

# **Outside New York:** THE STATE OF OHIO

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**THE NEW MUSEUM**

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Ginna Brand

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

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### 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

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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

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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.<sup>1</sup>

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

<sup>1</sup>For 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."<sup>2</sup> 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,

<sup>2</sup>From 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."<sup>3</sup> 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."<sup>4</sup> 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.

<sup>3</sup>From Lipzin's unpublished notes.

<sup>4</sup>From 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*.

**B**ecause 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.

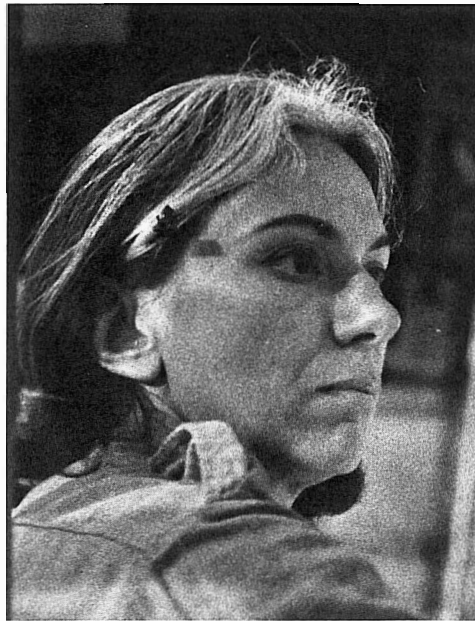
Cleveland, on the other hand, has less community organization among artists because there is no major institution of which they are an integral part, nor is there a single individual to act as a catalyst to incite reaction and response in the community; the recent birth of Spaces, however, may very well 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

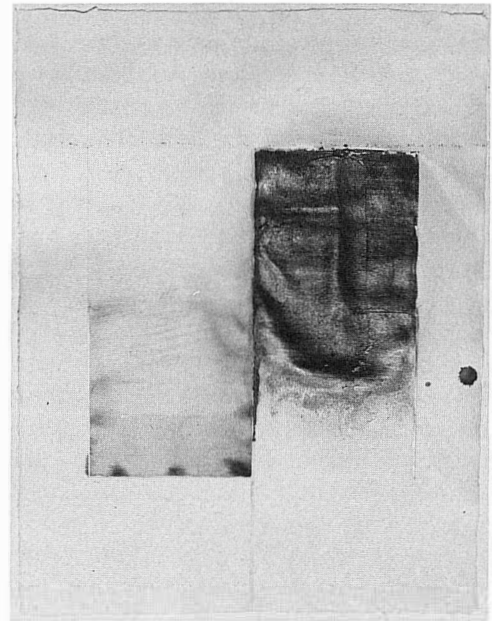
## Ginna Brand

*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."*



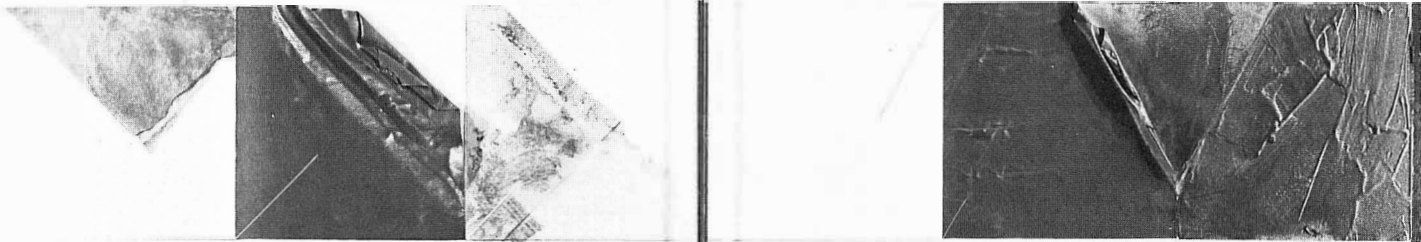
Rich Bogart

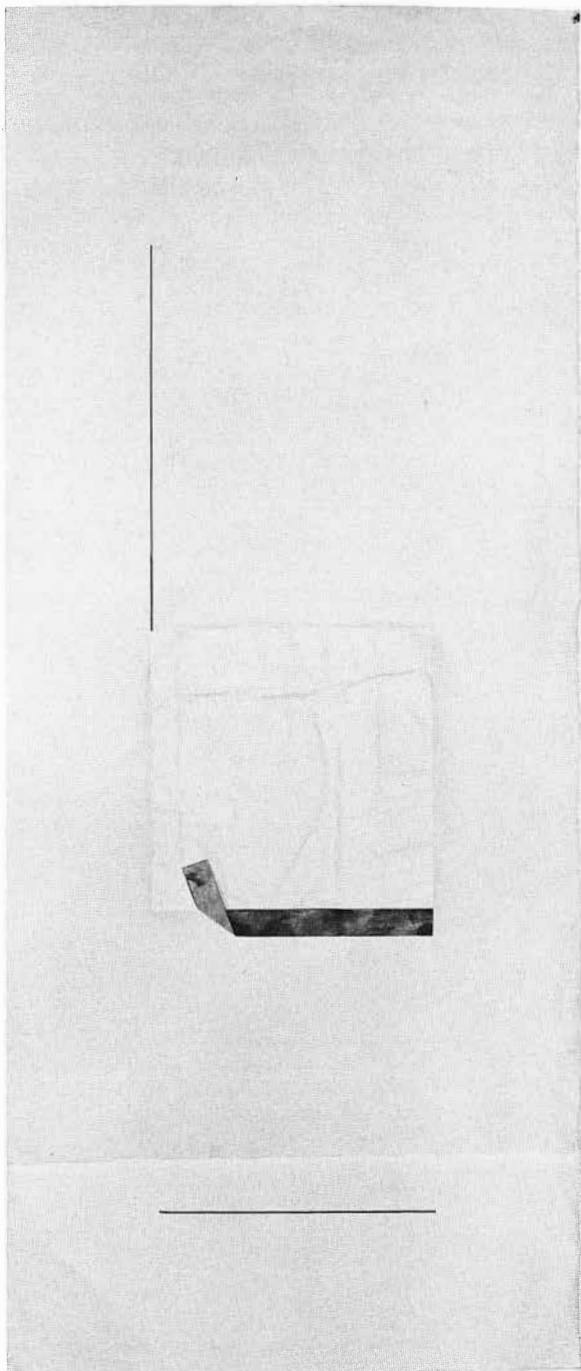
Ginna Brand  
*Drawn Lead No. 1 and Drawn Lead No. 2*, 1979  
Mixed media  
30" x 80"  
Collection of Peter Vandijk



