

composed of many layers and intricacies.

SCULPTURE

My sculpture is created from an array of non-traditional materials. Piano strings, typewriter parts, metal and PVC pipe shavings, rubber bands, industrial wood molds, a melted broom, a toy piano, leather, tulle, raffia, gourds, sand, dirt, dried flowers and insects, are just a portion of some of the materials I have used in my work. Much of the found and collected objects are often covered with the warm sienna and translucent paper from steeped tea bags or dress patterns, and portions coated with white paint and/or pigmented wax. I lovingly labor over my work and some of the longest processes are in the deconstruction of objects and preparing of materials prior to their use. These processes feel ritual like and ceremonial, which adds an incredible layer of meaning to my work. One process is the steeping of hundreds of tea bags at a time. They are steeped in hot water and placed to dry over a period of days. The tops are then cut off, and the tea is removed. Lastly, the seam is opened and the delicate paper is flattened.

Katsue Zimmerman ceramics

Katsue Zimmerman received her Bachelor of Fine Arts with a major in ceramics and a minor in glass at the Cleveland Institute of Art. She is also received Ikebana and doll making certification in Japan. Zimmerman has participated in several exhibitions in the region, including the Cain Park Art Festival.

Should art be used to reflect the social issues that are troubling our society today? When it is, I, as the viewer, have found some of them to be provocative, compelling, and sometimes full of sadness. I have also found some pieces to be profoundly disturbing and full of despair. As an artist, however, I do not wish for my artwork to give the viewer these types of negative feelings. Rather, I want to give my viewer respite from this uncertain world and evoke a sense of peace.

Ideas for my artwork are nature inspired—from the backyard of my house, from taking walks in the park, or from being outdoors. My backyard, especially, is a personal space. From my kitchen windows, I can see the many trees, flowers and weeds growing there. And from there, on a daily basis, I carefully watch and contemplate the change of seasons, the effects of weather, and the many little things that affect this microcosm.

For me, nature's beauty is found in the details of the changing seasons.

There is both simplicity and complexity in this cyclic aspect of nature.

Spring emerges from under the harsh and deadly winter, its mystical life- breath coloring the tender buds of trees, the small leaves and first flowers.

As spring matures into summer the colors deepen, conveying a sense of glossiness, fullness, and energy. With the coming of autumn, there is a sense of nostalgia.

Nature wonders aloud through the autumn reds, yellows, browns, and purples, and remembers her frailty as the leaves begin to drop.

All the colors, shades, shapes and textures of nature fill me with ideas.

Through my art, I try to capture the essence of an aspect of nature. What I find most challenging is recreating the subtle colors of nature's seasons through reduction firing. If my pieces capture that essence through shape and coloration; and if the viewer is filled with a sense of comfort, serenity, and peace, then my wish has been fulfilled.

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March 3—April 14, 2007

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Linda Bourassa photography

Born and raised in Cleveland, Ohio, Linda Bourassa was awarded a Martha Holden Jennings art scholarship to Chautauqua in 1968. From there, she pursued a B.F.A. from Syracuse which led her to further study in London at the Sir John Cass School of London Metropolitan University and four years of working and traveling in Europe. She did her graduate work in Film in Iowa City and subsequently settled on Photography as her medium receiving an MFA in 1987, the year she returned to Cleveland and the job at Hiram College. Since then she has continued to work creatively and exhibit both regionally and nationally.

This year marks the twentieth anniversary of my teaching art photography at Hiram College. Previously, I had spent nine years in Iowa City studying photography and film at the University. Other formative experiences were gained in the years spent studying and living in London, England and Syracuse, New York. Having always been a traveler, I've been able to experience a fair amount of the world. My most recent adventure was to spend a month in India at an ashram, participating in some of the sacred rituals and teachings of the Vedic tradition. Most of that time was spent in silence and meditation. The photographs I've chosen to print from that trip exhibit some of the spirit of the contemplative experience. I've recently returned to straight printing and shooting after experimenting for the past two years with coloring black and white images shot with a pinhole camera. I'm still shooting film, but scan, manipulate and print the image digitally, taking care to maintain high resolution and archival quality.

