus, Ohio. Lives in Westerville, Ohio.

SELECTED EXHIBITIONS

Solo

- 1971 Watson Gallery, Elmira College, Elmira, New York
- 1974 Ohio Wesleyan University, Delaware, Ohio
- 1976 Canton Art Institute, Canton, Ohio
- 1978 Denison Art Gallery, Denison University, Granville, Ohio
- 1979 "Recent Paintings, Larry Shineman," Wright State University, Fairborn, Ohio

CHRIS STEELE

Born in Columbus, Ohio, 1948. Educated at Ohio State University, Columbus, Ohio (BFA 1971, 1972). Lives in Columbus, Ohio.

SELECTED EXHIBITIONS

Group

- 1976 "Columbus Art League State Office Tower Show," State Office Tower, Columbus, Ohio
- 1977 Designers Showcase, Columbus, Ohio

- 1980 "Recent Paintings, Larry Shineman," Ohio State University, Columbus, Ohio
- Group
- 1968 "Faculty Exhibition," Ohio State University, Columbus, Ohio
- 1970 "Faculty Exhibition," Ohio State University, Columbus, Ohio
- 1971 "Faculty Exhibition," Ohio State University, Columbus, Ohio
- 1972 "Museum Avant-Garde," University of California, San Diego, California
- "Two Man Exhibition," Hopkins Gallery, Ohio State University, Columbus, Ohio
- 1973 "Faculty Exhibition," Ohio State University, Columbus, Ohio
- 1974 "Ohio Painting and Sculpture, '74," Dayton Art Institute, Dayton, Ohio
- "Invitational Sculpture Show," Contemporary Institute for Fine Arts, Columbus, Ohio
- "Up Up and Away Show," State Office Tower, Columbus, Ohio
- 1978 "State Office Tower Show," State Office Tower, Columbus, Ohio
- 1979 "Columbus Focus Show," Sullivant Hall Gallery, Ohio State University, Columbus, Ohio
- "Selected Ohio Artists," Governor's Mansion, Columbus, Ohio
- 1975 "Faculty Exhibition," Ohio State University, Columbus, Ohio
- 1976 "Faculty Exhibition," Ohio State University, Columbus, Ohio
- "University of Nebraska MFA Alumni," Midwest College Art Conference, NBC Building, Lincoln, Nebraska
- 1979 "100 Artists," Ten Windows on Eighth Avenue, New York, New York
- "Recent Work," Faculty Exhibition, Sullivant Gallery, Ohio State University, Columbus, Ohio
- "Visions," Artreach Gallery, Columbus, Ohio
- "Image Makers Workshop" (performance with props by Chris Steele), Apple Gallery, Columbus, Ohio
- "100 Artists," Ten Windows on Eighth Avenue, New York, New York
- 1980 "Countdown" (dance performance with props by Chris Steele), Mershon Auditorium, Ohio State University, Columbus, Ohio
- "2nd Annual 100 Artists Show," Ten Windows on Eighth Avenue, New York, New York

THE NEW MUSEUM

65 FIFTH AVENUE NEW YORK 10003 (212) 741-8962

May 1986

The Bulletin of
The Cleveland
Museum of Art



Juries of Selection

Painting and Sculpture

Patterson Sims, Associate
Curator, Permanent Collection,
Whitney Museum of American
Art, New York
Tom E. Hinson

Graphics

Jane Glaubinger
Patterson Sims

Photography

Tom E. Hinson
Patterson Sims

Crafts

Elena Karina Canavier, Director,
Public Art Trust, Washington
Joseph L. Finizia

Special Awards

Paintings

\$1,000 AWARD

Ken Nevadomi, *Folding Up of Things* and *Man Who Lived in a Refrigerator*

SPECIAL MENTION FOR PAINTING

Suzanne L. Fisher, *Untitled*

Michael Kellers, *Buddha's Argument*

Gerald Kramer, *Pharoah's Daughter and the Babe in the Bullrushes*

Scott Miller, *How God Perceives Carlo* and *Patheticon*

Edward A. Raffel, *Father and Son, Together Never*

Jim Rottmayer, *Untitled #6*

Graphics

\$500 AWARD

George Mauersberger, *Diagram* and *Docu-Drama*

SPECIAL MENTION FOR GRAPHICS

John Gulyas, *Backstreets* and *Imitation*

Paul Jacklitch, *Holy Ghost* and *Three Specimens in a Room*

Hugh Kepets, *S.L.P. #5*

Kendra L. Kostiha, *A Bitternesse of Herte*

J. Noel Reifel, *In the Constellation Aquarium*

Sculpture

\$1,000 AWARD

Mark Soppeland, *house between planes*

SPECIAL MENTION FOR SCULPTURE

Gloria DeArcangelis, *Out of the Woods*

C. A. McWeeny, *Colander Man*

Edwin Mieczkowski, *Kalevala 12418*

Each year the May Show has its own identity, and this installment is no exception. For those following the exhibition, the distinguishing features will be easily discerned, especially in the areas of style, imagery, meaning, and scale. Geometrical abstraction — a tradition long prominent in this region — is less evident, while representationalism — always present in the past — has emerged as dominant, focusing primarily on the human figure, landscape, architecture, animal forms, and geometric shapes. Few paintings and drawings have precisely rendered subjects, instead many of the works are expressively, gesturally executed, their surfaces dense with richly, sometimes idiosyncratically, applied materials. Another important change is the move from emphasizing technique and formal issues to a greater interest in content, narrative (often obscured by personal iconography), and eccentricity.

Shared subject matter and content tend to break down the distinctions between the various May Show categories and afford the viewer an opportunity to compare the creations of artists working in a seemingly limitless variety of substances. The human figure is, for example, portrayed in media such as oil, acrylic, watercolor, charcoal, graphite, woodcut, lithography, black-and-white and color photography, wood, and ceramics; in poses characterized as private and meditative to dramatic and aggressive; in sizes ranging from the intimate to heroic; and in emotional states that include desire, isolation, rejection, and fear. These representational works are linked to a much larger body created by national and international artists. This year's juror Patterson Sims notes: "The Ohio tributary of the mainstream employment of the figure and careful hand-crafted representations flows generously."

The dimensions of the individual entries continue to expand, especially with the paintings and drawings, which strains the finite exhibition space. The resulting selectivity — accepting roughly ten percent from the large pool of excellent work — has kept the show's overall quality at a very high level.

A total of 1,324 artists entered slides of 2,334 objects, of which 560 works were singled out for final judging at the Museum. From these, the juries selected 212 objects created by 178 artists. In choosing the show, the Museum staff was assisted by two prominent professionals, Patterson Sims from the Whitney Museum of American Art in New York City and Elena Karina Canavier from the Public Art Trust in Washington.

This year the paintings category was marked by ambitious, engaging works. Ken Nevadomi received the \$1,000 prize for his two provocative, expressive paintings of flatly rendered figures. His *Man Who Lived in a Refrigerator* and *Folding Up of Things* provide an excellent union of content — a pessimistic view of the human condition — and formal painting issues that simultaneously contains carefully controlled tension between the two.

The particularly strong graphics category was unusually well balanced among various drawing and print media, with awards of Special Mentions reflecting their quality and diversity. As has often been the case, the \$1,000 Graphics Award was divided between that category and photography. George Mauersberger received \$500 for his two large, complex graphite and watercolor drawings. *Diagram* and *Docu-Drama* have a sketchbook feeling to them; some areas contain doodles and cartoons, while others present carefully drawn and colored illusionistic renderings of people and objects. Notes accompany many of the sketches.

As with graphics, the photographs also represent the many different processes employed by area artists. William D. Wade was awarded \$500 for his black-and-white photograph of the interior of a record store. In a documentary style, *Music Video Love* combines romantic popular culture expressions from the 1950s — love songs on 45-rpm records — with a pervasive entertainment from the 1980s — the soap opera.

The sculpture category continued to have fewer participants, but drew impressive works, sharing with paintings and graphics an abundance of expressive, decorative, and embellished surfaces. Mark Soppeland received the \$1,000 Sculpture Award for his striking, complex mixed media work titled *house between planes*. Portions of the exterior and interior walls of a model house have been removed to reveal various rooms and their furnishings. Adding visual richness, wooden rods of varying lengths strike or penetrate every plane and randomly splattered paint covers all surfaces.

The quality and variety of styles, materials, and techniques that have characterized crafts appear this year. The \$1,000 award was split between two fine craftsmen: Brent Kee Young, with his two beautifully designed glass vases featuring fossil-like shapes, and Jan Sobota, for his two imaginative, witty leather book holders. Sobota's entry recalls book binding techniques popular in the early years of the May Show. The Robert Mann \$500 Award for Ceramics was given to Patricia Hughes/Schneider for her triptych of vases — their surfaces covered with colorful, decorative abstract compositions — meant to be hung on the wall. Edward S. Wohl's *High Chair* exemplifies the handmade furniture that has been important in recent exhibitions. He received the Horace E. Potter Memorial Award for Excellence in Craftsmanship for his superb rendition of a traditional shape, set apart by its polished surface and excellent joinery.

Overall, the sixty-seventh edition of the May Show is an energetic, stimulating exhibition containing superior works of art by many of the region's outstanding artists whose interests are tightly focused and attuned to current contemporary art issues. As always, the show contains work that will delight some visitors while baffling others.

Tom E. Hinson
Curator of Contemporary Art

Ken Nevadomi, *Man Who Lived in a Refrigerator*, \$1000 Award for Painting

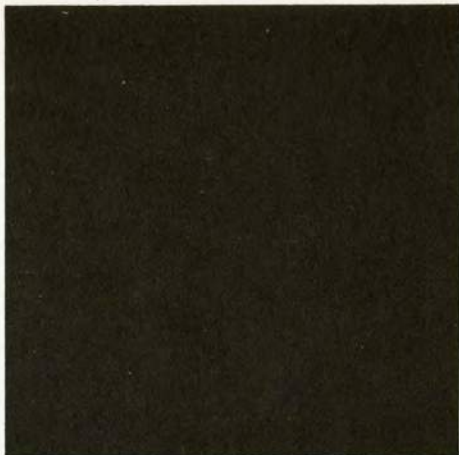
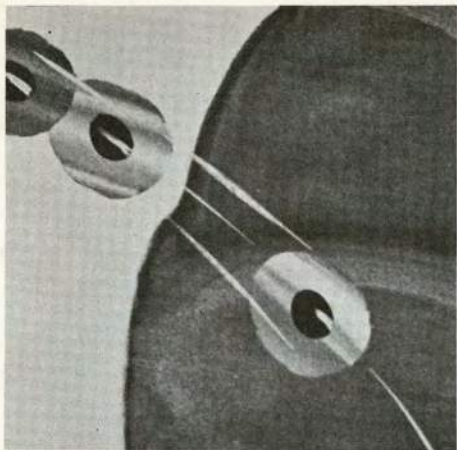


