



ARTSWIRE

ARTISTS ARCHIVES OF THE WESTERN RESERVE NEWSLETTER

Volume XIII, Fall 2003

EXHIBITION UPDATE: JOIN US FOR A GALLERY TALK WITH “MINDSCAPES” ARTISTS



Mindscapes opening night
(Oct 10, 2003)

Mindscapes, featuring the work of archived artists Harriet Moore Ballard and Barbara Gillette, is on display from October 10 – November 15, 2003. Their paintings, prints, pastels and collages, while different in style, share a landscape theme merged with personal memories and reflections. The warm colors and fascinating explorations of space and line enhance the relationship of the works. The artists will share thoughts and information about their inspiration and technique at a **Gallery Talk on Thursday, November 6 at 6:00pm**. Light refreshments will be served.

END

MELLON SPONSORS UPCOMING PRINT EXHIBITION OPENING NOVEMBER 21



Kestutis Kizevicius (1952–1997)
You're Wearing That to the Prom?
etching, c. 1974

Thanks to the generous sponsorship of Mellon, *Archival Impressions: Prints by Archived Artists* opens **Friday, November 21**, with a reception from 5 to 8pm. The exhibition features an array of prints representing a variety of techniques, such as woodcut, etching, mono-print, and lithograph. While subject matter is often visually engaging at first glance, a close-up inspection of any print reveals intriguing traces of process. In an etching, the artist draws on a wax-coated copper plate. The plate is then immersed in acid, which eats into the metal exposed by the drawing tool. Next the wax is removed and the plate inked and printed. Other etching techniques, such as aquatint, enhance shapes and atmosphere.

Please join us on **Thursday, December 4 at 7:00pm** for a presentation by art historian Robert H. Getscher, Ph.D. An avid collector of prints, Dr. Getscher has authored many articles and books on the subject. He is a member of the Print Club of Cleveland, past president of the Midwest Art History Association, and taught Art History at John Carroll University for many years. Call 216-721-9020 to RSVP for the presentation.

END



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Hello! I'm quite excited about my new position as Executive Director of AAWR. I look forward to seeing all of you at our openings and gallery talks. Feel free to drop in whenever you are in the neighborhood.

—Carolyn

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AAWR PRESERVES ARTISTS' ORAL HISTORIES

Charles Yannopoulos



Charles Yannopoulos, a Ph.D. candidate in the Art History program at Case Western Reserve University, has an interest in American Art. His award-winning art writing has appeared in Scene Magazine, Northern Ohio Live, and Dialogue.

The premise is simple. All you need is a video camera, a tape recorder, someone to ask the questions and someone who will answer them. And yet, not enough institutions take advantage of the oral history. This is a shame because in a culture fixated on the "sound bite," the two-minute commercial, and the three and a half minute radio song, we are in danger of depriving gifted contributors to our cultural life the opportunity to describe their careers in their own words. Thankfully, the Artists Archives of the Western Reserve takes its mission to preserve the artistic contributions of its members seriously. As part of its mission, the AAWR has pledged its commitment to a long-term oral history project which, upon completion, will encompass videotaped documentation of each of its artists.

This is where I enter the story. This past summer, I took oral histories of five archived artists: Phyllis Sloane, Robert Jergens, Mary Lou Ferbert, Patricia Zinsmeister Parker, and William Ward. Just listing the names induces a pleasant jolt of recognition: these are some of the region's most productive and best-known artists. My procedure was the opposite of rocket science. First, I found out everything I could about each of these people. Next, I formulated questions based on my research, always attempting to group questions into patterns that would stimulate thought rather than shut it down. Finally, during the actual interviews, I found myself abandoning many of my prepared questions, finding to my delight that each artist had his or her own quirky way of weaving the threads of art and life together. I was a follower and an eavesdropper in this process and I'm honored to be able to share, here, a few thoughts about what the arts community has gained from the ongoing health of AAWR's project.

There is nothing quite like hearing artists describe one of their own works. Each artist does this differently and the way they do it is akin to a fingerprint. Patricia Zinsmeister Parker's emotionally charged expressionist canvases are even more mysterious after hearing her speak about them: a sign of their strength. con't...

Phyllis Sloane's conversation, frequently terse and shorn of adjectives, reminded me of her prints and still lifes: she has a marvelous sense of design and is as interested in what an artist leaves out of a work as what he/she puts in it. Robert Jergens, witty and erudite, described his masterful series of drawings entitled "The Apocalypse" with a vividness that confirmed his reputation as one of the most gifted art teachers of his generation. It is one thing to read of an artist's work. How valuable it is to actually witness an artist describe the logic of his own life. These oral histories allow us to do just that.

It was a privilege to film the interviews in the artists' homes or studios. Mary Lou Ferbert's studio, an airy upstairs space that was streaming with summer sunlight, seemed an extension of her most recent watercolor series that deftly explores the intricate abstract designs formed by small multi-colored stones on a beach. Mary Lou's remarks on the survival of wildflowers in the midst of industrial Cleveland will be of interest to art historians who want to understand her thematic preoccupations. Even for those not art-historically inclined, her comments on this subject might provide a model of sensitive engagement with enduring questions surrounding the tension between nature and the city.