My influences have come from the lineage of straight photography. Henri Cartier Bresson's "decisive moment" the autobiographical impulse of Diane Arbus, and the lyrical gesture of Eugene Smith all inform the way I seek to compose and arrest a charged moment in time. Having taught the History of Photography, I have also been drawn to capture the landscape, both contemporary and mythic. While shooting, I seek to enter into a state of consciousness that promotes serendipity, the state I call "flow". This state is the best friend of any photographer and I count on it to bring just the right mix of element and form to create photo magic. However, nowadays I'm not above using digital wizardry as well.

H.C. Cassill print/drawing

Born in Percival, Iowa, Cassill has been a Cleveland Heights resident since 1972. His education includes the University of Iowa, BFA, 1948 and MFA, 1950. Carroll is the retired Head of Printmaking at the Cleveland Institute of Art and was named Professor Emeritus in 1991.

Cassill's work is in many collections, including the Museum of Modern Art, New York; Cleveland Museum of Art; and Library of Congress. He has been listed in Who's Who in American Art since 1980.

Some years ago I started doing what I called Print/Drawings.

I imagined that the resulting works would define attributes of both printmaking and drawing with a tilt, however slight, toward the preeminence of Printing and the printmaking processes.

When we refer to a work as a print it has a certain cachet—pertaining to the employment of various print procedures. As for the drawing and its share of the burden of the work: Degas said "Dessin c'est la vérité" (drawing is the truth). Cer-

evolve. Repetition and movement, like a dancer's choreography, are apparent in my constructions. These ceramic vessels are an interpretation of my memories and my curiosity.

Pieces are NOT for use in oven or microwave; hand washing is recommended.

Corrie Slawson painting

A native of Cleveland, Ohio, Corrie Slawson is a painter and printmaker. Slawson earned a BFA in painting and printmaking from Parsons School of Design in 1997, and a MFA in painting from Kent State University in 2006. Her work has been exhibited locally at the Beck Center, Cleveland Public Art, SPACES Gallery, Cleveland Environmental Center and was featured in Angle Magazine. She was co-founder and Creative Director of www.hotelbruce.com, the now- archived, web journal of creative living in Cleveland. She currently lives and works in Cleveland Heights.

The urban "food chain" consists of take-out containers, littered napkins and sauce-laden foil wrappers. Circling around are pigeons eating the litter—the leftovers from this community dining room that is the street at lunch time. Twenty nine billion styrofoam containers are used in the United States per year—that is roughly twenty five million per day. I painted "portraits" of these ubiquitous objects to explore the relationship between their status as trash but their elevation in our society by the amount of resources devoted to their production.

Mechanization and convenience are at odds with the hunger that many of us have for an idyllic landscape.

These paintings are the continuation of an exploration into the ecosystem of mechanized food. Americans use twenty-nine billion take-out containers per year. Each painting is a portrait of a specific, ubiquitous food service item. Urbanites perhaps feel more familiar with these than the landscapes over which they hover.

Brenda Stumpf collage and sculpture

A native of Cleveland, Brenda Stumpf studied at the Columbus College of Art and Design. Her collages and sculptures have been shown in numerous exhibits in Ohio, Pennsylvania and New York. She lives and works in Cleveland, OH.

I have an endless fascination with history, religion, mythology, and metaphysics. I am reading and researching all the time, collecting clues, bits of information, extensively before, during, and even after the work is completed. It is an integral part of my work and my life. My art has referenced such subjects as the Black Virgin, Sophia, Hatshepsut, shamanism, alchemy, sacred sexuality, the music of Arvo Pärt, and the poetry of Pablo Neruda and Hafiz. There is, in me, in the work, elements that are like secrets, like prayers. Some of the work suggests celebration, some meditation. Other pieces seem as if they are offerings to love and/or loss. Through these sometimes seemingly cryptic structures, I strive to create that which resonates on aesthetic, intellectual, and spiritual levels. While working on my art it often feels as if I'm distilling the ancient and presenting it's modern counterpart.