George Mauerberger, *Diagram*, \$500
Award for Graphics

198

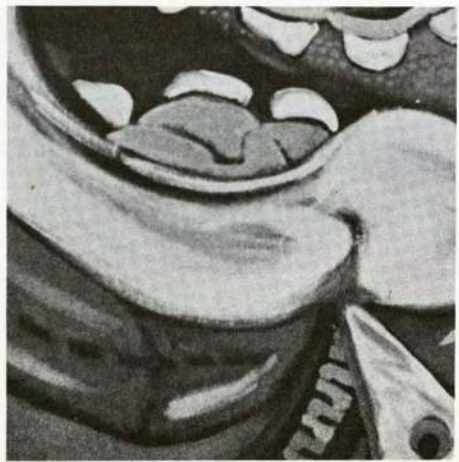
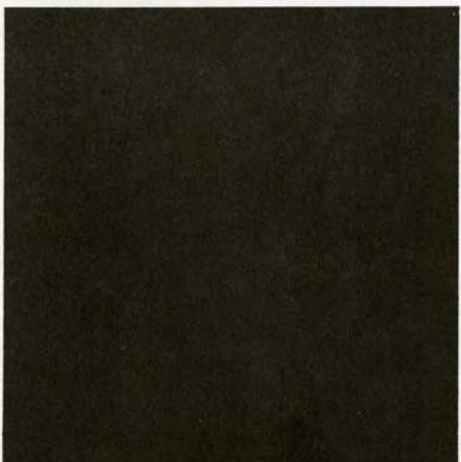
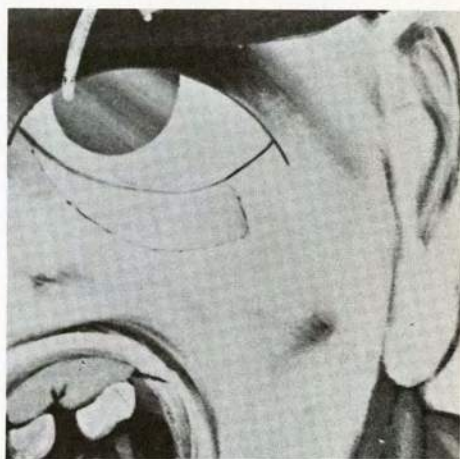
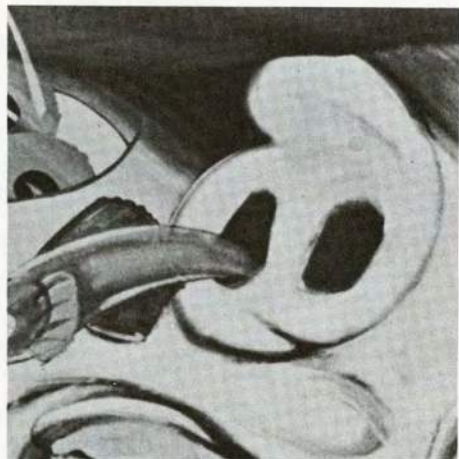
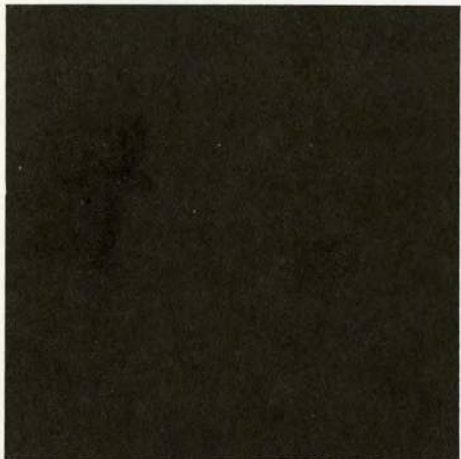


George Mauerberger, *Docu-Drama*,
\$500 Award for Graphics



*Hi. I'm Ken Nevadomi.
Pleased to Meetcha.*

Paintings 1970-1977



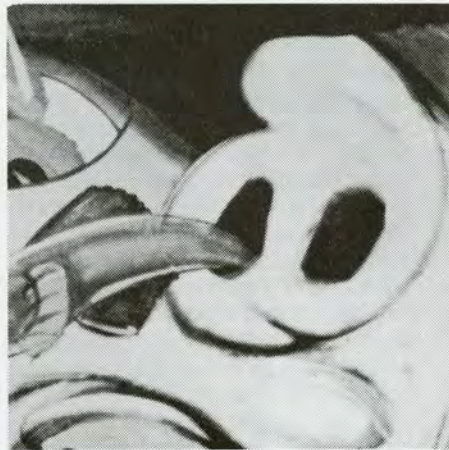
June 13-July 1, 1977

*The Gallery
School of Art
Kent State University*



***Hi. I'm Ken Nevadomi.
Pleazed to Meetcha.***

Paintings 1970-1977



June 13-July 1, 1977

***The Gallery
School of Art
Kent State University***

Ken Nevadomi's paintings can perhaps best be described as urban visions. His intuitive, imaginative, and highly personal response to contemporary culture randomly focuses on sociologically crucial manifestations of the urban drama: murder, rape, conspicuous consumption, and indifference.

The exhibition is comprised of paintings from primarily three groups executed between the years 1970-77: MFA Thesis, June 1975 [*And God Bless You, Too, Buffalo Bill*] (cat. nos. 7, 8, 10), the *Mom* series, 1975 (cat. nos. 11-13), and the *Attacking the A & P* group, 1976-77 (cat. nos. 14, 18, 21). In addition are shown several earlier paintings which include one of a series of *Murder* themes (cat. no. 1) Nevadomi was working on in 1969-70, and, finally, two recent *Portraits* (cat. nos. 19, 20).

Nevadomi's work making up his MFA Thesis is assessed by the artist himself as follows:

The paintings I ended up with are a mixture of fantasy, imagination, and distorted historical perspective. They deal or undual with themes pertaining to the old west and western art history.

In one, for example, cowboy-like figures take part, irreverently, in an art historical episode. Bernini went to France at the invitation of Louis XIV and found himself in a situation where his sculpture and building designs were constantly being rejected. He was more than glad to return to Rome. It wasn't hard to imagine the French king giving the artist a hard time. But, from what I'd read of Louis XIV, he was a rather bland fellow, so I used Louis XIII instead. I found him more interesting than the conservative Louis XIV, especially after seeing him bizarrely portrayed in Ken Russell's movie "The Devils." The painting, "Bernini Meets Louis XIII in His Toilet," [cat. no. 7] shows this enthroned monarch sitting in his perversion; he dispenses blinding catholic fish by way of an aerosol can into the face of the eager-to-please artist. I'm signifying the snow-job Bernini received when he hit the tree lawns of Versailles. The fish coming out of the bath tub resulted from a childhood misconception: I had thought the son of the king of France, the Dauphin, was a dolphin. So, there in the painting we have little Louis XIV disguised as a fish.

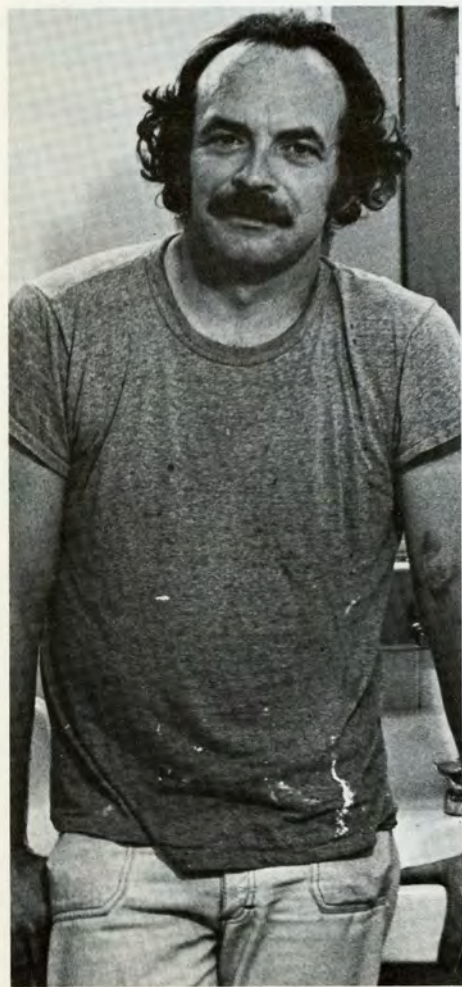
His *Mom* series constitutes a scathing and provocative comment on women and sexual identity, the whole laced with impish humor. The female as an often grotesque pin-up type is recurrent in Nevadomi's paintings.

Nevadomi's most recent group is a campaign-attack on a most monumental urban institution, the A & P. The works are frantic, the imagery violent and horrific; scuba-masked snipers and flying pork. The paintings allude to rape, riot, and looting — the terrors of city living. With these pieces, as in his others, Nevadomi combines the ghastly and the fanciful, including whimsical creatures (small, spiny) of the artist's rich imagination.

Ken Nevadomi's aggressive art is sometimes frightening, sometimes enchanting, but consistently compelling.

- Sheila K. Tabakoff
Director of the Galleries
- Michael K. Milligan
Gallery Assistant

Artist's Statement



I wish I had something enlightening to say about my paintings.

I will say that I haven't any desire to cater to livingroom decor or sentiment and don't care a turd where the mainstream of art is.

My concern is with a vision rather than with what is "Art." I'm not entirely sure what that vision is or where it's leading me and I may never know. What is interesting to me is looking for it.

There is often, in my work, some thought given to social commentary but what usually happens, while I'm working on a painting, is that the commentary gets lost somewhere and is replaced by chaos.

I try to internalize my experiences and what I know of other people's experience. Also, I fantasize what I read, see (or think I see), hear about — stir this up in my brain and let it out on canvas. The results, I'm told, are bizarre but I think the world is more bizarre than my paintings will ever be.

I love to paint the way I paint, it keeps my brain from turning into just another piece of meat.

I'd like to think that these works have something to do with our lives but damned if I can figure out what that might be.

• Ken Nevadomi

Artist's Resume

Kenneth Nevadomi
Cleveland, Ohio

Born:

December 14, 1939

Education:

- Cooper School of Art
Cleveland, Ohio
1964-1967
 - Columbus College of Art and Design
Columbus, Ohio
1971-1972 B.F.A.
 - Kent State University
Kent, Ohio
1972-1975 M.F.A.
-

Scholarships and Awards:

- Cooper School of Art
Scholarship and tuition grant
 - Kent State University
Scholarship grant and graduate
assistantship
-

Teaching Experience:

- Instructor, Painting and Drawing
 - Cooper School of Art, 1967-1970
 - Glenville Program, 1972-1973
 - Kent State University, 1973-1975
 - Cleveland State University, 1976 to
the present
-

Related Experience:

- Statistical draftman and
photographer, U.S. Army 1957-1964
 - Television graphics designer and
artist, Cleveland Board of
Education, 1965-1967
 - Graphics Designer,
American Greetings Corporation,
1967-1970
 - Free Lance Designer,
American Greetings Corporation,
summer 1972
 - Art Director,
Shelly's Magazine, 1974-1975
-

Exhibitions and Credits:

- 1967-1971 Faculty Shows,
Cooper School of Art
- 1971, 1974 May Show,
Cleveland Museum of Art
- 1972 Two-Man Show,
Cooper School of Art
- 1973 Lakeland Community
College Invitational
- 1975 Two-Man Show,
Not In New York Gallery,
Cincinnati
One-Man Show,
Akron Art Institute
Ohio Invitational,
Eells Gallery, Blossom
Music Center
- 1976 Computer Piece: "One In A
Million"
- 1977 One-Man Show,
Lakeland Community
College
Portrait Show,
Cooper School of Art
Ten-page feature of
graphics and creative
writing: *Shelly's Magazine*
-

Collections:

- Mr. and Mrs. Walter Wojno
 - Mr. Edward McGehee
 - Dr. Robert Bertholf
 - Mr. Bruce Miller
 - Mr. Lance Kinz
 - State of Ohio
 - School of Art, Kent State University
-