My final interview of the summer was with William Ward, long-time chief designer at the Cleveland Museum of Art (until 1993), avid world traveler, and collector of Oaxacan arts and crafts (this just scratches the surface of his interests). He has been widely praised for his watercolors and paintings with their impeccable sense of design and nuanced color effects. Bill's late wife, the internationally acclaimed fiber artist Evelyn Svec, is also an archived artist. It is not possible to take Evelyn's oral history but we are fortunate that Bill shared much information about her artistic career and life. This bittersweet interview provided a poignant close to the summer oral history project.

I am grateful to all the artists who allowed me to interview them and who welcomed me into their homes and studios. I would also like to thank Rob Kurtz who patiently critiqued many aspects of this project for me and encouraged doing the interviews in the artists' studios, a practice that I hope will be carried on in the future.

The oral history project is important: artists must be allowed to convey their own truths in their own words. These interviews help us to make sense of their art. For that alone, they are invaluable.

SAVE THE DATE...

...for A Hearty British Tea 2004.

If you missed our Hearty British Tea at the Bratenahl home of Helen Moss and Richard Fleischman last summer, you have another chance! The fundraising event was such a success – exquisite setting, great company, fabulous entertainment, good food – that we decided to do it again, thanks to the generosity of Helen and Richard. Please save the date – August 22, 2004 – and plan to join us at tea time in the late afternoon. More information to come next year.

A WELCOME TO OUR NEW TRUSTEES...

We are pleased to announce that Bernice Davis, Bonnie Dolin, and Kim Schoel have joined the Board of Trustees this year. Bernice is co-founder and Trustee of The Sculpture Center and President of the Bernice and David E. Davis Art Foundation. Bonnie is a painter and printmaker who teaches art and exhibits her work throughout the region. Kim, owner and co-curator of the Dead Horse Gallery in Lakewood, is also a painter and art educator. Their commitment and expertise will be a great asset to the organization.

FAREWELL AND THANKS...

...to Phyllis Sloane. A heartfelt thanks and best wishes for the future goes out to Founding Member, former Trustee, and Archived Artist Phyllis Sloane. Phyllis recently closed her Cleveland studio and has moved permanently to her residence and studio Santa Fe. AAWR is grateful for her contributions to our collection and for all the time she has given in helping make the organization what it is today.

The Artists Archives of the Western Reserve is an archival facility that preserves representative bodies of work created by Ohio visual artists and through ongoing research, exhibition and education programs actively documents and promotes this cultural heritage for the benefit of the public.

MISSION STATEMENT

ARTISTS ARCHIVES OF THE WESTERN RESERVE
1834 East 123rd Street • Cleveland, Ohio 44106



MEMBERS' NEWS

Judith Brandon, Phyllis Kohring Fannin, George F. Kocar, Lynn O'Brien, Marvin Smith, and Douglas Max Utter were all featured in the exhibit Zoo Zoo at the Dead Horse Gallery. **Mary Lou Ferbert** will be showing throughout the fall months in both the National Association of Women Artists 114th Annual Exhibition and the Catharine Lorillard Wolfe Art Club 107th Annual Open Juried Exhibition. The Federal Reserve Bank of Cleveland has also added one of her paintings to their permanent collection. **Rita Montlack** had two photographs featured in The Contemporary Art Show at the Cleveland Clinic. She is also represented with 5 handpainted photographs in Intercontinental Hotel's Art Collection. Rita will have her work featured in April 2004 at the Art Access Gallery, Columbus, Ohio. Last month **Herb Ascherman** exhibited his Mythologies Series. The series consists of photographs of nude models costumed in contemporary garb befitting the Greek gods and goddesses (at the Hygienic Art Center of New London Connecticut.) Throughout the month of October the Acme Art Company featured the wood and bronze sculpture of **William T. Moore III**. **George Roby** recently had work in 20 North Gallery's Tenth Anniversary Exhibit and a number of his ceramics and steel figures at the South Wing Gallery in St. Paul's Episcopal Church. **Phyllis Seltzer** recently had a heat transfer print, Lake Point Tower 2, accessioned by The Art Institute of Chicago for their permanent collection. **William Martin Jean, Patricia Zinsmeister Parker, Christopher Pekoc, Anthony Schepis, and Marsha Sweet** are currently being featured in Beyond Reality - Ohio Artists After Surrealism curated by Elizabeth McClelland on display now through November 29 at the Beck Center for the Arts. Please visit **Genny Boccardo's** website at www.bo-art.net where Bo-Art.net Artist Representation brings you close to artists, providing a unique view of new works and an exclusive opportunity to purchase original art online. Attention artists: there is loft studio space available, please contact Kenneth E. Lowe, Sr. at 216-961-4222.