COLLAGE

This selection of collage pieces pull from the writings and ruins of ancient Egypt. Some of the works are an homage to the time, life, and legacy of Queen Hatshepsut, who reigned during the Eighteenth Dynasty, over three thousand years ago. Interlaced and overlapping hand-torn pieces of discolored pages from old books convey a layered approach symbolizing an ancient belief system which itself is

Conference in New Mexico. Examples of her PMC work have been published in magazines and included in various presentations. She creates one-of-a-kind, custom designs and production jewelry. Paetz' work is sold at fine craft shows and in galleries.

It's all about joy... to share the expression of positive energy. Influenced by nature and the world around us, I feel compelled to translate this energy into objects which express and reflect this energy. I am taken by inspirations which sometimes seem random, yet once executed, all connect to the body of work I'm currently exploring.

Making art is exciting to me, it's an electric feeling. I always look forward to seeing what the art-making will bring.... as if I'm a conduit for creative energy, open-minded and eager, awaiting the next inspiration. To explore this life in art, I feel especially blessed to have the encouragement and support of family and friends. As a child my life was enriched by the art experiences provided by my parents and grandparents. And I'll admit that I get a "buzz" from making people happy. When someone says "these are my favorite earrings," I actually hear "I feel good (happy, joyful) when I wear these." We all want to feel that way—it's all about joy.

Precious Metal Clay® consists of microscopic particles of fine silver in an organic binder with water, creating a material with a consistency similar to modeling clay. When heated to a high temperature, the organic binder burns away and the metal particles fuse, forming solid metal that can be sanded, soldered, colored and polished like conventional material. The principal ingredient in PMC is gold or silver, reduced to tiny flakes smaller than 20 microns in size. These flakes are so fine that it would take as many as 25 of them clumped together to equal a grain of salt.

Judith Salomon ceramics

A native of Rhode Island, Judith Salomon received her Masters of Fine Arts from New York State College of Ceramics in 1977. Judith Salomon has exhibited in museums and galleries all over the world. Her work is included in the collections of the Cleveland Museum of Art, Los Angeles Museum of Art, Victoria and Albert Museum in London, Manchester City Art Galleries in England, and the National Museum of History in Taiwan.

Her hand-built ceramic vessels have been exhibited all over the country. She had received a National Endowment for the Arts grant (1981) and two Ohio Arts Council Individual Artist fellowships (1981, 1987).

Salomon is chair of the Ceramics Department at Cleveland Institute of Art.

I build my ceramic vessels like a collage, layer upon layer, to create mass and abstract pattern. The walls of the vessels are my way of defining volume and space. The inside and the outside of the pieces are enhanced and emphasized by the color and the drawings. Architecture and constructivism play a large role in the aesthetics of the artwork.

Structure and manipulation of the clay form the essence of the pieces. Utilitarian history and personal use is an integral part of the intent and the visual totality. These vessels are intended to be used and contemplated. When they are full of food, flowers or mail, they have one visual meaning and when they are empty they are a purely decorative object. The way two building walls meet, the way a banana sits next to a peach in a bowl, the way a sidewalk meets a curb. all these images are purposely selected and funneled into a dictionary of images in my mind and eventually become my aesthetics and my artwork. I work in series that slowly

tainly in these works, sometimes drawing is called upon to share an equal or greater role in the final resolution of the work.

Once the general patterns for the work are set in motion, I tend to consciously and deliberately set myself apart from the way the work is developing--allowing it to find some sort of resolution, hopefully a fortuitous one and not favoring one disposition over another.

Grace Chin jewelry

Grace Chin's passion for craft began at an early age. She grew up admiring her father's lifelong quest to understand the hidden properties of metal as a metallurgist with Bell Laboratories.