Entries

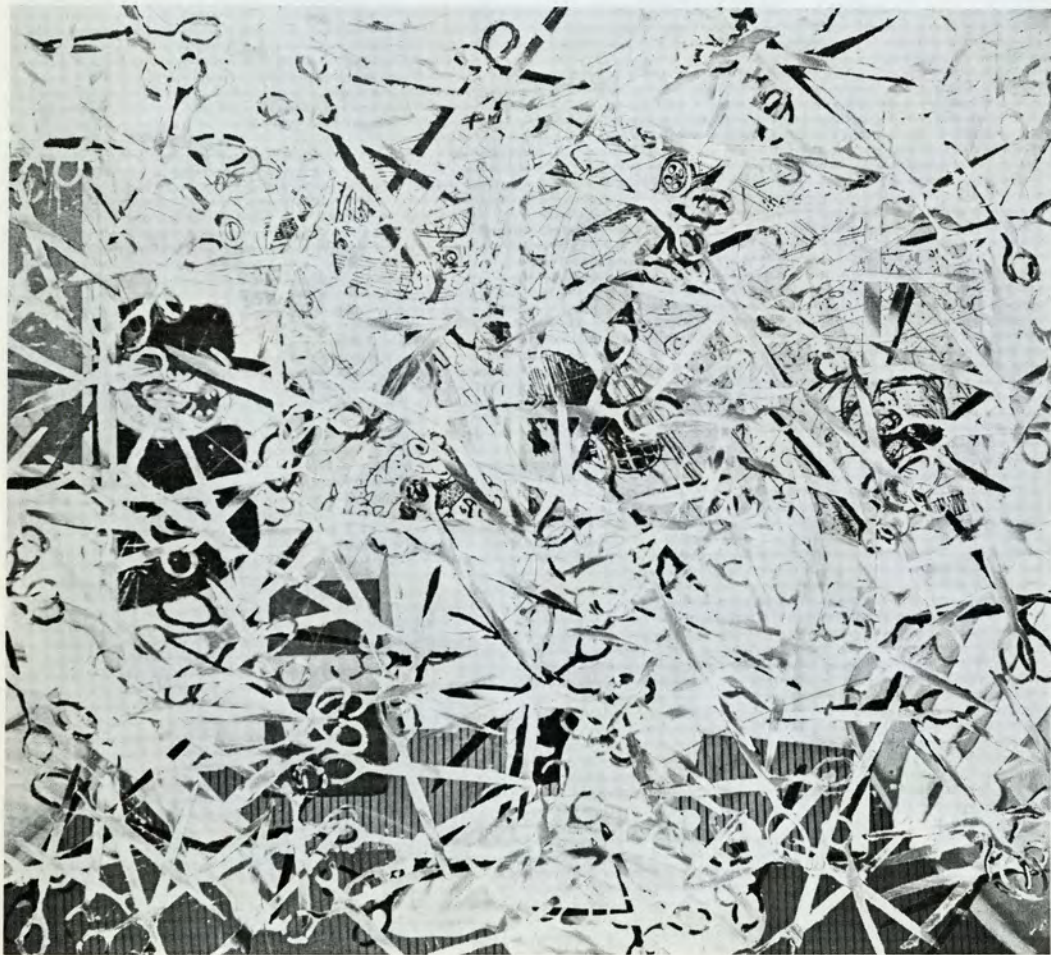
-
1. **Murder Painting II**, 1970
acrylic on canvas
66½ x 50½ in.
 2. **Paranoia III**, 1971
acrylic on canvas
63 x 68 in.
 3. **Park Painting II**, 1971
acrylic on canvas
84 x 84 in.
 4. **Pork Chop Afternoon**, 1973*
acrylic on canvas
60 x 60½ in.
 5. **Bus-O-Rama**, 1973
acrylic on canvas
83 x 65 in.
 6. **Western Thrombosis**, 1973
acrylic on canvas
68 x 68¾ in.
 7. **Bernini Visits Louis XIII in his Toilet**, 1974
acrylic on canvas
54¼ x 67¼ in.
 8. **Geronimo and Sitting Bull Cast Out of Heaven by Bomber Pilots**, 1974
acrylic on canvas
60½ x 55
 9. **Walter's**, 1974
acrylic on canvas
84 x 67 in.
 10. **Playpen with Long Pig**, 1975
acrylic on canvas
43¾ x 61¼ in.
 11. **Mom Painting II**, 1975
acrylic on canvas
60 x 54 in.
Lent by Edward McGehee



No. 13
Mom Painting IV, 1975

Entries

No. 16
Bus Madness, 1976



No. 18
Attacking the A&P II, 1976



Entries

-
12. **Mom Painting III**, 1975
acrylic on canvas
60½ x 54½ in.
13. **Mom Painting IV**, 1975*
acrylic on canvas
68½ x 49 in.
14. **Attacking the A&P I**, 1976
acrylic on canvas
62¾ x 50¼ in.
15. **William Bonney Ascends to Heaven**, 1976
acrylic on canvas
60½ x 54¾ in.
16. **Bus Madness**, 1976*
acrylic on canvas
60 x 55 in.
17. **Untitled**, 1976
acrylic on canvas
53 x 39½ in.
18. **Attacking the A&P II**, 1976*
acrylic on canvas
64½ x 54¾ in.
19. **Artist As . . .**, 1977*
acrylic on canvas
54¼ x 51¾ in.
20. **Artist As . . .**, 1977
acrylic on canvas
62¾ x 59¼ in.
21. **Attacking the A&P V**, 1977*
acrylic on canvas
60 x 60 in.





No. 21
Attacking the A&P V, 1977

catalogue design/ Phillip R. Hales
photography/ Lainard E. Bush,
Sandra A. Thome

Ken Nevadomi: Bio.

I was born in 1939 in Cleveland Ohio. Joined the military when I was 17 with the intention of making it a career. While in the service I discovered I could paint as well as draw. It was an 'epiphany' for me. When my hitch was up I went to art school.

I went to the Cooper School of Art In Cleveland for 2 years, Columbus College of Art and Design for a year and a half and Kent State for a masters degree.

At Cooper I met Ruth Bercaw, one of the teaching faculty. She showed me painting wasn't a bunch of exercises. Rather, it was an adventure. She was an inspiration to me as an artist and teacher.

After Kent I was hired by Cleveland State U as painting and drawing instructor. A requirement was 'research'. In the art department this meant having art shows on a regular basis. I had one person and group shows as well as competitive art contests. I received several grants from the state of Ohio that helped further my career.

I'm retired now but still painting. And, by the way, so is Ruth Bercaw

Art

Circle: Hub for exhibits

By Helen Cullinan

Opening in Akron

Four noteworthy exhibits will

Ken Nevadomi at CSU

Paintings and drawings by Ken Nevadomi are on view through March 29 in the Cleveland State University Art Gallery, 2307 Chester Ave., as part of the continuing one-man CSU faculty art series.

Nevadomi is a graduate of the Cooper School of Art and Columbus College of Art and Kent State University, all of which may have some bearing upon sheer facility and technique. But the style is

Continued on Page 26



Cleveland State University faculty artist Ken Nevadomi's "Mom Joins the Garden Club" is among paintings in his CSU gallery exhibit.

The Photo Dealer/William A. Wyman

ART NOTES

Continued from Page 25

something else, ground through one man's psyche, filled with turbulence, contradictions and perceptions.

Nevadomi characteristically fills a canvas with a scene of action, and more often feverish activity on the part of any number of figures jammed in for the occasion. What are they telling us? One gathers that Nevadomi is teeing off on modern life and the state of the world, and there are hints of that in such paintings titles as "A Popsicle Now" and the "C.C." series "on Christopher Columbus — and what happened."

But mostly we are on our own, to be swept into (or repelled by) the paintings. Nevadomi depicts anxiety, violence and illusion. He

often injects a a masking technique, outline shadow imagery with painterly portions of the canvas. Most of the paintings are large acrylics on canvas. Some have oil-finish highlights. The drawings, too, are relatively large, series-linked and similar in feeling.

Intown portraits

"Six Points of View," an exhibition of portraits in oil, acrylic, watercolor, pencil and pastel by six Cleveland artists who share a studio and regularly paint from a shared model, is on view through March in the Intown Club Gallery, One Playhouse Square.

The exhibitors are Daphne Button, Dorothy Claflin, Tricia Kaman, E. Jane Kime, Kathleen McKenna and Virginia Willard. The models

Arts' censorship-obscenity battle is continuing in varied venues

The battle over obscenity and censorship in the arts moved to a new phase Sept. 30 when Congress voted to extend funding of the National Endowment for the Arts for three years without restrictions, leaving the question of obscenity to the courts.

According to terms of NEA's temporary reprieve, grantees no longer must sign a pledge not to produce objectional works. However, they will have to return grant money if the courts later rule their works obscene. This is less restricting but equally untenable from the arts viewpoint. New York Shakespeare Festival producer Joseph Papp promptly led the protest against that "insidious" act by rejecting \$323,000 in NEA grants.

HELEN CULLINAN



ART CRITIC

There is bound to be more action in that corner.

Where art shows are concerned, as the trigger exhibitions of Andres Serrano and Robert Mapplethorpe photographs recede in the wings of the censorship saga, new focuses emerge. Artists and museums are addressing the issues with shows of their own that play on the censorship/obscenity theme both in present and historical context.

Recently, when the Institute of Contemporary Art in Boston hosted the traveling Mapplethorpe show that brought obscenity charges to Contemporary Arts Center director Dennis Barrie in Cincinnati, Boston's Museum of Fine Arts presented a support show for its sister institution.

"Figuring the Body" dealt with nudes by major 19th- and 20th-century artists, including a black male by John Singer Sargent, a Willem DeKooning "Woman" painting, a nude photograph of Allen Ginsberg by Elsa Dorfman and a variety of works by Louise Bourgeois, Bruce Naumann and Alice Neel.

The Brooklyn Museum of Art in New York offers its partly NEA-funded "The Play of the Unmentionable" show of potentially offensive artworks from its collections (through Dec. 3). Included are about 100 works such as erotic Japanese and Mughal manuscript and album pages, Apollo torsos, voluptuous African figure carvings, a bronze pair of lesbian lovers by Auguste Rodin and modern paintings.

All at some time could be found scandalous, objectionable or obscene because of religious, social, political or art historical issues affected by country, culture and context.

Filtering to the local scene, in Cleveland the censorship issue has had a major impact on the seventh annual People's Art Show at the Cleveland State University Art Gallery. Conceived as an unjuried democratic forum for area artists, this everybody-in-free show of 237 works has a newly controversial tone.

Dedicated to the celebration of First Amendment rights, it has attracted a new dare-you element, tempting fate, and has erupted in an incident involving racial charges in a work addressing the subject of rape. Despite the fact that relatively few of the show's 237

works might offend, a new climate of scrutiny has developed. Gallery director Robert Thurmer is backed by CSU officials in his defense of the show.

Elsewhere, in addition to censoring in the sensitive area of performance art, Cleveland artists have complained of censorship actuality or threats in photo shows and poetry readings. One artist recently objected when the owner of a restaurant showing her calligraphs asked for the removal of lesbian references. A flareup was averted when they agreed to hang possibly objectionable pieces in less conspicuous view. The question here was not one of artistic merit, but appropriateness of place and private standards.

The NEA funding legislation was pending when Ken Nevadomi was preparing the invitation for his current exhibition at Bonfoey's. In the surge of widespread sentiment that helped to bail out NEA, he inserted a message urging recipients to contact their political leaders and voice support for unfettered funding of the endowment.

Purely coincidentally Nevadomi's show consists of nude drawings, largely of women, beautifully rendered and far from prurient or offensive. They were selected from Nevadomi's studio by gallery directors Marcia Hall and Laura Sherman, who said that they could easily have chosen other material, but saw no reason to do so. Perhaps they felt compelled not to. Self-censorship increasingly is something that arts people want to avoid.