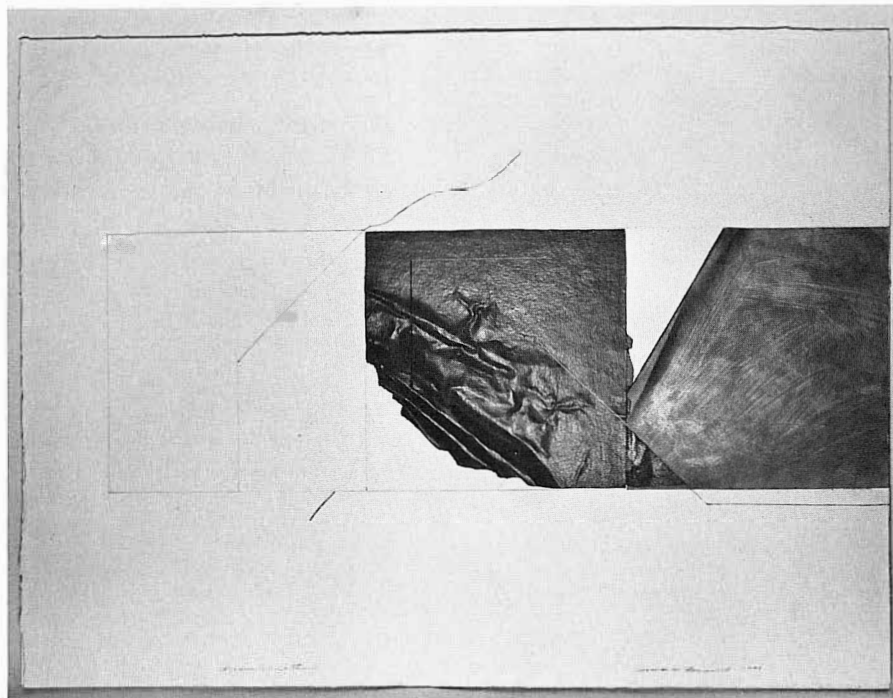
Jerry Nesnadny

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

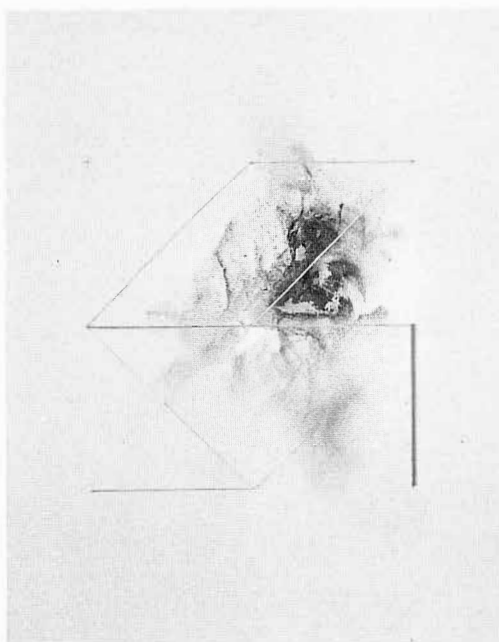




Jerry Nesnadny



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

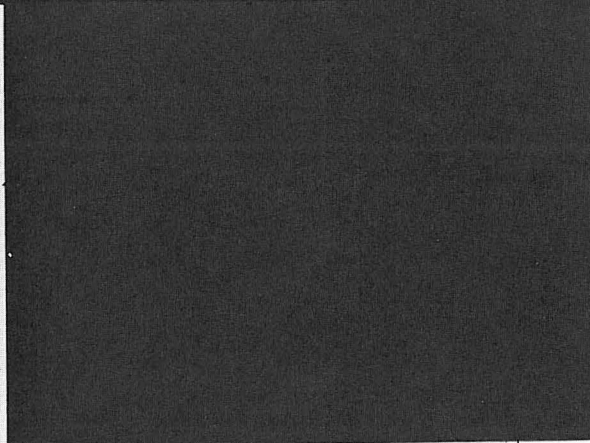
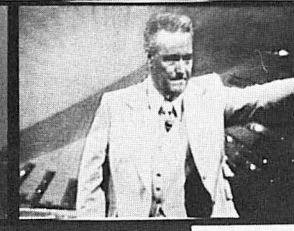
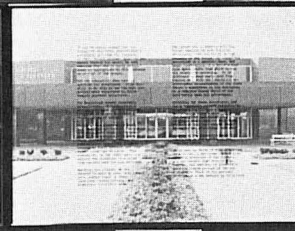
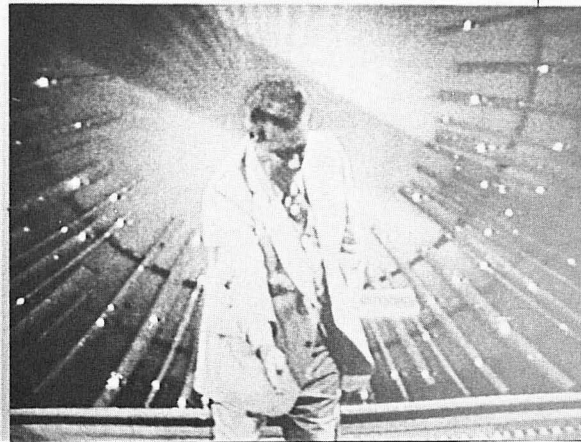
Ginna Brand  
*Untitled*, 1979  
Graphite, tape and wood on paper  
23" x 29"  
Courtesy of the artist



## Donald E. Harvey

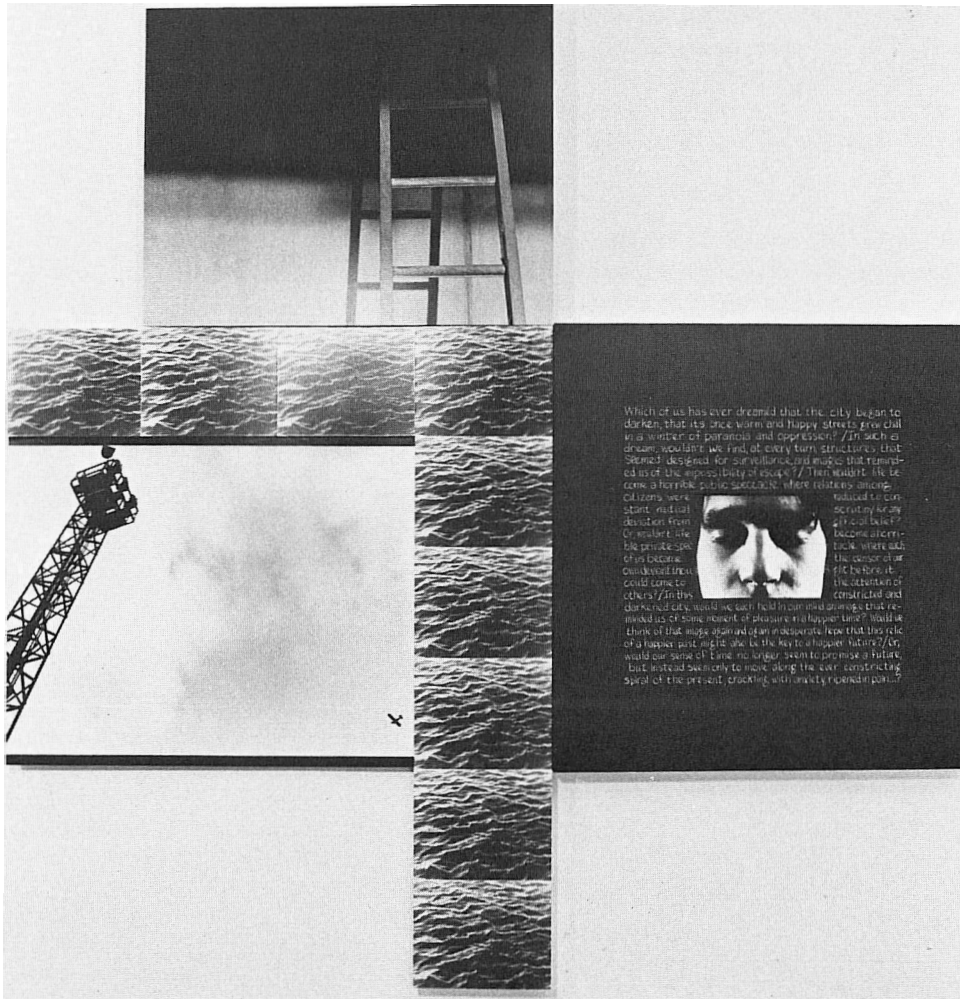
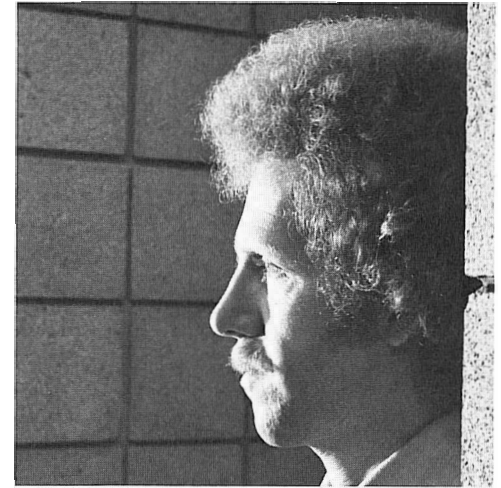
*The city, its buildings, its streets, its ambitions, its anxieties, its myths, its superstitions, its stories that are told in the streets, its stories that are never told, its history, its destruction of its own history, its truths, its lies ... these I would have as the subjects of my art.*

*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.