After studying sculpture as a studio art major at Dartmouth College, she then pursued jewelry and metalsmithing both at Parsons and at the Fashion Institute of Technology in New York City. It was there that Chin introduced her first jewelry collection in 2004. Her work is based on the experience and interplay of nature and architecture. She incorporates partial or representational motifs from her experiences into metal forms which employ a strong usage of line, proportion, repetition and balance.

Chin's highly crafted jewelry is available at select art and jewelry galleries in Cleveland and across the country. She maintains a studio in Shaker Heights, Ohio.

One of the driving forces behind my work in jewelry is the ongoing need to work with my hands. One of the first objects I remember making was a half-inch flow-erpot filled with tiny flowers that I offered to my first grade teacher to put on her desk. That was the first step on a path that led to my formal education in sculpture at Dartmouth College. There I gained an awareness for simplicity of line, an understanding of and fascination with form, and the necessity of intriguing composition and balance. My professors also instilled in me the tradition of craft which comes through dedication, skill, solitude, and patience.

Over the last several years I have dedicated myself to the craft of jewelry. I am fascinated with the challenge of applying new skills and techniques to this beautiful medium. What I find intriguing about making jewelry is the interplay of function and art. I seek to make jewelry that is a sculptural complement to the body, paying attention to how it moves with the wearer by applying hidden, unobtrusive hinges when possible; and ultimately, how it falls to the body's natural curve. I am most inspired by the intricate relationship of Asian art and Art Nouveau. I enjoy the expression of nature through symbolic motifs, and how these styles employ simplicity, openness, rhythm, and line. These are the ways that I choose to reinterpret my own natural surroundings, an attempt to streamline the essence of a moment, a memory, a breath.

Chadd Lacy glass

Chadd Lacy was born in Boyertown, Pennsylvania and graduated from Tyler School of Art in Philadelphia, Pennsylvania. After receiving his BFA with a concentration in glass, he moved to Cleveland, Ohio where he currently lives and makes his work. In addition to working with a variety of glass artists in both Ohio and Pennsylvania, he serves as the Technician in the glass department at the Cleveland Institute of Art. He has exhibited in Denmark as well as throughout the United States. Lacy will be featured in a biographical article in the latest issue of Glass Line Magazine, and has been selected for the annual international publication New Glass Review 28.

The work chosen for this exhibition comes from two of my recent bodies of work. The first is a series of bird studies, in which the objects are birds that capture the elegance of the form, while remaining somewhat ambiguous. I am looking to create birds that are not representative of any one species, but rather forms that portray the interesting traits that I find in birds. They stand on a thin metal base to give them a space to exist within, as well as raising them up off the ground to create a subtle tension in their stance.

The other series is a line of vessels that I created through repeated studies of the Arts and Crafts Movement. I was looking to create glass vessels that were pure design, and had none of the typical distraction or allure of clear glossy glass. The patterns are intended to be well composed on the surface and very sharp and clear. I was seeking to avoid the typical fluid patterns that are often found on glass vessels, and thus created an object that is about simple form, pattern, and qualitative design.

Pieces should be cleaned using Armor All (do not use Windex)

Liz Maugans printmaking

Liz Maugans was born in Lakewood, Ohio. She received her B.F.A in printmaking from Kent State University in 1989 and her M.F.A. from Cranbrook Academy of Art. Maugans is co-founder and artistic director of Zygote Press, a fine-art print studio and exhibit space located in the St. Clair-Superior neighborhood, and she teaches drawing at KSU. Her work has been exhibited at SPACES, the William Busta Gallery, and the Beck Center (among others). She lives in Olmsted Township with her husband, John Bando, and her two children, Olivia and J.B.

The family circle has widened. The world pool of information fathered by electric media—movies, Telstar, flight—far surpasses any possible influence mom and dad can now bring to bear. Character no longer is shaped by only two earnest, fumbling experts. Now all the world is a sage.