What has been gained and lost in nearly two years of headline developments over censorship in the arts is far from certain. Dennis Barrie was acquitted. The arch-enemy, Sen. Jesse Helms, R-N.C., has been re-elected despite a concerted arts-backed movement to support his opponent.

The NEA's future remains uncertain. The complexity of the problem grows in the face of a multicultural society split by ethnocentric and special interests. Above all, the two crucial questions — What is obscenity? What is art? — defy definition.

On the plus side, the arts community has been mobilized, and the educational process stepped up. The CSU Art Gallery is to be commended for offering a series of public panel discussions on "Rights in Conflict: Censorship in an Open Society" in conjunction with its "People's Art Show."

Public programs such as the recent "Censorship in the Arts: Legal and Business Issues" symposium sponsored by the New Organization for the Visual Arts and the Cleveland Bar Association also are helping to put these matters in a light that ultimately may make a difference.

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THE CLEVELAND ORCHESTRA AT SEVERANCE

Bonfoey exhibition displays high quality of fine drawing

STEVEN LITT
Plain Dealer Art Critic

The art of drawing has undergone a complete role reversal over the past two centuries. Once considered a way for artists to rehearse primarily for more finished paintings or sculptures, fine drawing is now a goal in itself.

Once viewed as a way for audiences to glimpse artists at their most informal and unbuttoned, drawing is now an arena in which artists make highly polished works that stand on their own.

The formal, jacket-and-tie aspect of drawing is fully on display in "Delineate," a generally fine exhibition extended through Saturday, Feb. 2, at the Bonfoey Gallery in Cleveland. With roughly 40 works by seven artists from Cleveland and Columbus, it might even be considered a pocket guide to some of the best drawing in Ohio.

Work in the show ranges from the gritty urban landscapes of Laurence Channing, director of publications at the Cleveland Museum of Art, to the ribald fantasies of Ken Nevadomi, a professor of art at Cleveland State University.

What unites everything — well, almost everything — is high quality. The dark and moody forest landscapes of Robert Robbins, who teaches painting and drawing at the Columbus College of Art and Design, are formulaic and repetitious. They'd make fine lobby decorations for a corporation that didn't want to offend anyone, or attract much attention.

Otherwise, the show is full of rewards.

George Mauersberger, chairman of the art department at Cleveland State, comes closest to being a philosopher of drawing. His trompe l'oeil drawings of flowers taped to black sheets of paper explore the tensions involved in creating the illusion of three-dimensional forms on a flat surface.

The blossoms in Mauersberger's highly realistic drawings seem to float in indeterminate blackness. But the scraps of tape holding the flower stems focus sharp attention on the fact that the flowers are fastened to a flat surface, which is in itself the illusory equivalent of the real surface — the picture plane — of the drawings.



IMAGES FROM BONFOEY GALLERY

"Eclipse" by Laurence Channing exploits the luxurious blacks of charcoal on paper to create a dramatic cityscape.

Lowell Tolstedt, professor emeritus at the Columbus College of Art and Design, has a national reputation for highly realistic renderings of pieces of fruit or bits of candy. He revels in the crinkly textures of tin foil or cellophane.

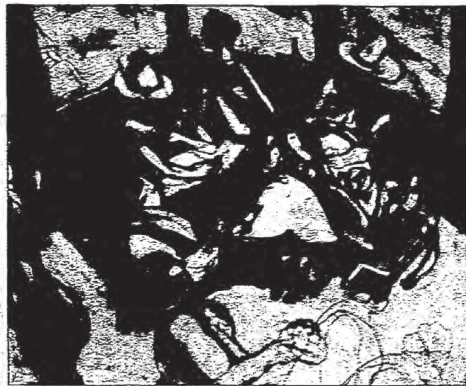
Drawings such as "Apple With Cherries and Reflections" (2007), which portrays fruit sitting on crumpled foil or Mylar, shows how total realism can easily resemble total abstraction. The reflections in the foil make the

apple and cherries seem to explode in a shimmering shower of Cubist fragments.

Channing and Charles Kanwischer, who lives in Waterville, are poets of urban gloom and suburban banality.

Channing's large charcoal drawings of highways and city streets are filled with a kind of exquisite bleakness. The same is true of Kanwischer's much smaller and more tightly rendered images of empty living rooms or the vacant, chewed-up earth of a construction site awaiting a subdivision or shopping mall.

Julie Friedman's stark images of naked tree branches or utility poles silhouetted against the sky explore a wintry mood close to



Ken Nevadomi's use of line in "Cowboys & Pie" is as entertaining as the imagery in his surrealistic drawing.

despair, a quality enhanced by Friedman's decision to reverse the darks and lights in her draw-

ings in the manner of photographic negatives. Amid the gloom, Friedman's drawings

REVIEW

Bonfoey Gallery

What: "Delineate: A Drawing Exhibition," featuring works by Laurence Channing, Julie Friedman, Charles Kanwischer, George Mauersberger, Ken Nevadomi, Robert Robbins and Lowell Tolstedt.
When: Through Saturday, Feb. 2.
Where: 1710 Euclid Ave., Cleveland.
Admission: Free. Call 216-621-0178 or go to www.bonfoey.com.

draw attention to the skeletal structures of branches, poles and wires.

At times, the results don't seem to justify the obvious labor expended on these works, but Friedman's use of multiple layers of paper, which creates subtle luminosity and transparency, holds promise.

Her interest in poles and wires also indicates a desire to find beauty in commonplace things most people would overlook or consider ugly. That's an idea worth exploring in greater depth.

Finally, there's Nevadomi, who depicts playful, absurdist scenarios populated by nude or scantily clad women proportioned like slender models who just stepped off a runway. In one drawing, perhaps the best in the show, he envisions three bikini-clad women who drape themselves around a trio of macho cowboys in the midst of a poker game.

Through the windows that flank the room they occupy, a viewer can see squid and fish swimming about, as if the scene were set inside some strange aquarium. But wait, there's an automobile chugging along outside, too, suggesting that some terrible environmental disaster has just clobbered the planet.

Is Nevadomi saying that heedless Americans are gambling away the future as global warming melts the polar icecaps and floods the planet? That's for viewers to decide.

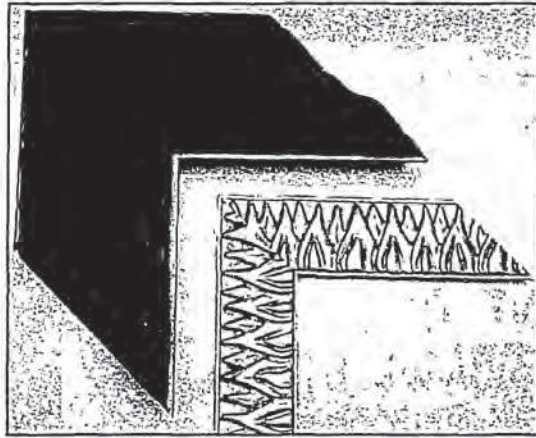
In the meantime, though, there's plenty to admire in the fluent way Nevadomi delineates the curve of a cowboy boot or the way a woman's breast joins the muscles of her neck and shoulder.

Drawing, as suggested by the word "delineate," the show's title, can be a way of describing things by recording how their contours interact or overlap. In Nevadomi's practiced hand, it looks easy. That's one reason his work gives pleasure, and why the Bonfoey show deserves to be seen and enjoyed.

To reach this Plain Dealer reporter: slitt@plaind.com, 216-999-4136

UNIQUE FUND RAISING OPPORTUNITY

Bonfoey exhibition displays high quality of fine drawing



SPARE FRAMES

Whether you have an O'Keefe, Nevadomi, or a therapy-inspired self-portrait, the proper frame completes the picture. Who better to matte your Van Gogh, or, for that matter, your Stadium demolition photo, than Bancroft Henderson. He has hundreds of frames to choose from (prices vary) and can help you select just the right one. You can't miss him either. Bancroft is always wearing a bow tie. Bancroft Gallery, lower level of the Arcade, 401 Euclid Ave., (216) 589-0061.

Finally, there's Nevadomi, who depicts playful, absurdist scenarios populated by nude or scantily clad women proportioned like slender models who just stepped off a runway. In one drawing, perhaps the best in the show, he envisions three bikini-clad women who drape themselves around a trio of macho cowboys in the midst of a poker game.

Through the windows that flank the room they occupy, a viewer can see squid and fish swimming about, as if the scene were set inside some strange aquarium. But wait, there's an automobile chugging along outside, too, suggesting that some terrible environmental disaster has just clobbered the planet.

Is Nevadomi saying that heedless Americans are gambling away the future as global warming melts the polar icecaps and floods the planet? That's for viewers to decide.

In the meantime, though, there's plenty to admire in the fluent way Nevadomi delineates the curve of a cowboy boot or the way a woman's breast joins the muscles of her neck and shoulder.

Drawing, as suggested by the word "delineate," the show's title, can be a way of describing things by recording how their contours interact or overlap. In Nevadomi's practiced hand, it looks easy. That's one reason his work gives pleasure, and why the Bonfoey show deserves to be seen and enjoyed.

STEVEN LITT
Plain Dealer Art Critic

Ken Nevadomi is a man in a hurry — or at least he paints like one. A longtime faculty member in the Cleveland State University art department and a 1988 winner of the Cleveland Arts Prize, he is one of the most honored and admired artists currently working in Cleveland.

For several decades, he's painted surreal tableaux featuring the human figure in improbable visual fantasies, such as a nude man striding forcefully into a refrigerator or a giant nude woman hovering amid a forest of skyscrapers.

Nevadomi's new exhibition at the Cleveland State University Art Gallery captures him in an impatient mood — and a pretty sustained one at that, given that it covers work done since 1997.

The show is a sprawling, raffish affair filled with big canvases that have the high-velocity spontaneity of sketches or doodles.

Saturated with influences and outright quotations from artists ranging from the Baroque Italian painter Michelangelo Merisi da Caravaggio to French modernists Henri Matisse and Fernand Leger, the paintings seem about to burst. They're so full of ideas that images seem to tumble out of them like items cascading out of an overstuffed closet.

Compared with works completed earlier in his career, the recent paintings frequently sacrifice clarity in favor of speed and action in the way Nevadomi applies paint to canvas and creates his complex, multilayered scenes. The result is that the paintings often refuse to come into focus, like flickering images on a television screen filled with static.

The show has several general themes. One concerns images of men and women drinking, carousing or dancing in bars. The images have a randy, predatory feel, particularly because Nevadomi portrays the human figures in them as nude or seminude.

In the undated "Caravaggio Was Here," for example, both the women dancing atop a bar and their male spectators shown seated on bar stools in front of them have no clothes. In "Caravaggio Light" (2006-07), Nevadomi paints a solitary, topless woman sitting at a bar in blue hot pants

Clarity suffers as Nevadomi lets impatient energy take over



Ken Nevadomi's "People at an Exhibition" (2006-07), now on view at the Cleveland State University Art Gallery, is full of concentrated, abbreviated energy.

or a bikini bottom, apparently waiting for some of the empty stools on either side of her to be occupied.

The bar scenes include wonderful passages, such as the cartoonish vignette of a patron chowing down on a giant hamburger or another patron passed out drunk at a table in a booth at the front of a bar in "People at an Exhibition," also from 2006-07. The painting's tight composition is full of concentrated, abbreviated energy.

On other occasions, however, Nevadomi loses control and al-

lows things to get murky. "Night Out," from 2002-03, is confused by muddy passages and a cascade of slashing, Abstract Expressionist gestural strokes that slice through the composition, adding a sense of chaotic energy while robbing the image of clarity.