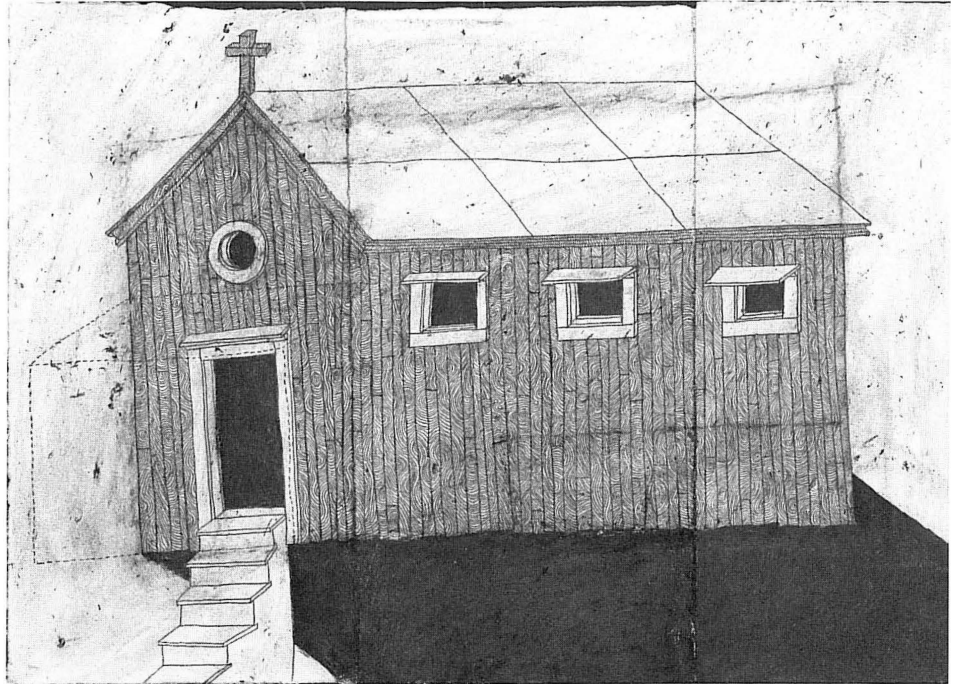
I would speak of these things, I would record them, I would attempt synthesis, I would make known polarities, reversals, collisions. I attempt to make art from the flow of events ... in the cityscape, in my mind.



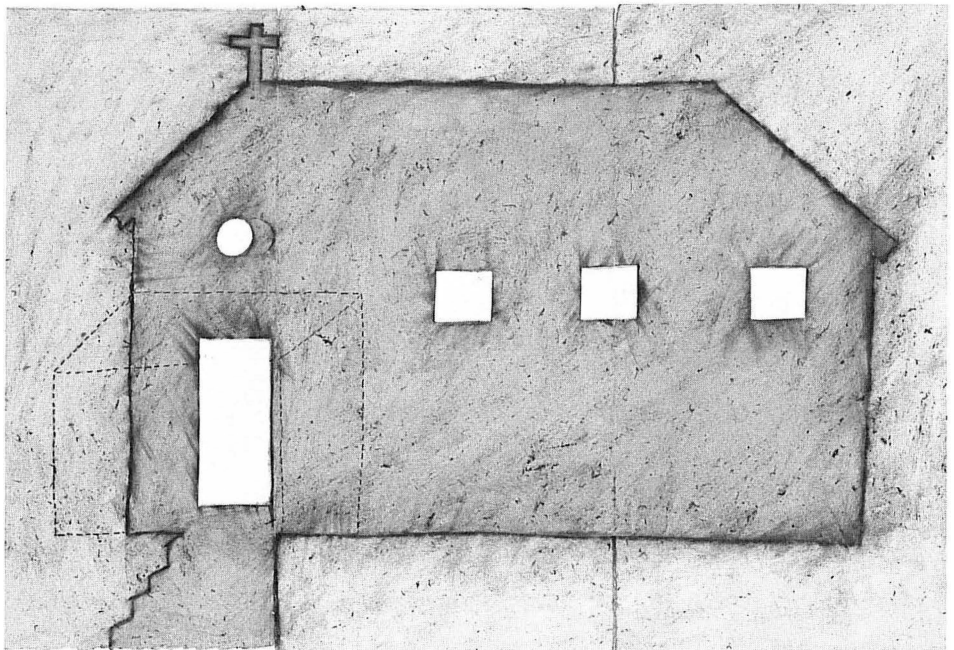
Donald E. Harvey  
*Under the Umbrella of the Lord #1*, 1979  
 Black and white and color photographs with text  
 and painted panels  
 75" x 100"  
 Courtesy of the artist

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

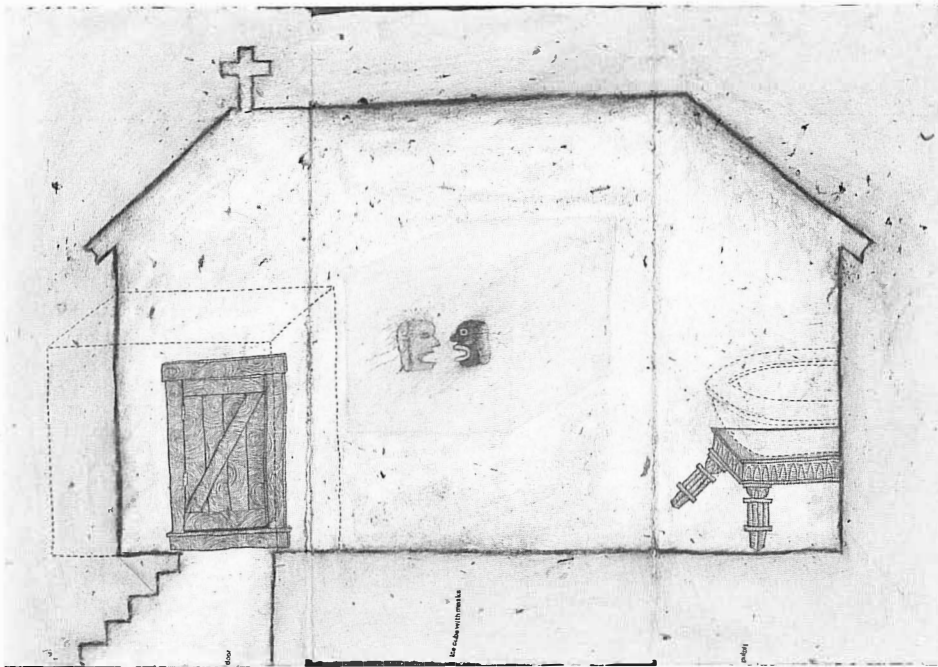
## Peter Huttinger



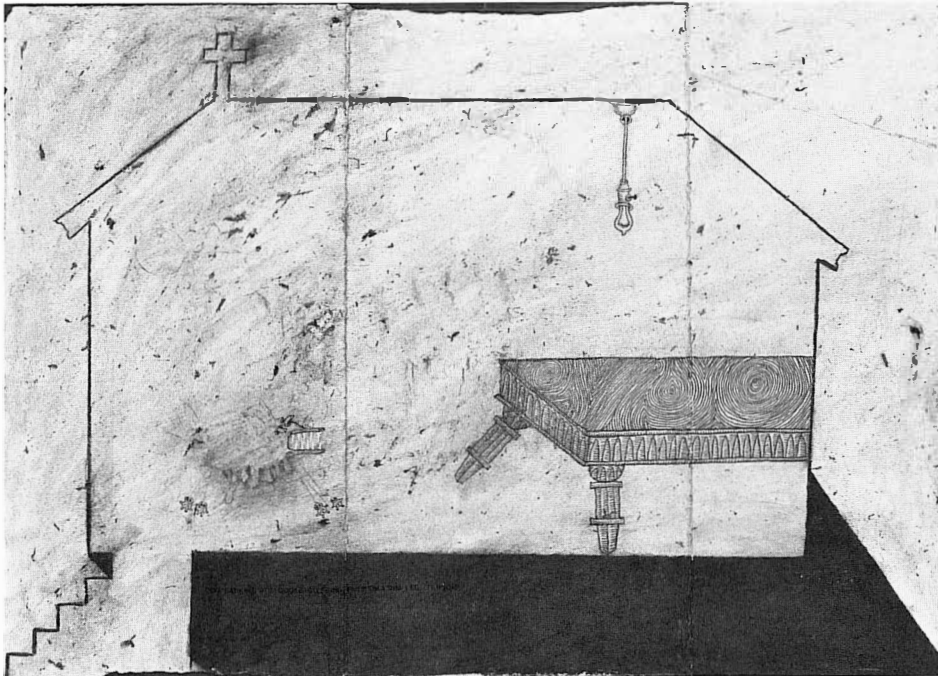
Peter Huttinger  
*Freedom Is Just A Shot Away*, 1980  
Graphite on paper  
15" x 21½"  
Courtesy of the artist