“The ‘Child’ was an invention of the seventeenth century; he did not exist in, say, Shakespeare’s day. He had, up until that time, been merged in the adult world and there was nothing that could be called childhood in our sense. Today’s child is growing up absurd, because he lives in two worlds, and neither of them inclines him to grow up. Growing up—that is our new work, and it is total. Mere instruction will not suffice.” —Marshall McLuhan/Quentin Fiore, “The Medium is the Massage”
My work references the anxiety I face as a parent where my kids experience a completely abstracted view of childhood from what my remembrance was of that innocent and idyllic time during my upbringing. Internet and sexual predators, over scheduled work weeks, heightened expectations from hyper-parents are all profiled in these etchings and monoprints. I want the viewer to be concerned and worried about their isolated and stressed futures.

Mike Mikula glass

Mike Mikula, originally from western New York, received a BFA from the Cleveland Institute of Art in 1987. He has also studied at The Pilchuck Glass School in Washington State, and the Penland School of Crafts in North Carolina. In 1994, he was awarded a fellowship at The Creative Glass Center of America in New Jersey. He has been self-employed full-time as a glass craftsman since 1988 and has exhibited in over 200 fine art/craft fairs and exhibitions throughout the country. He

lives and has his studio in Cleveland, Ohio.

I am inspired by architectural forms (buttresses, girders, arches) and patterns found in nature (ripples, meanders, fractals), using these elements to introduce an exterior structure, while retaining a sense of the once fluid material.

Use of color is understated, focusing attention on the form and how light is captured, reflected and refracted through it. Much of the interest in a piece is in viewing the imagery (seen in reverse) through the material itself—an interplay of positive and negative form.

For over a decade now, I have been using carved graphite molds to form blown glass vessels and decorative objects.

All sand etched pieces and architectural tiles are one-of-a-kind.

Lynn O’Brien mixed media

O'Brien's pieces are mixed media excerpts from a collaborative artist book project she is currently working on. The project involves several volumes from a discarded series entitled *Modern Shop Practice*. O'Brien chose to recreate a new book by deconstructing the original and incorporating at least one element (text, figure, table) on each page. The old book sometimes gets buried underneath the layers and becomes part of the foundation of the new page. The artist is recreating selected pages from her book as small editions. O'Brien moved to Cleveland Heights in 2001 from Tucson, Arizona, and is an artist and part-time registered nurse. In 2003 she won Best in Show awards at both Ursuline College and the Cleveland Museum of Natural History.

My work consists of layers of acrylic paint with collaged papers, colored pencils and thread. Through a process of trial and error, I layer materials until I find a composition I like. Then I scrape and use solvents to distress the surface and reveal previous layers. I work in series and my work is generally small because I like the intimacy of both working on and looking at small pieces. I think it requires a different kind of attention than larger pieces.

My work has recently shifted from creating complex spaces with bright colors to calmer and less cluttered spaces. The bright colors are still used in the early stages of the pieces and are revealed through scrapes in the outermost layers of neutral color. My current series called “Letters” was inspired by a box of old letters written to me by my husband while we were living apart during the early years of our relationship. These new pieces combine reassembled elements of these letters with isolated bird forms which have been part of my work for about five years now. I have also recently begun drinking tea and discovered that tea bags look a lot like little envelopes.

Catherine Davies Paetz jewelry

Catherine Davies Paetz is a jewelry artist and metalsmith working primarily in silver, often incorporating 24 kt. gold, enamel, beads or pearls into her designs. Influenced by nature and inspired to create, she especially loves making jewelry that brings people joy.

Paetz has been designing and creating jewelry for more than 25 years and has a BFA in Metals. For the last 7 years she has been working extensively in Precious Metal Clay (PMC). As a Certified PMC Artisan, she frequently teaches classes and workshops. In July, 2004, She presented 2 seminars at the International PMC guild