A second major group of works in the show focuses on doubled images, which are painted on large, square canvases and placed side by side, like pictures in a stereopticon or twin frames from a movie.

Nevadomi never entirely re-

produces the action in these side-by-side paintings. Instead, he creates slight variations in the action, which encourage a viewer to puzzle out how the differences imply a sense of narrative, or of time passing.

For example, in a large composition of an artist at work in his studio, one frame shows a man and woman copulating in the foreground; in the companion frame, the couple is shown inside a car, with the woman behind the wheel.

Like the bar scenes, the paintings are both compelling and frustrating. They offer plenty of

REVIEW

Cleveland State University Art Gallery

What: The one-person exhibit "On the Corner Off; Painting by Ken Nevadomi."

When: Through Saturday, Oct. 9.

Where: 2307 Chester Ave., Cleveland.

Admission: Free. Go to csuohio.edu/artgallery or call 216-687-2103.

rewards if you're patient enough to explore them, but they also erect obstacles to legibility through what appears to be an intentionally clumsy handling of paint and a polyglot collision of artistic styles.

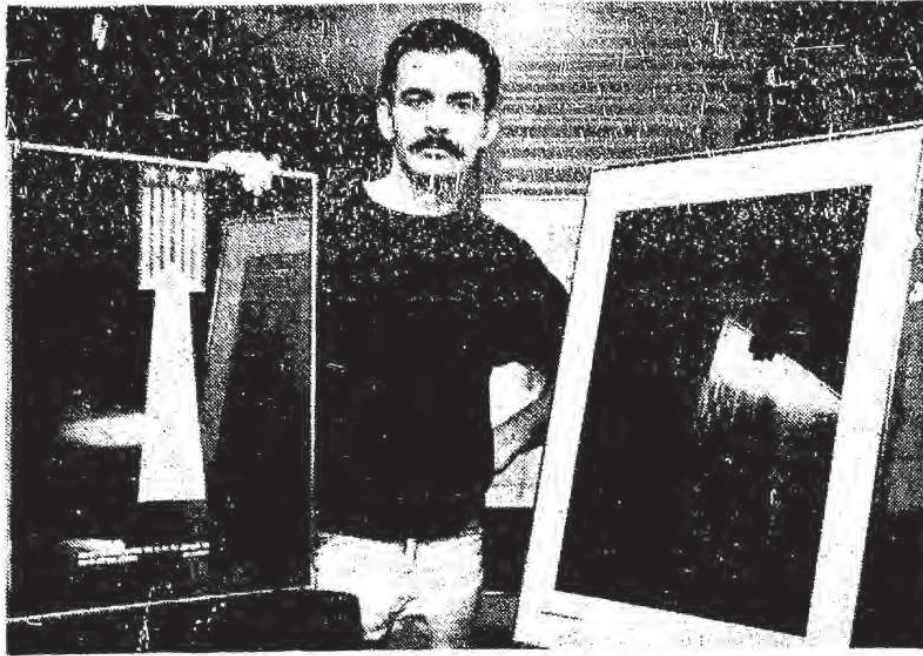
In paintings such as "I Think Therefore I Am, I Think," an acrylic on canvas from 2000-03, Nevadomi combines doodlelike images of men, women and animals with a portrait of the French philosopher Rene Descartes and a geodesic dome.

He also superimposes a field of slashing, Abstract Expressionist-style strokes, similar to those in "Night Out." The problem is that neither mode of painting is entirely satisfying, and the combination of the two creates a muddled quality. The same is true of other works in the show, including "WWII (Air)," from 2000, another large acrylic showing B-17 bombers attacked by Nazi fighter planes.

As in other shows, Nevadomi is also exhibiting paintings that he has cut into strips, shuffled and rewoven, creating jittery, Cubist-style images in which the viewer is invited to hunt for scraps of recognizable imagery. These paintings have a sense of energy, but the payoff for the effort of looking at them is meager.

That said, the show at CSU is an important opportunity to tangle with one of the region's most energetic and cantankerous visual thinkers. It also suggests that Nevadomi's impatient energy is very far from exhausted.

To reach Steven Litt: slitt@plained.com, 216-999-4136



STILL LIFE—Kenneth Nevadomi dressed in his art clothes.
Plain Dealer Photo (John J. Kucharchuk)

THE PLAIN DEALER, SUNDAY, JANUARY 15, 1967

Cooper Student's 2 Works Make Exhibit

Kenneth Nevadomi is the only art student from Cooper School of Art to have two of his works accepted for display in "Great Words of the Presidents," a touring exhibition of works interpreting statements by all U.S. presidents.

The exhibit, which opens in Western Reserve Historical Society Jan. 22 before going on a cross-country and around-the-world tour under the auspices of the U. S. Department, features work by young artists from four art schools. It is cosponsored here by American Greeting Corp., originator of the idea, and The Plain Dealer.

NINE PAINTINGS by eight

artists from Cooper were accepted in the exhibit. Nevadomi's two works illustrated Calvin Coolidge's "... Freedom is not only bought with a great price; it is maintained by unremitting effort" and Kennedy's "Ask not what your country can do for you . . ."

Nevadomi, who has attended Cooper for 2½ years, entered the contest as a summer project in his advanced design class.

"I was skeptical at first about this assignment but enthusiastic once I got into it," the art student, said. "My first painting was bad, but then I did the two others which I entered the contest.

"Kennedy was one of my

favorite presidents, and I found his quote a challenging one to illustrate with a graphic design of stark black and white arrows and a colored flag."

"For the Coolidge quote I did a surrealist painting looking through a window to see a ragged flag and a missile with the names of battles in which the United States has fought on the window shutters."

A GRADUATE of South High School, Nevadomi, 11725 Detroit Road, Lakewood, was in the service seven years before entering Cooper. He works afternoons in television art for the Cleveland school system. He attends Cooper mornings.

The free exhibit at the

Western Reserve Historical Society will be from 10 a.m. to 5 p.m. Tuesday through Saturday and 2 to 5 p.m. Sunday. The museum is closed Mondays.



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Drawings that stress enigmas

By HELEN CULLINAN

ART CRITIC

Figurative themes lend themselves to drawings of arresting impact in Ken Nevadomi's show opening tonight at Bonfoey's.

Nevadomi, associate professor of art at Cleveland State University, is known for his large and turbulent paintings depicting people apparently in combat with mysterious forces. Two such paintings won Nevadomi the 1986 May Show painting prize at the Cleveland Museum of Art.

Aside from small pencil drawings for his mid-1980s "Artist and Model" series, most of the works at Bonfoey's are recent large drawings in velvety charcoal picturing one or two figures, often dancers. Some have pastel color accents. Tonalities are strong, and accentuated in bold contrasts. There are severe croppings, unusual perspectives and sensuous dynamics.

The enigmatic aura of Nevadomi's paintings is undiminished in his drawings, and even heightened by concentration on figures alone. Nevadomi, who shies from discussing his work, said that he begins simply with the idea of drawing a beautiful subject in an interesting pose, and that the work gradually dictates itself.

Two drawings for his new "Tube Strange" paintings portray nudes in the presence of a small television set that rivets the scene, projecting the power of the banal. "I am not sure what it is about," Nevadomi said. "The work has a mind of its own."

His show will open at Bonfoey's, 1710 Euclid Ave., from 5 to 8

tonight, for viewing through Nov. 15.

woodblock prints drawn by Sachiko Furui and carved by Keiji Shino-



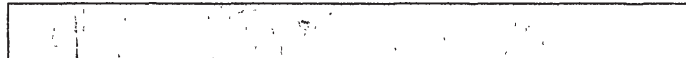
"Tilted Head," charcoal drawing, 36 by 40 inches, by Kenneth Nevadomi, at Bonfoey's.

Galleries

Longevity brings a show of depth

STEVEN LITT
slitt@plaind.com

REVIEW
Bonfoey Gallery



Bonfoey also aims at a broad range of tastes from progressive to conservative. Its persona is commercial and catholic, and some of its shows can be quite dull.

The 120th-anniversary show indicates the gallery's broad spectrum. It includes "Sins of Spam," an edgy, 1987 neo-Expressionist painting by the important Cleveland artist Ken Nevadomi, along with a pleasant and feather-light decorative floral watercolor by Gary Bukovnik, whose shows are a fixture on the gallery's annual calendar.

What Bonfoey does well — and should continue to do — is to demonstrate depth, range and focus in its regular exhibition program, which on balance has more hits than misses. As long as it continues to do that, it will be an invaluable resource in the local art scene, as it has been for many decades.



Ken Nevadomi with his painting titled "Van Gogh Takes the Graces" in his Akron Art Institute exhibition.

A new exhibition in a series at the Akron Institute of Art devoted in a highly selective way to works of area artists presents paintings by Ken Nevadomi, today through May 28.

Nevadomi is a Kent State University graduate student, and painter of a topsy-turvy world of fleeting images, cool chaos, choruses of now-you-see-it-now-you-don't, and veiled meanings.

The paintings are seven in number, indefinable as to category, faintly reminiscent of R. B. Kitaj, off-beat, unforgettable, teasing. Nevadomi, who also is a poet, gives them very personal, provocative titles.

Preview's series on artists paints a partial picture

In a departure from its usual variety-and-movie fare, Preview, the pay-TV service, is wrapping up an ambitious series on prominent Cleveland artists. It is successful in a rough-hewn sort of way.

The idea was to make a 30-minute interview/documentary on each of three artists: Ceramic sculptor George Roby and painters Patricia Zinsmeister-Parker and Ken Nevadomi.

With interviewer Dennis Barrie, the camera takes us into the artists' lives: where they live, where they work and what they do.

The Roby piece, which aired last night, was not available at press time. The other two were.

The better was the first one, on Nevadomi. This had a lot to do with the fact that Nevadomi is a man of strong opinions. He talks of his work as well as the difficulty any modernist faces in Cleveland.

What was left unsaid was enunciat-



JAMES EWINGER

TV/RADIO

ed by his art.

This is an important approach, because there is a body of critical thought based on the notion that an artist's life is significant in fully appreciating his or her work.

The problem, especially in a half hour, is keeping the dirty dishes and living-room furniture from overwhelming that for which the artist is known: his or her work.

In Nevadomi's case, that was accomplished; in Zinsmeister-Parker's it was not.

She lives in North Canton, teaches at the University of Akron and has a studio somewhere else.

Obviously, there is a lot of travel involved, but the camera did not have to show her driving what seemed like

every tedious mile.

Much time is wasted on this as well as her family activities and some cloying shots of her walking through a flea market and other outdoor sports.

Things become clearer when she is filmed teaching a drawing class.

A picture of her emerges, but it creeps out too slowly and is incomplete by the show's end. Finally, we come away with no real sense of Zinsmeister-Parker's work.

In both programs, it would have been helpful to have some detached critical observations about the art in question.

Interviewer Barrie, who also is Midwest director of the Archives of American Artists, is adept at drawing out the artist as a person. But he adds no real insight beyond that.

The series, which ran on Wednesday nights, was filmed by Paula Grooms Scherba and written and directed by Jesse Epstein.

Glass show has right feel but frustrating spareness

By STEVEN LITT
PLAIN DEALER ART CRITIC

ART WATCH

Ken Nevadomi, an associate professor of art at Cleveland State University, is a thrilling painter. But there's a limit to the thrill. A new exhibition of Nevadomi's work at William Busta Gallery in Cleveland shows the artist paints with such abandon that his images literally get lost in the sauce.

Busta's show features seven large paintings that depict what might be called states of the soul. The pictures are complex, with nude figures combined in dramatic situations that seem to have been dredged from the land of dreams.