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  
 Dimlee Lit Room*, 1980  
 Graphite on paper  
 15" x 21½"  
 Courtesy of the artist



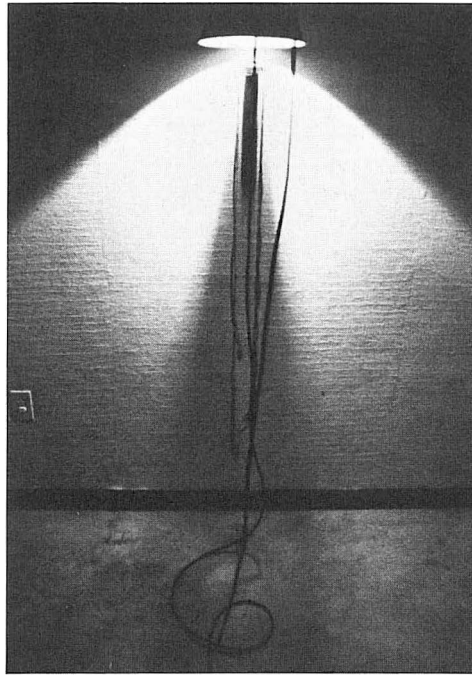
Elizabeth Huttinger

## 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.*

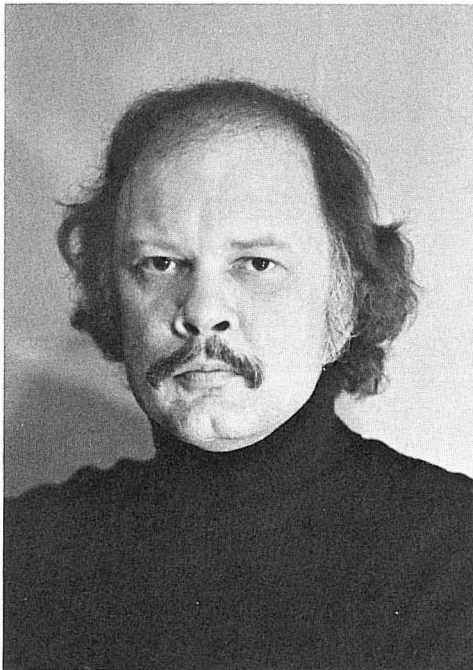
*Light has become as important to me as pigment and canvas. Hopefully they are all inseparable—with each light fixture being as peculiar to its place in the work as each dab of pigment.*

*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.*

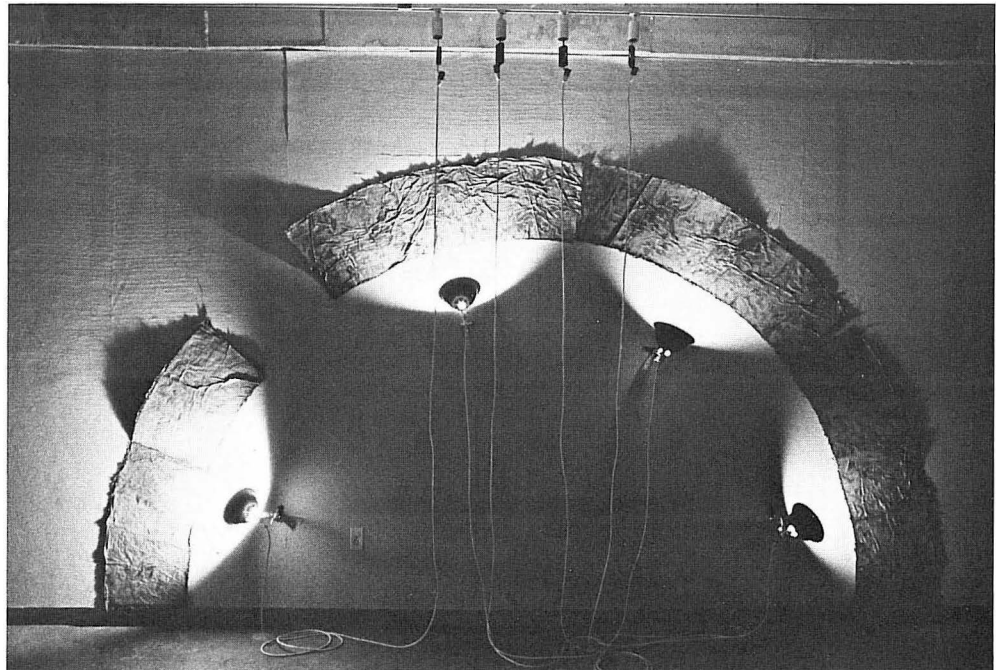


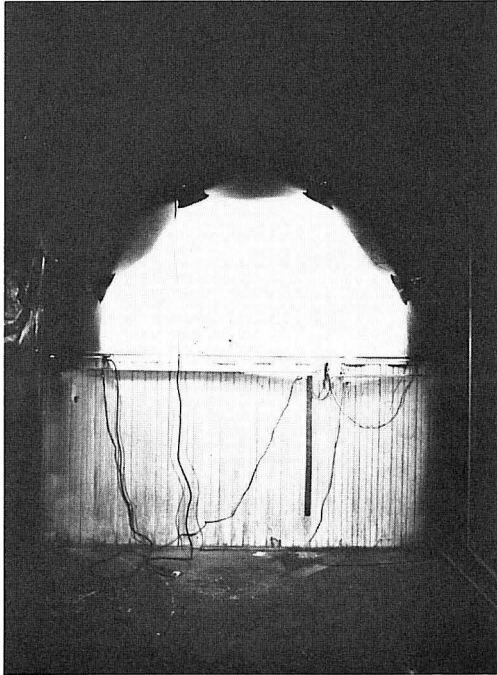
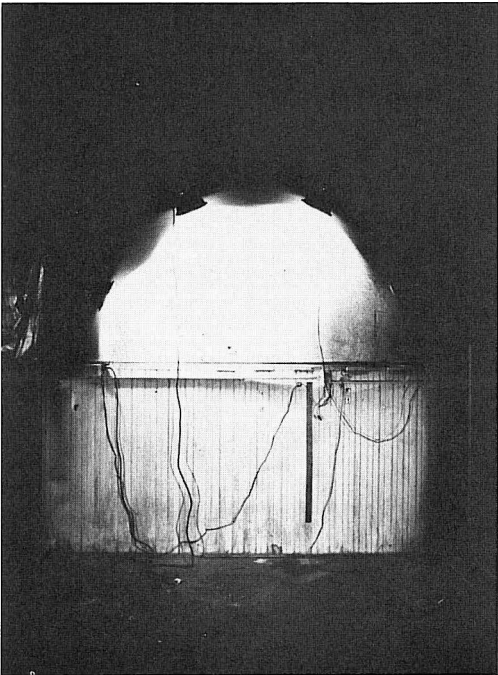
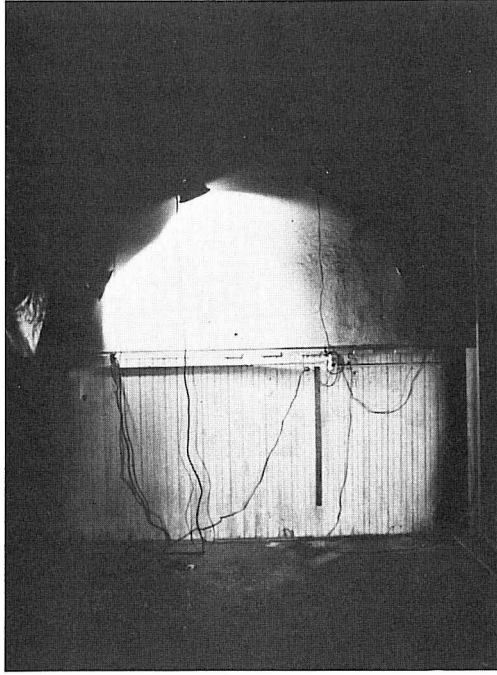
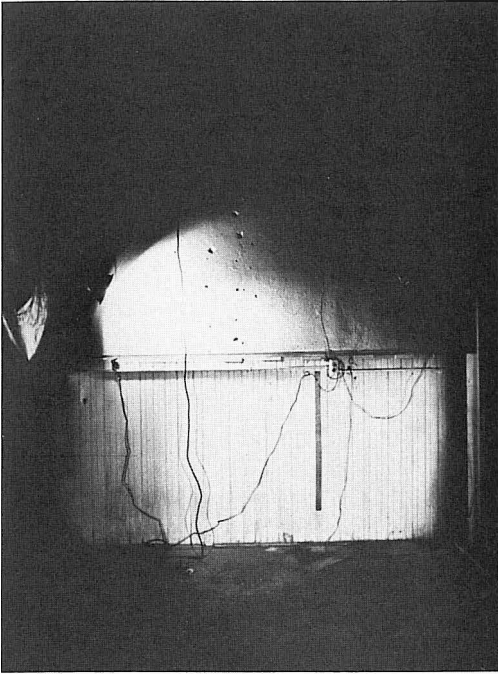
Allan L. Jones  
*Untitled*, 1980  
Acrylic, canvas, light and wood  
20" × 10" × 12"

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.*

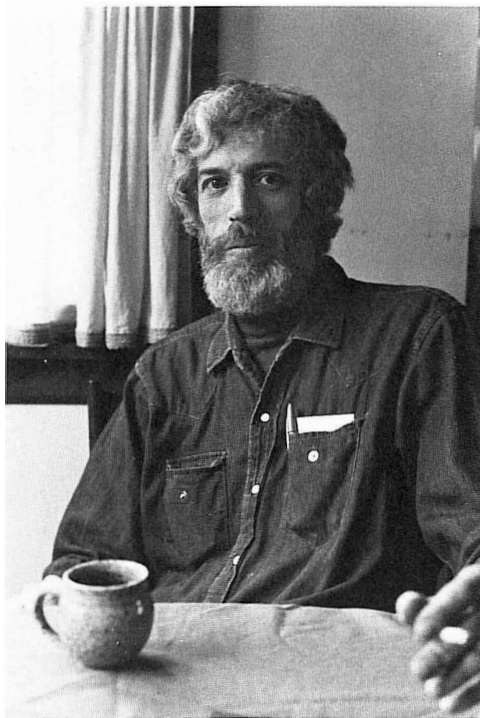
*Structures can be used variously. Why can't a score for an instrument also be a ground plan for something else? The structure is already prepared; fill in the blanks in as many media as you like. Then bring them together.*

*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  
most  
fresher longer longer lower  
more more  
fastest fastest most wildest most  
sheerer  
more  
higher  
biggest baddest longest fastest  
freshest best

better better  
softer  
softest  
softer  
softest softest fastest biggest  
better  
scariest  
lighter lighter  
better  
best most  
more  
best most  
fewer lower  
finest most freshest most  
longer  
more  
best freshest  
more  
most  
more  
choicest  
milder  
more more more  
largest  
more  
best best most  
less  
better  
longer less

most best most longest  
longer  
best best  
more  
most most best biggest  
more  
best  
more  
fastest fastest  
easier  
simplest longest  
more  
least best  
smoother  
better better  
safer smoother  
best biggest toughest longest  
longer  
biggest lustiest best best biggest  
higher  
biggest baddest longest fastest  
more  
finest  
more

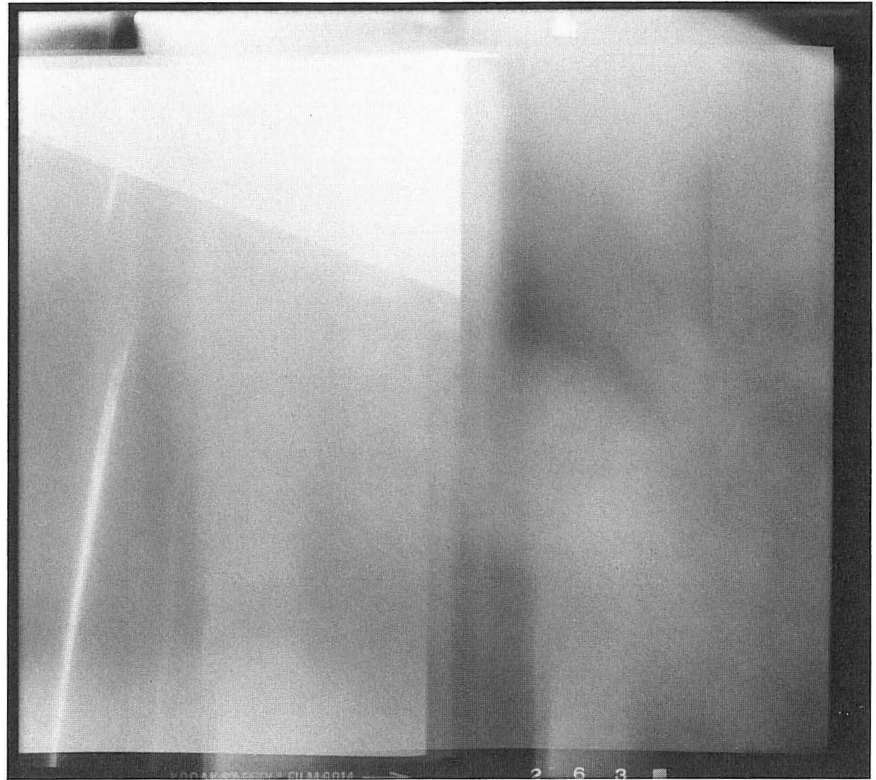
lighter  
best best  
more more more more  
best lowest  
more more  
sturdiest  
brighter brighter brighter brighter  
best worst  
better  
lowest longest  
more  
best  
more  
thicker brighter brighter brighter  
best best softest  
less softer less less less  
better more more more  
best best  
less less less  
best fastest  
more  
best  
more more  
greatest biggest  
more better  
biggest best fastest  
more  
more best most sturdiest  
more better more better  
best best best highest  
more  
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