In one painting, a nude man sits in a small fishing boat with a large portrait bust of Pablo Picasso while hungry-looking fish ply the waves below. In another, five nude men poke long sticks at an enraged bull confined in a cage made of chain-link fencing. A beach scene shows a nude woman embracing a reclining mermaid, while another nude woman stands on the sand in the middle foreground and paints a picture of a fire blazing on a distant headland.

There's something weird and wonderfully provocative about such imagery. The problem is that Nevadomi's way of painting gets in the way. He applies heavy smears of acrylic paint on gritty, grainy surfaces with such abandon that he obscures the images he's trying to create. The result is confusing for the viewer. The paintings are like pictures on a fuzzy television set. There's too much visual snow on the screen.

This is not to suggest that Nevadomi abandon his robust way with brush and palette knife. On the contrary, Nevadomi's style of painting is a major factor in the appeal of his work. But the artist needs to find a way to bring greater overall coherence to his images, without

sacrificing the action-filled excitement of his paint surfaces. He shouldn't continue to get lost in the sauce.

"Ken Nevadomi: Burning Continent/Visions of Earth," opened Sept. 6 at William Busta Gallery, 2021 Murray Hill Rd., and remains on view through Sept. 29. Hours are Wednesday, 11 a.m.-9 p.m.; Thursday-Saturday, 11 a.m.-6 p.m. and Sunday, 1-5 p.m. Call 231-7363.

Painting exhibits pair well

By HELEN CULLINAN

ART CRITIC

Duet painting exhibits can be risky, either too mellow a blend or too sharp a contrast in a basically competitive situation. An exception currently on view at the Bonfoey Gallery is "Patrick Kelly/Ken Nevadomi: New Paintings." This is one of those really apt pairings where the strengths of unlike artists stand out in a highly complementary tandem showing.

The most obvious differentiation is in Nevadomi's concern with figures in their environments as opposed to Kelly's solitary interiors or unpeopled landscapes. Nevadomi derives his subjects from historical, literary, social and political sources. He fantasizes liberally, with a satirical edge, and despite representation of sorts, his paintings are far from "realistic."

Kelly takes a different path as an abstractionist who has always looked to nature for structuring his colors and space, and who is more noticeably inclined lately to literal (but again, scarcely realistic) landscape.

The two artists share, most of all, painterly characteristics of spontaneity and a richly textural, fluid surface. Where color is concerned: Until this show, one might have tagged Kelly alone as the colorist, accentuating color above all in every work. Nevadomi, the narrator, has tended to dampen pure color with shadowy ambiguities and grays in his figural essays. Now something has happened. The sun streams in on luminous settings in his "Artist With Model" series in particular, and both brighter and darker tonalities flood his "Dancer" series and his studies for the projected

"Theater of the Cage of Time."

Both artists are Ohio-born and reared — Kelly in Steubenville, and Nevadomi in Lakewood — and have gained extensive recognition. Kelly, a graduate of the Philadelphia College of Art and Ohio University, taught from 1968 to 1976 in Nova Scotia, exhibited widely in Canada and made his New York gallery debut at OK Harris in 1975. Upon returning to the United States he taught in Wisconsin and later was gallery director and artist-in-residence at the University of Akron.

Kelly now lives in Cleveland's W. 6th St. warehouse district and exclusively paints. As ever, he is influenced by his surroundings, and Lake Erie quite literally appears in two of the paintings. Note that his Lake Erie is radiant in flaming sunset hues. That's Kelly the colorist at work; think of the gray days, the options. And there's one glorious giant canvas in which he incorporates a scene in the Flats with impressions of the Arno River in Italy, stored on summer travels in Europe. Note, too, Kelly's charcoal studies for "Sailors Take Warning," "Sailors Take Delight" and other paintings. His tonalities and textures are exquisite, too, in black and white.

Nevadomi, teacher of painting and drawing at Cleveland State University, is a graduate of the Cooper School of Art, the Columbus College of Art and Design and the Kent State University School of Art (MFA, 1975). His latest distinction is as one of 17 artists included in the 39th Biennial Exhibition of Contemporary American Painting mounted by the Corcoran Gallery of Art in Washington, D.C., and currently shown at the But-

ler Institute of American Art in Youngstown.

Nevadomi's four paintings in the Corcoran show include an acrylic canvas from his series on the "Adam and Eve Dancing with the Animals" theme. In characteristic Nevadomi style he turns a biting wit on a traditional subject. And why not? "I've always been bothered by those paintings of Eden that make the place look like a valley in Pennsylvania," Nevadomi said. His version is pulsing and chaotic, with catlike heads of deities leering from the sky while the protagonists toe the line in a kind of snake dance.

Works by Kelly and Nevadomi will remain for viewing at Bonfoey's, 1710 Euclid Ave., through this week. Gallery hours are from 9 a.m. to 5:15 p.m. Mondays through Fridays.

Paintings speak for Ken Nevadomi

By HELEN CULLINAN
ART CRITIC

Ken Nevadomi is probably the most tightlipped painter in town, and the most vociferous in his paintings. No other artist around has so potently loaded his work with food for thought and yet said so little himself. And none has so successfully proved that discretion pays off. Curators and critics have done the talking for him.

The latest and really shining Q.E.D. of this happy situation is Nevadomi's show at Spaces. "Myth and Mania" is a tour de force of powerful paintings that he didn't push for at all.

"What? Me? A retrospective? But I'm too young," Nevadomi is said to have said. (That's as close as we get.) He finally justified the proposal by calling this a midcareer show. A catalog? Well, if you must. Most artists would be ecstatic. Nevadomi takes things calmly.

The ardent persuader was William H. Robinson, assistant curator of paintings at the Cleveland Museum of Art. Robinson has watched Nevadomi's progress for years, and when asked by Spaces to initiate a projected series of solo Ohio Retrospective shows, Nevadomi was his obvious choice.

Robinson insisted on an illustrated catalog as a must for a first-class show, and Spaces wanted the prece-

dent for the series. Cleveland State University, where Nevadomi has taught since 1976, provided part of the catalog funding from its College of Graduate Studies fund. Nevadomi's boss, Walter Leedy, CSU art department chairman, couldn't have been more supportive. He, too, is a Nevadomi fan, and the last painting to come off Nevadomi's easel regularly hangs in his office until the next one comes along.

The catalog cover pictures "Man Who Lived in a Refrigerator," one of a pair of Nevadomi canvases to receive the top painting prize in the 1986 May Show at the Cleveland Museum of Art. It's a frenetic, energy-charged picture in which a nude male in a barbed wire enclosure surrounded by toppling buildings dives into a refrigerator, his haven in a crumbling world.

CMA contemporary art curator Tom Hinson said that the paintings "provide an excellent union of content — a pessimistic view of the human condition — and formal painting issues that simultaneously contain carefully controlled tension between the two."

Nevadomi, born in 1939 and educated at the Columbus College of Art and Design and Kent State University, has exhibited widely, including shows at Spaces (1983 solo), CSU, Bonfoey's, Park Synagogue, the Akron Art



POV/AM GAYLE

Ken Nevadomi, with "Hitler and Hell, I.," acrylic, at Spaces.

Museum and the Butler Institute of American Art. In 1980 he showed at the New Museum in New York, and in 1985 his "Adam and Eve Dance With the Animals" was featured in the biennial exhibition of American Paintings at the Corcoran Gallery of Art in Washington, D.C.

The present show, with about 30 sizable acrylic paintings and 10 drawings, is his most broadly inclusive, including the 1978 "Random Porker Boy" portrait of butchery as the earliest piece. The theme of violence prevails throughout — in a hypothetical Garden of Eden (from which man is purged), mythological scenarios such as the rape of Europa, Hitlerian rev-

eries (Freud interviews Hitler, in one instance) and canvases alluding to World War II and modern warfare, flaming cities and a climate of fear, many ways portrayed.

Danger lurks in Nevadomi's many worlds, vicious, compelling and seductive. But the point of it all is the painting itself, the loaded brush and the dynamics of visual expression. It's not message painting. It's a wild ride with a masterful painter, whose figuration transcends the modern expressionist vogue to a classicism all its own and of the highest order.

Myth and Mania can be seen at Spaces, 1216 W. 6th St., from 11 a.m. to 5:30 p.m. today through Saturday.

Shows offer split portrait of the artist

By **STEVEN LITT**
PLAIN DEALER ART CRITIC

Will the real Ken Nevadomi please stand up?

Is it the Nevadomi whose paintings in a new exhibition at the Bonfoey Co. strongly evoke the anorexic Blue and Rose Period nudes of Pablo Picasso? Or is it the Nevadomi whose turbulent dreamscapes and cut-up, rewoven canvases are now on view in a group show at Spaces, the city's leading nonprofit alternative gallery?

ART REVIEW

Bonfoey Co.

Actually, both Nevadomis are real. The surprise of seeing the shows at Spaces and Bonfoey at the same time is in discovering that the artist, an associate professor at Cleveland State University, works in several expressive modes at once, and at a generally high level.

Nevadomi has a sweet, languorous, historically nostalgic side, and he has an aggressive, emotionally turbulent side. Too bad the different aspects of the artist's psyche couldn't be explored in a single, comprehensive exhibition. Instead, by coincidence or by design, Nevadomi has divided his forces and, quite possibly, his audience. Too bad for him. Too bad for us.

SEE ARTIST / 8-E



LARRY HAMEL-LAMBERT / PLAIN DEALER PHOTOGRAPHER

Ken Nevadomi's drawing of a magician and his female assistant evokes memories of Picasso's Rose Period circus performers.



LARRY HAMEL-LAMBERT / PLAIN DEALER PHOTOGRAPHER

Shades of Montmartre: A reclining nude by Ken Nevadomi on view at the Bonfoey Co. could have been plucked straight out of the Blue Period paintings of Pablo Picasso.

Shows combine for complete picture of artist

ARTIST FROM 1-E

Bonfoey, a fairly buttoned-up commercial gallery on Euclid Ave. at E. 17th St., gets the quiet, sedate and presumably more salable Nevadomi. The Bonfoey show consists of 10 paintings and a half dozen drawings, most of which evoke a dreamy, imaginary bohemia saturated with the mood of *fin-de-siecle* French symbolist painting.

This includes paeans to Picasso such as an image of an androgynous female nude reclining on a chaise in a blue room shuttered against blazing Mediterranean sunlight. Other images in the show evoke the drowsy nudes of Amedeo Modigliani, or the dreamy visions of Odilon Redon. Absinthe, anyone?

The Bonfoey show also includes an impressively crafted charcoal drawing of a male magician and his scantily clad female sidekick, who perches a colorful parrot on her upraised arm. Nevadomi is a

FOR YOUR INFORMATION

"Ken Nevadomi: Recent Work" is on view at the Bonfoey Co., 1710 Euclid Ave., Cleveland. Through July 31. Hours are 9 a.m.-5:15 p.m., Monday-Friday; and 9 a.m.-noon, Saturday. Free. Call (216) 621-0178.

wizard of a draftsman, and the drawing is filled with handsome passages, including the rippling fabric of the magician's silky shirt.

But the drawing, and most of the other works at Bonfoey, seem a little too eager to please, a little too facile. Nevadomi's insubstantial maidens, with their tiny eyes, noses and lips, exalt an idea of women as slender, weightless decorative objects. They're visual background music: Nevadomi Lite.

At Spaces, 2220 Superior Viaduct, Nevadomi is part of "Regional Forecast," a three-part exhibition organized collaboratively with Hallwalls in Buffalo and Brew House Space 101 in Pittsburgh, two other nonprofit galleries. (That show will be reviewed more extensively tomorrow in the Arts & Entertainment section.)