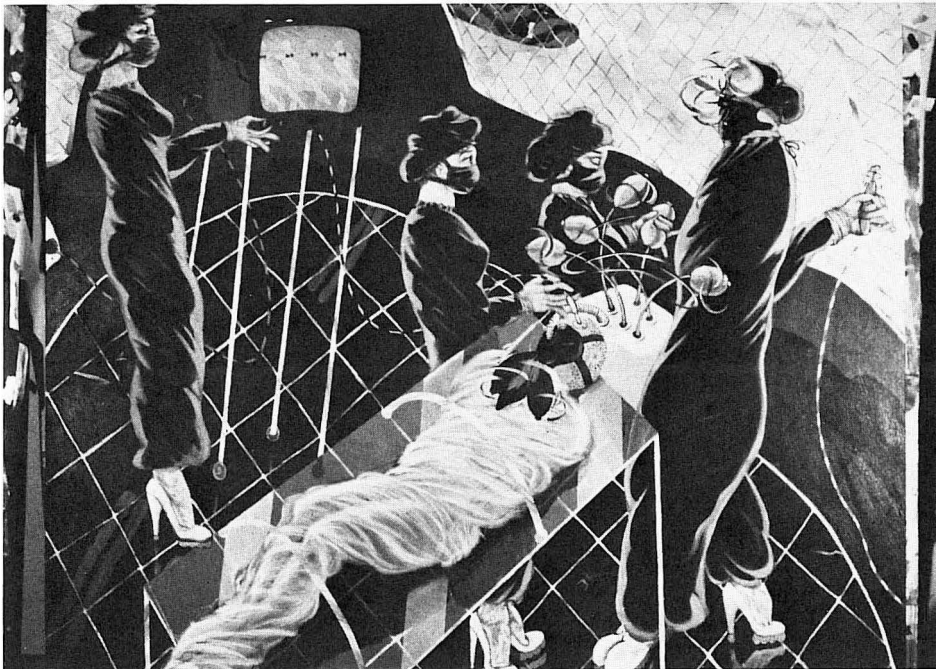
**Kenneth Nevadomi**



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

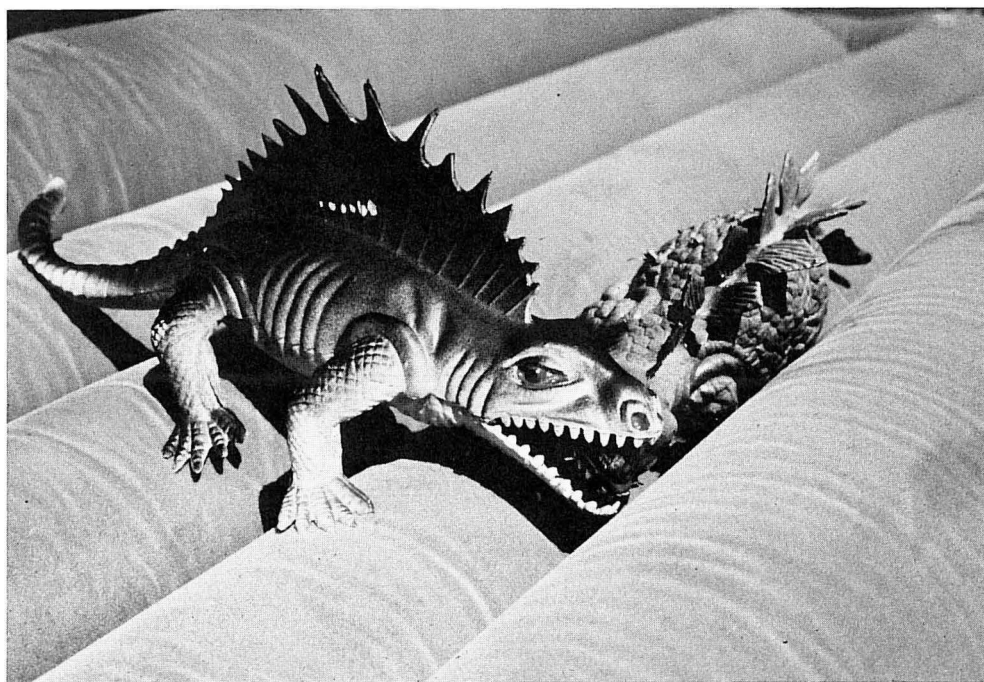
## Patiosville Beatniks

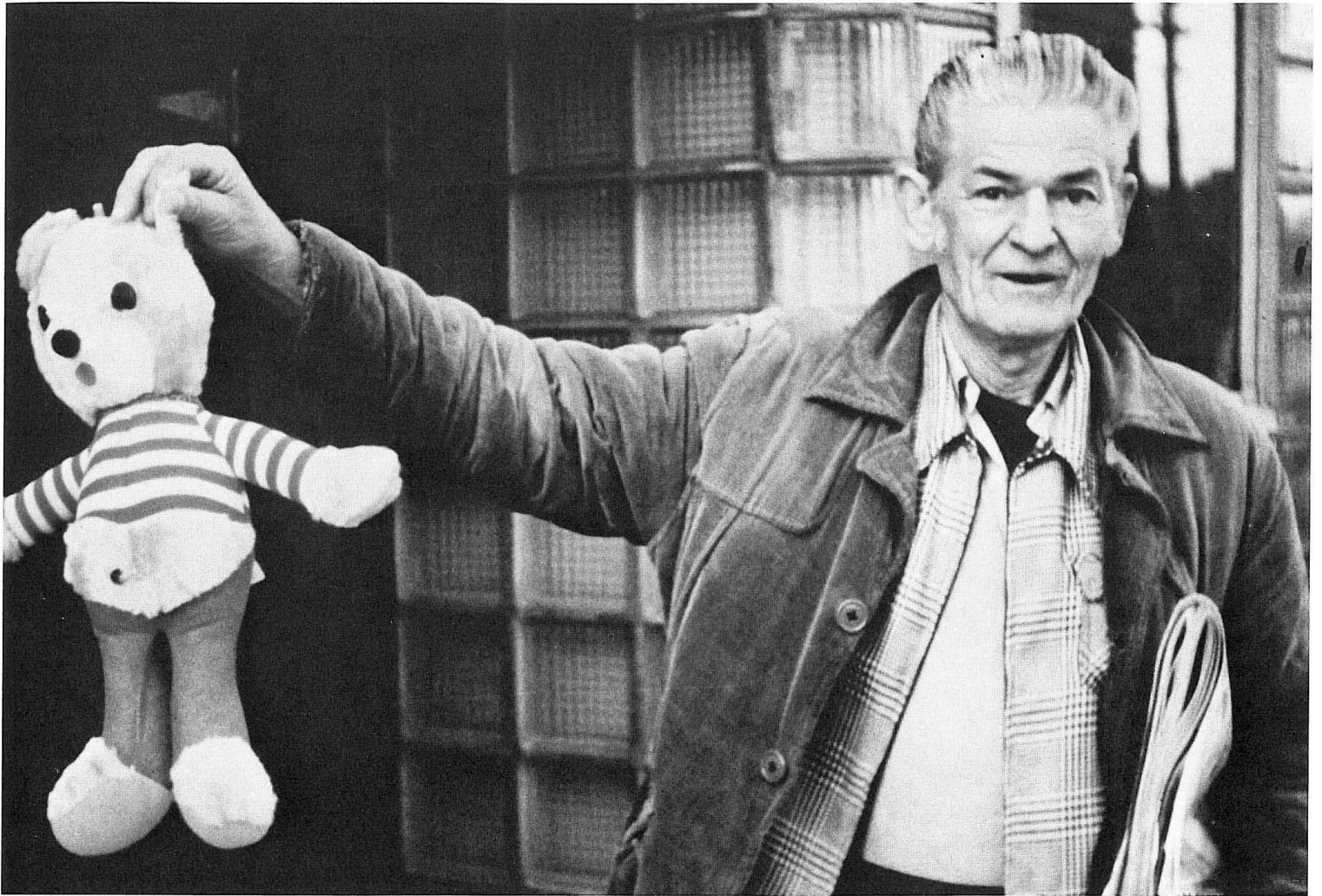
*"This is the greatest thing that's happened to art since the invention of the smock."*

—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



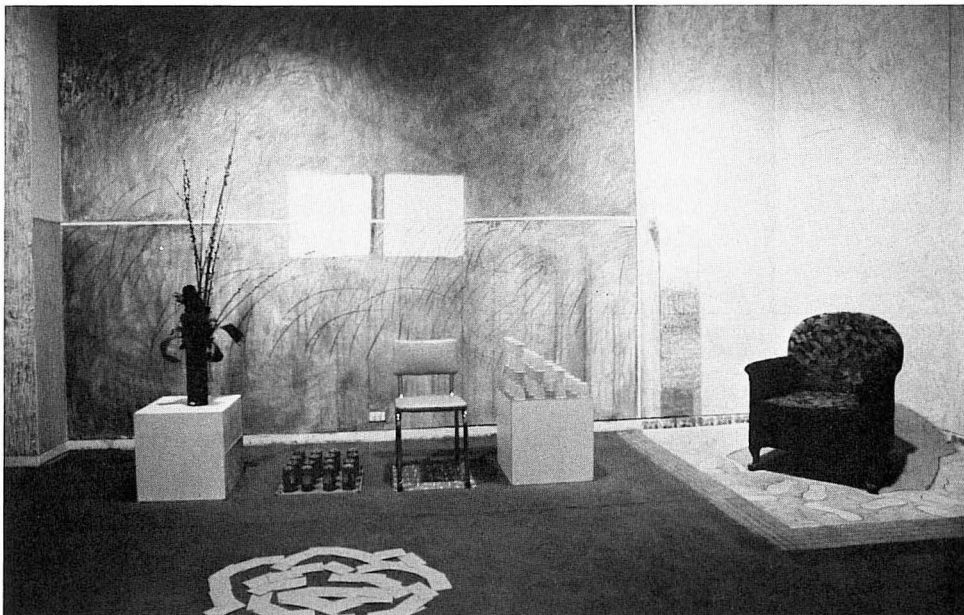


Sandy Rosen  
*Rooming In*, 1979  
 Mixed media  
 Dimensions variable  
 Installation at Contemporary Arts Museum,  
 Cincinnati, Ohio

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



Mimi Fuller



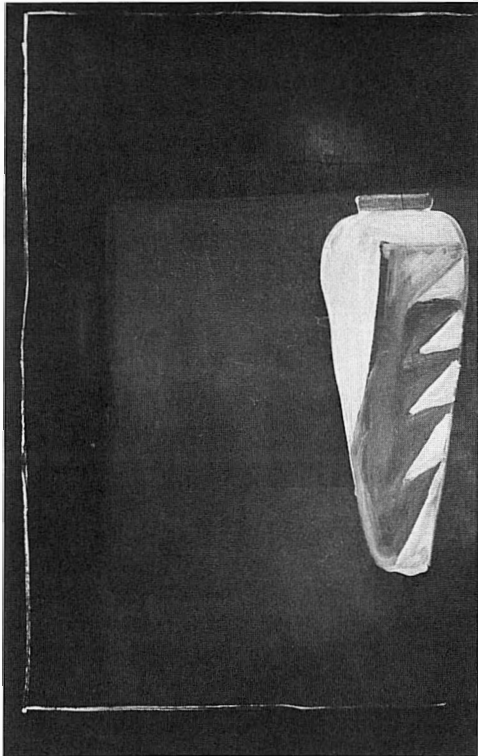
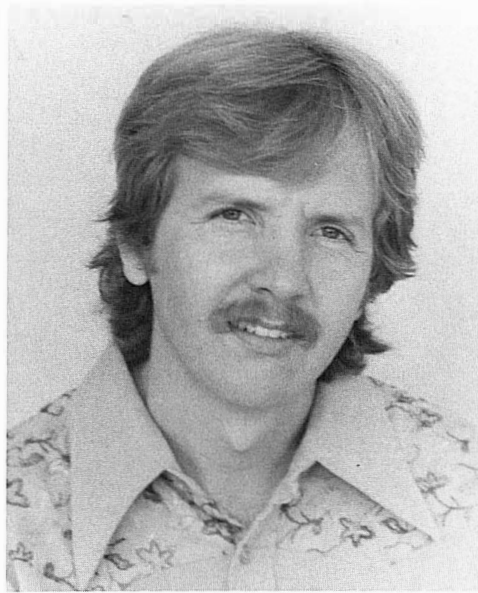


## Larry Shineman

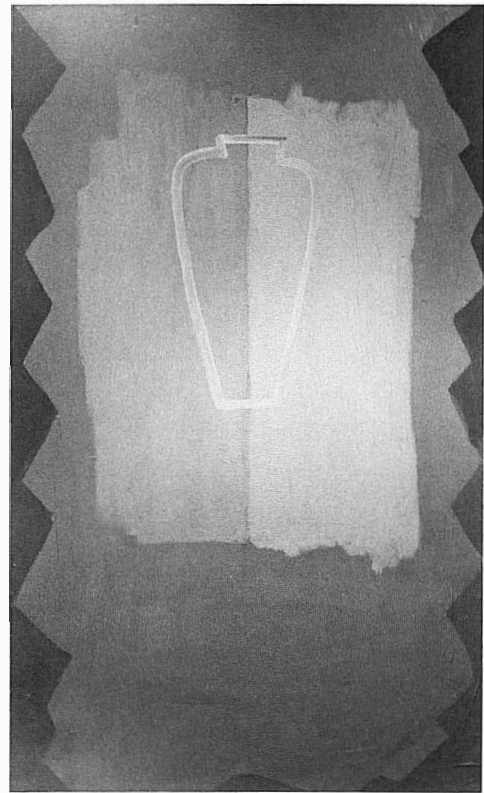
*The paintings I present succeed or fail despite any statement I can write. You might, however, understand the work more fully if I describe something about the way I proceed in my work. Much of the rest relates to intuitional, particular decisions linked with so many personal factors, that are inexplicable.*

*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

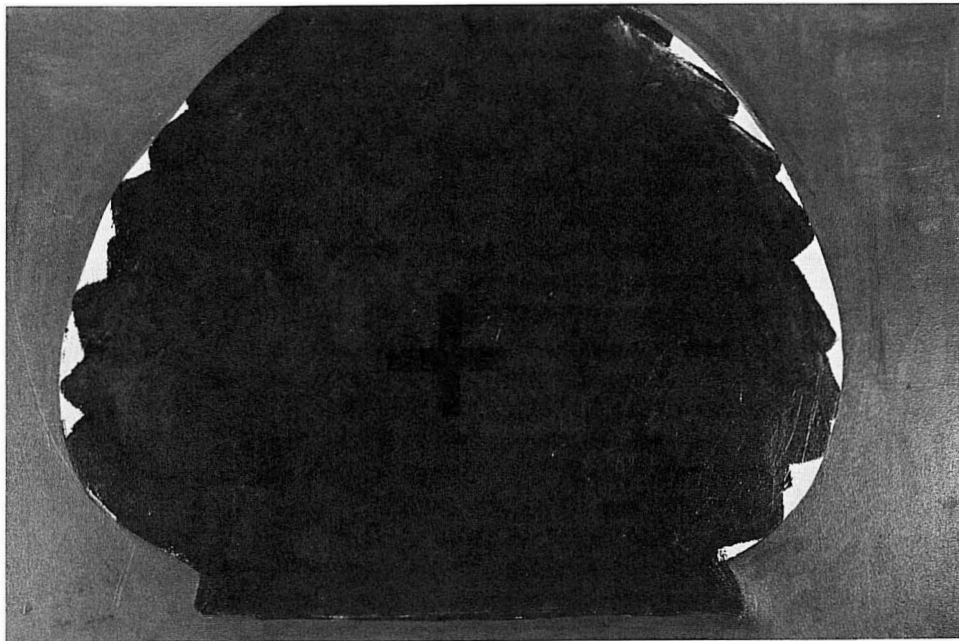


Linda Young

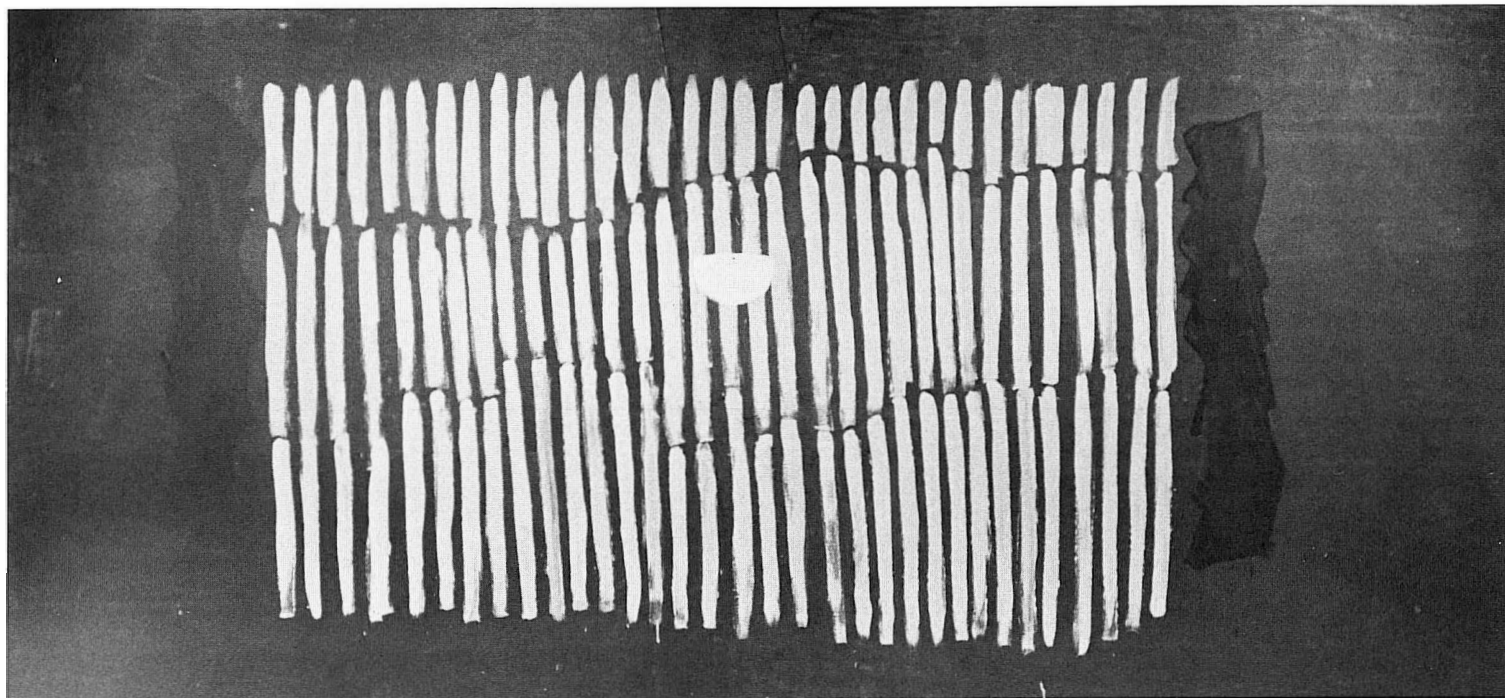
Larry Shineman  
*Gypsy Jar*, 1979  
Acrylic on canvas  
79" x 48"  
Courtesy of the artist