The Spaces exhibition includes another eight paintings that round out Nevadomi's expressive range and give a better idea of the demiurgical currents that flow

through his imagination. The best works in the show depict horses rearing amid eddies of paint laid on thickly with the clotted, gritty surfaces that are Nevadomi's trademark.

Also powerful is a painting of a solitary man bobbing amid green waves far out at sea. It's like seeing a shipwrecked refugee from a seascape by Winslow Homer, minus the menacing sharks and waterspout. Nevadomi's lonely floater is in no immediate danger. But he is, quite literally, a lost soul.

In the cut-up paintings, Nevadomi has sliced several canvases into strips and has rewoven them so that hands, noses and eyes intermingle with other body parts. It's an interesting experiment. But the woven canvases never cohere. They're a victim of their device; they're too rigid, too predictable and too gimmicky.

At their best, Nevadomi's paintings at Spaces speak of primal emotions and deep-seated fears. They seem to have been summoned directly from the artist's subconscious. Despite that imaginary flavor, they're more substantial than the airy visions at Bonfoey.

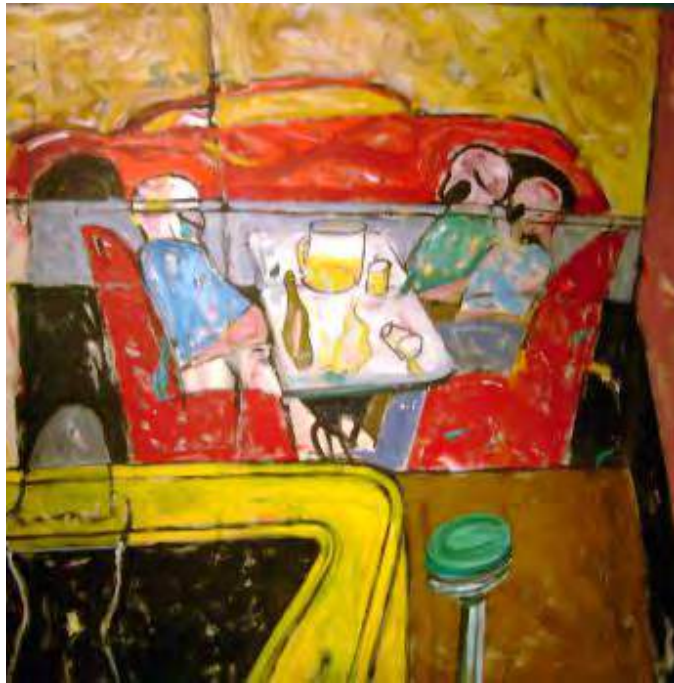
Then again, if the two bodies of work had been displayed together, they might have had a cumulative force that the two separate shows lack. Now it's up to Nevadomi's audience to glue the two halves of his production together by seeing both shows. Despite the weak points in both exhibitions, Nevadomi's best work makes that short pilgrimage worth the effort.

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[William Busta Gallery](#)
[\(featured link\)](#)

[Cleveland State University Art Gallery \(link\)](#)

Double Visions

[Ken Nevadomi](#) at CSU Gallery

by Douglas Max Utter

For more than thirty years Cleveland based painter Ken Nevadomi's very personal iconography and style have emerged from a mix of painterly concerns and an interest in ideas – often underwritten by a tough vision of urban life. Sometimes, as in the 1986 “The Man Who Lived in a Refrigerator” (which was one of two works by Nevadomi awarded the coveted Painting Prize in the Cleveland Museum of Art's 1986 May Show), these appear to comment on social conditions. But Nevadomi is an activist only in the sense that he's involved in the world at street level, with a keen eye for anecdote and for the absurd. His often dream-like works argue for the importance of beauty, stranded and disfigured as it may be amid the intensely emotional hues and harsh textures of daily existence.

The one person show “On the Corner Off” consists mostly of large acrylic paintings, completed over the past twelve years or so, which manage to hold their own in Cleveland State University's soaring gallery space. All are executed on unstretched canvas and pinned to the wall, stressing the rough-edged immediacy of Nevadomi's several recent manners. In these works passages of art historical reference alternate with semi-comic, off-the-cuff observations, stirred briskly with bravura brushwork and energetic spattering. Some depict interior scenes, others are nearly abstract, like several six by ten foot diptychs on display, composed of two side-by-side sections that repeat key motifs. Each of these features a graffiti-like tangle of boldly drawn images: things having to do with the philosopher Renee Descartes, a selection of images derived from paintings by Matisse, and a snarl of WWII-era bombers.

Nevadomi renders firmly outlined, cartoon-like human figures when he's using paint on canvas, although over the years one of the hallmarks of his works on paper has been a much more realistic linear sensitivity. In the paintings at CSU Nevadomi's underlying gifts as a draftsman and observer become a matter of psychological overload; he achieves a shaky sense of pictorial balance by tipping and turning shapes and sections of color in precarious combinations, winding them together with wiry lines and obsessively repeated themes. One of his “People at an Exhibition” (2006-7) paintings at CSU is part of a series dealing with what Nevadomi wryly calls “bar culture.” A starkly sensual palette of red, black, white, and deep yellow tones shows a bar/café scene, splashed here and there with white paint. This is similar to a technique pioneered by School of London artist Francis Bacon (a notorious gambler), who actually threw paint at his canvases in a final gesture, courting and daring chance to make or break his compositions. In “People at an Exhibition” the

intent seems a bit more calculated, bettering the odds that the painting's intensity will sustain visual interest. Nevadomi's sideways spatters distract the eye, or gives it a jumping-off point, acting as an extra layer; it's as if we see the blurry scene through a pane of dirty glass. Three faceless, potato-headed male figures eat and drink, accompanied by three women, also without features. One of the women is passed out, nude, on the floor, at the left-hand margin of the painting. The direction of her fallen body echoes and balances the black horse-shoe curve of the bar. At the upper right one of the men has also passed out. His head rests on a table surface, pointing out of the picture and continuing the composition's circular motion. It's not a happy scene, but it captures the fly-specked, queasy-fuzzy disorientation of drunk nightlife to perfection. Shapes and colors move back and forth, up and down, round and round, like a ride at an amusement park, hilarious, nauseating, and hypnotic.

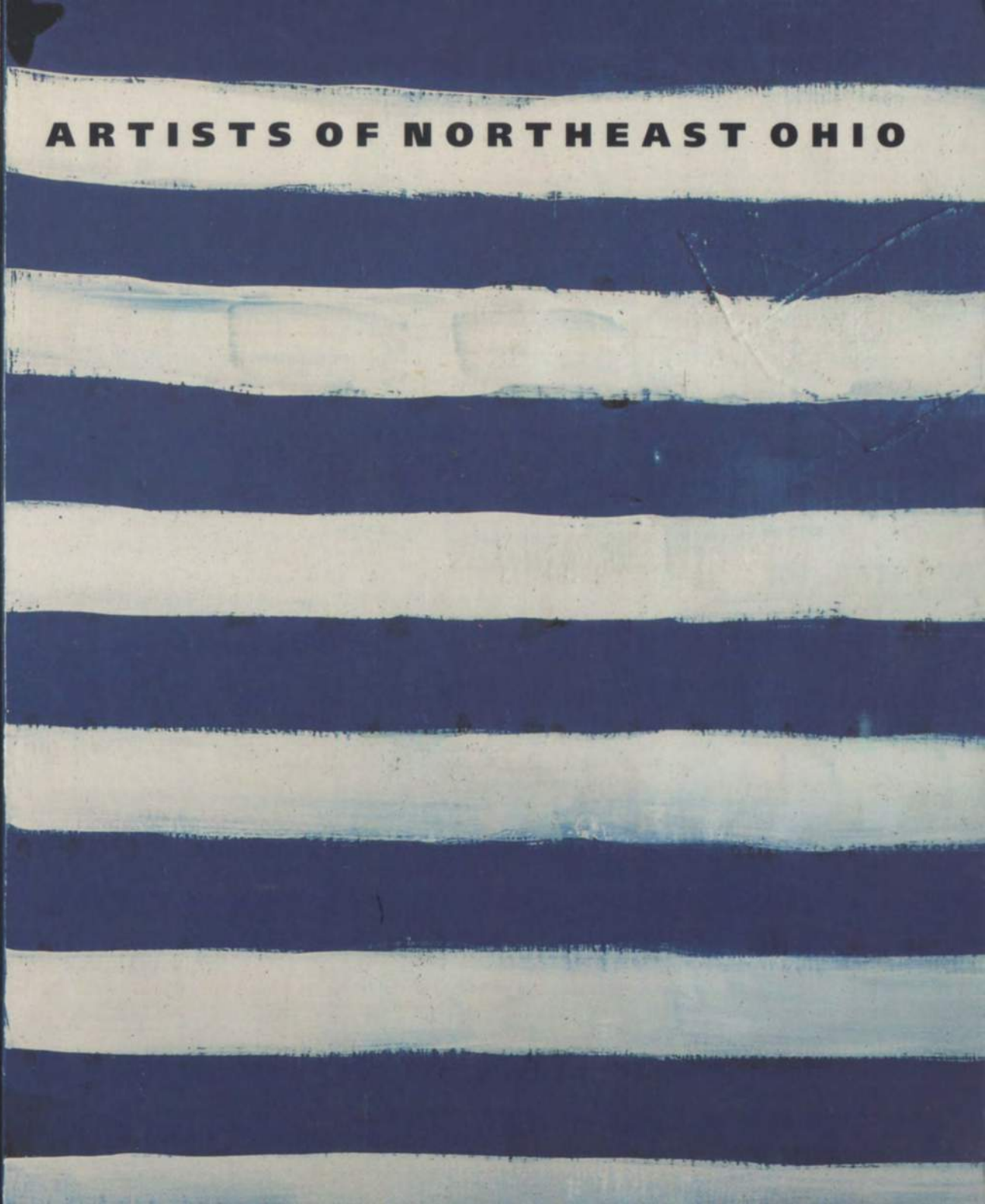
Random markings or brushstrokes, spread around the picture plane, are a common feature of most of the paintings at "On the Corner Off." In the Descartes diptych "I Think Therefore I Am, I Think (2000-2003)," these are large and numerous enough to make an extra painting, superimposed on the Descartes imagery. In this case, Nevadomi's "two for the price of one" devices resonate with the philosopher's mind-body dualism, and, as elsewhere in the exhibition, call to mind the multiple focal points and narrative P.O.V.'s typical of modernist and postmodern aesthetic structures.

"Frick/Frack (2000)" and "Airless (2000)" are organized in a similar way, clustering marks and loose depictions around a central pictorial area (the bar, the Descartes portraits). But instead of being painted directly on a single surface, they're assembled, "woven" as Nevadomi puts it, from small cut-up patches of previous canvases, arranged as if in a grid or like tiles in a mosaic. In "Frick/Frack" these pieces are mostly covered with short, angular black marks, reminiscent of classic cubist collage works -- except that here no specific object or scene is deconstructed; instead, aspects of the painter's habitual manner are the building blocks of a new abstract order. These seem almost to shimmer and move in relation to each other and to the whole. Again the total motion of the compositions is both circular and back and forth, as the eye shunts from the broad surface to interior activity concentrated in the center of the work.