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.*

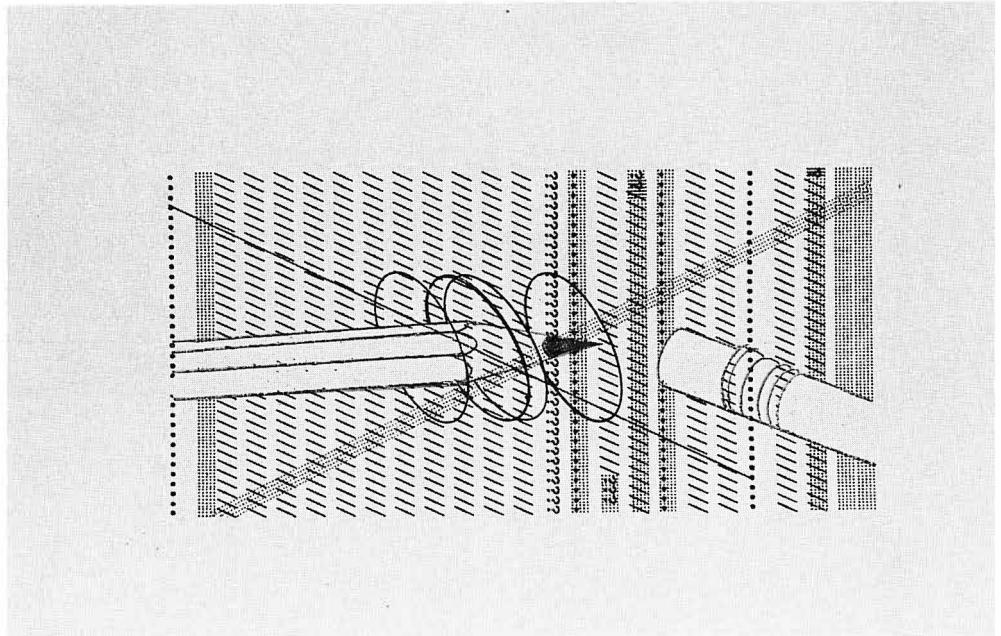
*I am intrigued with and, at times, mesmerized by,  
spacing and its illusionary effects,  
the object and its shadow,  
the silhouette and its interpretation,  
balance,  
scale,  
color,  
pattern,  
the pencil and its definition,  
and the way in which my work evolves.*

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

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



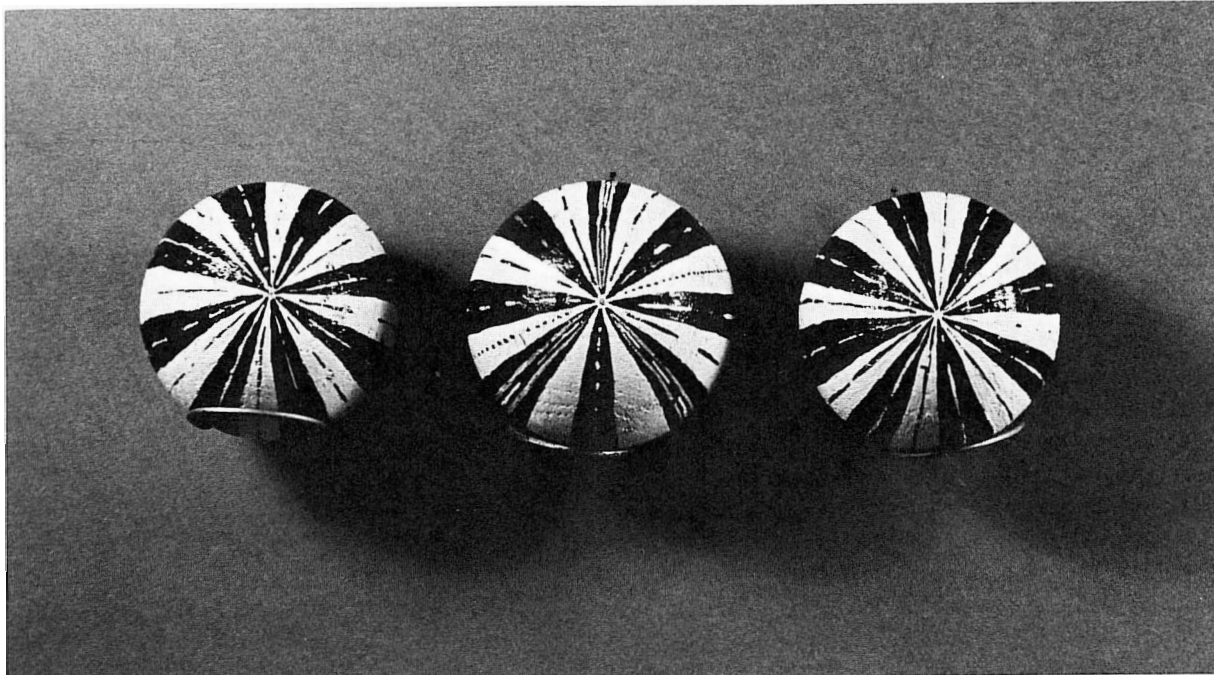
Rowena Pon



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

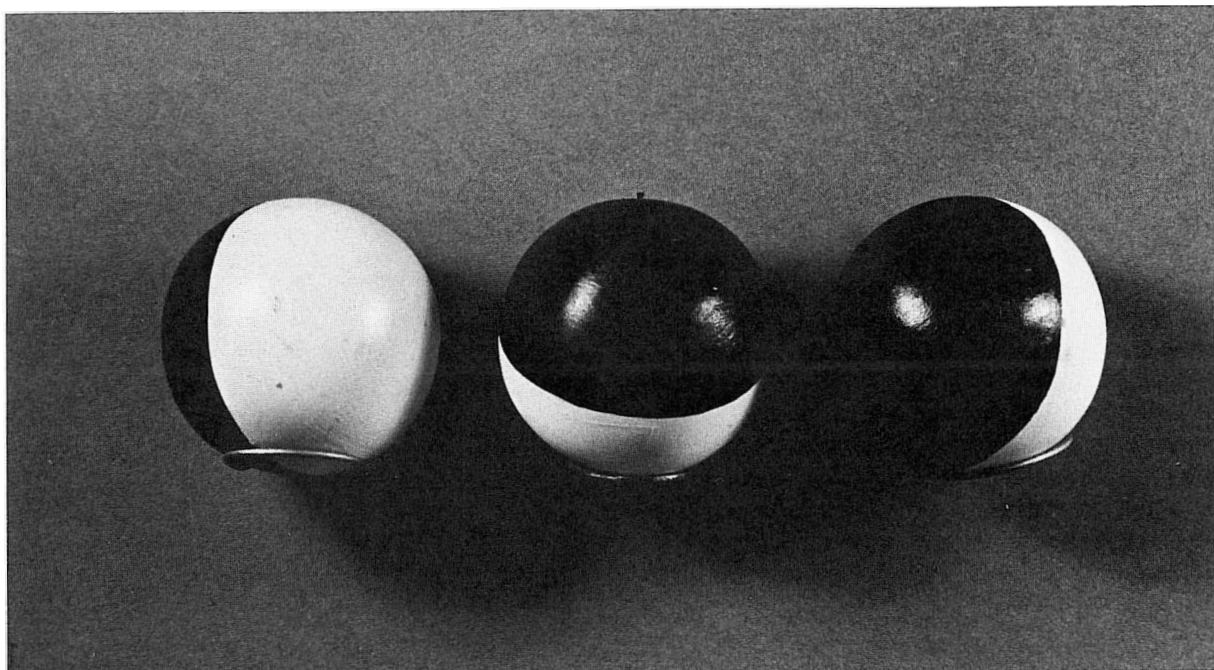
Linda Young

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.

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**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

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**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

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