Throughout his various manners, Nevadomi remains concerned with visual conflict and ways of resolving it. He unpacks the energy of marks, images, line and color as if emptying a bag of toy soldiers, and deploys them around the battlefields -- or playgrounds -- that are his surfaces. Nevadomi's disenchanting scenes can seem world-weary and grown-up enough to read as cynical, yet there is an ongoing innocence inherent in his energetic style, and a winsome (if twisted) suggestiveness to titles like "Caravaggio Light," which shows a stripper seated at a bar, near a large window that bathes her naked back in golden afternoon sunshine. Even at their most dramatic Nevadomi's paintings aren't exactly "Caravaggio Lite" (though contemporary strip clubs certainly might be), but they spread the fresh colors, quick wounds and dark thoughts of a younger world on the canvas, at once playful and serious in their games.

THE INVITATIONAL

ARTISTS OF NORTHEAST OHIO



Theater of the Cage of Vision, 1990
Acrylic on canvas
60 x 72 inches



The human figure is the center of attention for this Cleveland-born artist. Ken Nevadomi adds his own special contribution to this venerable form that has intrigued artists for centuries. He draws upon his myriad array of interests and experiences to render canvases that become a charged union of painterly style, expressive subject matter, and provocative content.

In these paintings, most of which were finished in 1990, the viewer is able to appreciate Nevadomi's diversity and versatility from canvas to canvas—all linked by the inclusion of the human form. Nevadomi frequently works in series to illustrate how a specific theme, such as the myth of Persephone, can provide ample inspiration to sustain appealing variations. He derives inspiration from a deep well of sources—books, magazines, films, personal sketch-books, the history of art, and, not least, his bountiful imagination.

Most of Nevadomi's figures are painted flat and stylized—that is, with very little modeling to create the illusion of three-dimensional volumes. One quickly sees that he is not interested in a detailed depiction of the human body, but rather in generalizations that merely describe basic shapes, gestures, expressions, and movements. He gleefully manipulates, transforms, or exaggerates a figure at will to serve his creative inclinations. It may only be outlined, as in *Artist*



Carrying Fish and Aficionado; built up from simple, broad marks as in *Falling Artist*; blown up out of proportion in *Variation on Myth of Persephone*; or realistically portrayed in *Theater of the Cage of Vision*. His figures constantly imply movement, even though they may be stationary. Indeed, one senses that an event is about to happen, or was just completed. In each work, he endows the figure with a different pose from his vast inventory of positions.

From whatever source, the human figure is usually the beginning point for these paintings. Working spontaneously, he may repeatedly rework a composition over a period of time until the placement and arrangement of the elements are to his liking. Occasionally this balance between desire and result is not obtained, as, for example, when a new painting covers an earlier one—thus obliterating his initial efforts.

Nevadomi applies his paint with a combination of brushes and trowel-like pieces of cardboard to build up a complex, tactile surface that is resonant with colors. No one, pure hue dominates. He responds to what takes place on the canvas, allowing the painting to evolve freely. As other objects or figures invade the composition, he



Tube Strange (with Pillow), 1990
Acrylic on canvas
62 x 64 inches

Artist Carrying Fish and Aficionado,
1989
Acrylic on canvas
66 x 66 inches

changes them to fit with what he sees unfolding on the canvas. Usually, his story line is just as reactive and flexible as the painted elements, responding to changes he desires to make. For the viewer to comprehend exactly what the artist had in mind is neither possible nor necessary to appreciate the narrative. In fact, supplying one's own story line is encouraged.

Often a form or object will appear in his work, and although he doesn't know where it comes from, he will retain it. This is the case with the TV in his *Tube Strange* series. After its appearance in the first work, the glowing image stayed in the succeeding pictures.

Within his active, well-organized compositions, figures are usually placed in shallow space, whether the closed interior of the *Tube Strange* series, the mythological space of the *Persephone* series, or the illusionist space of the *Theater of the Cage of Vision* paintings. Having begun with a figure or figures, Nevadomi then eliminates or adds recognizable objects and broad, painterly areas to provide the necessary design elements and symbolic references to arrive at the desired, tightly controlled composition.

In these recent works, Nevadomi's content shifts from a specific, violent one to interest in broad, universal themes. The topics are as varied as his choice of subject matter and application of paint, and

they often remain obscure, deeply personal insights, hard to decipher. In the *Persephone* series Nevadomi relies on mythology, for the second time, to provide a stimulating narrative that has relevance for viewers today. He refers to such concerns as family, separation, confrontation, and intimacy. In all the works, the figures carry much of the narrative, with little reliance on secondary, recognizable objects. An uneasy tension or edge is always seen in the expressive body language of his figures, alone or in interlocking groups. He retains his spellbinding ability to spin out his views, tinted with pessimism, on human nature and the human condition.

Nevadomi's compelling, layered surfaces become dynamic carriers of intriguing subject matter and mysterious, haunting content that grab the attention of the viewer.

Tube Strange (with Pillow), 1990
Acrylic on canvas
62 x 64 inches



Artist Carrying Fish and Aficionado,
1989
Acrylic on canvas
66 x 66 inches



Ken Nevadomi

Falling Artist, 1988
Acrylic on canvas
87-1/4 x 64 inches
Courtesy of the Artist

Artist Carrying Fish and Aficionado,
1989

Acrylic on canvas
66 x 66 inches
Courtesy of the Artist

Untitled, 1989
Acrylic on canvas
87-1/4 x 64 inches
Courtesy of the Artist

Theater of the Cage of Vision, 1990
Acrylic on canvas
60 x 72 inches
Courtesy of the Artist

Theater of the Cage of Vision, 1990
Acrylic on canvas
77-1/2 x 62-1/4 inches
Courtesy of the Artist

Tube Strange (with Devil), 1990
Acrylic on canvas
60 x 66-1/4 inches
Courtesy of the Artist

Tube Strange (with Pillow), 1990
Acrylic on canvas
62 x 64 inches
Courtesy of the Artist

Variation on Myth of Persephone,
1990
Acrylic on canvas
60-1/4 x 76-1/4 inches
Courtesy of the Artist

Variation on Myth of Persephone (IV),
1990
Acrylic on canvas
82-3/4 x 80-1/2 inches
Courtesy of the Artist

*Variation on Myth of Persephone
(with Tree)*, 1990
Oil and acrylic on canvas
74-3/4 x 59-1/4 inches
Courtesy of the Artist

Paul O'Keeffe

Aorta, 1989
Aluminized steel, galvanized steel, and
carbon steel
17-1/2 x 77-3/4 x 37 inches
Courtesy of Althea Viafora Gallery,
New York

Desire, 1990
Galvanized and perforated steel,
stamped carbon steel, and carbon steel
86 x 64 x 15 inches
Courtesy of Althea Viafora Gallery,
New York

Heart, 1990
Galvanized and perforated steel,
stamped carbon steel, carbon steel,
forged steel, and fabric
77-1/4 x 77 x 14-1/2 inches
Courtesy of Althea Viafora Gallery,
New York

Untitled, 1990
From the series *Jewels*
Galvanized and perforated steel,
stamped carbon steel, and beeswax
49 x 38 x 8 inches
Courtesy of Althea Viafora Gallery,
New York

Penetration, 1990-91
Aluminized steel, stamped carbon
steel, pigmented beeswax, and fabric
14 x 62-1/2 x 31-1/4 inches
Courtesy of Althea Viafora Gallery,
New York

Untitled, 1990-91
From the series *Jewels*
Galvanized and perforated steel, and
beeswax
49-3/8 x 36-3/4 x 9-1/2 inches
Courtesy of Althea Viafora Gallery,
New York

Untitled, 1990-91
From the series *Jewels*
Galvanized and perforated steel, and
beeswax
49-3/8 x 36-3/4 x 9-1/2 inches
Courtesy of Althea Viafora Gallery,
New York

Well, 1990-91
Galvanized and perforated steel,
carbon steel, aluminum, and fabric
H. 19 inches, diam. 48 inches
Courtesy of Althea Viafora Gallery,
New York

Patricia Zinsmeister Parker

Cuff Links, 1990
Latex enamel, oil, and cardboard on
canvas
68 x 144 inches (two panels)
Courtesy of the Artist

Euclid Beach, 1990
Latex enamel on canvas
55 x 165 inches (three panels)
Courtesy of the Artist

Rock Groups, 1990
Latex enamel and rope on canvas
148 x 68 inches (two panels)
Courtesy of the Artist

Strips and Stripes, 1990
Latex enamel on canvas
74 x 136 inches (two panels)
Courtesy of the Artist

Untitled, 1990
Latex enamel on canvas
68 x 148 inches (two panels)
Courtesy of the Artist

John Pearson

Echo #1, 1990
Acrylic on canvas
86 x 130 inches
Courtesy of the Artist

Echo #2, 1990
Acrylic on canvas
86 x 130 inches
Courtesy of the Artist

Glimpse #1, 1990
Acrylic on canvas
84 X 42 inches
Courtesy of the Artist

Glimpse #2, 1990
Acrylic on canvas
84 x 42 inches
Courtesy of the Artist

Glimpse #3, 1990
Acrylic on canvas
84 x 42 inches
Courtesy of the Artist

Glimpse #4, 1990
Acrylic on canvas
84 x 42 inches
Courtesy of the Artist

WOLFS Gallery Announces Representation of Ken Nevadomi Collection

Cleveland, OH – WOLFS Gallery is pleased to announce the representation of Ken Nevadomi (b. 1939), one of Cleveland's premier figurative painters. Included is the acquisition of Nevadomi's own remarkable collection of paintings spanning his celebrated and prolific career. Known for his direct and often controversial figurative subject matter, Nevadomi's art is an intuitive and personal response to contemporary culture and urban drama.

Important in this region as a major artist and highly regarded professor, Ken Nevadomi's blue collar persona adds another dimension to his appeal. At the age of 17, Nevadomi left his troubled home in Cleveland enlisting in the service for two tours of duty during which he began to recognize his prowess and passion for painting. He went on to earn his B.F.A. from the Columbus College of Art and Design in 1972 and an M.F.A. from Kent State University in 1975. Nevadomi has been included in numerous juried shows and at least 10 solo exhibitions since 1975. His work was regularly included in the Cleveland Museum of Art's *May Shows* winning several first prizes in painting and was awarded the 1988 Cleveland Arts Prize for Visual Arts.



Ken Nevadomi (American, b. 1939)
Falling Artist, 1988
Acrylic on canvas, 87 x 64 inches

Nevadomi's work was sought out by curator and art advisor, Allan Schwartzman, for the New Museum's 1980 exhibition *Outside New York*. Eluding fixed meanings, his work explores broad subjects that peel away the veneer of the human condition. Schwartzman has said that Nevadomi's works are, "harshly candid confessions, presented with comic book irony, reveal[ing] a phantasmagorical world." Much like Picasso, Nevadomi was enamored with the female figure, which is frequently represented in his powerful, sometimes angst-ridden compositions.

William H. Robinson, senior curator at the Cleveland Museum of Art, says of Nevadomi's work, "What impresses you the most about the art of Ken Nevadomi is its honesty and its directness... His art offers a constant 'unmasking' of the darker side of human nature – a painful probing of hidden realities, topics avoided in normal discourse, subjects not rigidly defined or easily explained by rational analysis." Comprehending specific meanings is not necessary to appreciate Nevadomi's narratives. While he may have set out to make social commentary, he encouraged the viewer to respond with their own interpretations. Of his work, Nevadomi has said, "I'd like to think that these works have something to do with our lives but damned if I can figure out what that might be," continuing, "I think the world is more bizarre than my paintings will ever be."

WOLFS is dedicated to creating a program that advocates and cultivates a broad audience for Cleveland's most significant artists. Nevadomi's work will be introduced with an in-depth exhibition and catalog planned for Fall 2021.

For Press and Sales Inquiries, please contact WOLFS at: 216.721.6945 or info@wolfsgallery.com
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