

serves as a carrier of cultural meaning. Negation of selected qualities produced objects that simultaneously promote and deny the possibility of actual use -- they are rendered non-functional vis-à-vis their original design, but still maintain their ability to invite human interactive contact.

Join us at
Heights Arts Gallery
2173 Lee Rd
for
Reception and Artist Talk:
Friday, June 29, 6–9 pm.

Heights Arts Studio

building community through the arts

2340 Lee Rd (west side of the walkway)
Cleveland Heights OH 44118
216.371.3344
heightsarts@heightsarts.org

The Heights Arts Studio at the library is a place to create this summer, with classes, workshops, and displays based on the theme *People, Place, and Thing*.

Throughout **June**, Ohio Arts Council visiting artist Migiwa Orimo from Yellow Springs, Ohio, offers free interactive workshops, open to people of all ages and abilities, to explore *Community as an Art Form*, culminating in a multidisciplinary installation.

In **July**, explore urban landscapes through the paintings of David Buttram and photographs by David Bergholz in a show opening Friday, July 20, 6–9 p.m., then participate in workshops to create your own art inspired by places that have meaning for you.

Midsummer will bring an installation of *Our Town — The Picture Project*, a collaboration with FutureHeights (www.futureheights.org). Workshop participants will be asked to explore the concept of neighborhood, and contribute images to an evolving display in the studio.

For information on Heights Arts Studio classes and workshops throughout the summer, please call 216.371.3457 or check www.heightsarts.org, where you can subscribe to our popular email newsletter.

The Powers of 2

June 9—July 28, 2007

Kathleen Browne/Stephen Litchfield
Gretchen Goss/Mark Hartung
Four artists/two studios

Gallery Hours:
Wednesday - Saturday 12 - 9 pm
Monday 5 - 9 pm
Closed Sunday and Tuesday

HEIGHTSARTS

2173 Lee Rd Cleveland Heights OH 44118 · www.heightsarts.org · 216-371-3457

Kathleen Browne

jewelry

Kathleen Browne is Professor of Art and head of Jewelry/Metals/Enameling at Kent State University. She received her BA from San Diego State University in 1983 and her MFA from Southern Illinois University-Carbondale in 1986. Her artwork has been exhibited in over 175 exhibitions both in the U.S. and abroad. Her work was the subject of a feature article and cover in *Metalsmith Magazine* in Fall 2006 and has appeared in nine books. She is the recipient of five Artist Fellowship Grants from the Ohio Arts Council.

The images used in this series of jewelry pieces are appropriated from a pulp magazine printed during the 1950's titled "Secrets". The magazine photos were overly dramatic and stagy, both tragic and unintentionally comic, but somehow they captured the zeitgeist regarding female transgression. These reconfigured images freeze a moment in the daily drama of our lives and, set as jewels, they serve as paeans to the mundane.

By first manipulating, then converting these images to enamel decals (and firing them onto the surface) I can exploit the historical conventions of enameled portrait miniatures, and, in particular, 18th century decal transfers. Hand-painted enamel portrait miniatures were luxury items but with the development of the decal transfer process, in the mid-18th century, such jewels were affordable to a wider audience. Then as now the enameled image serves to provide a democratized view of time and place.

Gretchen Goss

enamels

Gretchen Goss is Professor and Chair of the Material Culture Environment at the Cleveland Institute of Art. Her work has been supported by Ohio Arts Council Individual Artists Grants, and included in exhibits nationally and internationally. In 2003 she was co-curator for *Metalsmith Magazine's* Exhibition in Print titled, "Enameling; a current perspective". She was curator for three subsequent exhibits and has been a visiting artist, lecturer, and taught numerous workshops on enameling nationally and in the UK. Her BFA and MFA degrees are from Kent State University in Jewelry and Enameling respectively.

My work is a response to my surrounding environment and relationships therein, interpersonal and formal. Prevailing subjects have been the landscape of farms, tranquility of water and gardens, and the dynamics of the family structure. It is an examination and view of those valued aspects of my life.

The work included in this exhibit is from an ongoing investigation into the representation of plant forms. I'm specifically interested in the relationship between a somewhat natural interpretation coalesced with decorative images of plant forms.

Mark Hartung

sculptural assemblages

Mark Hartung has been making objects with mixed materials since 1989. He received his BFA from Kent State University in glass. After seven years of running a glassblowing studio and business he shifted his focus while taking a metals class at San Diego State University. Since moving to Ohio in 1989 he has received funding through the Ohio Arts Council and held various part-time jobs aside from his studio work.

Untrained artists and their direct approach to making objects has had an influence on my way of working. I am impressed by their use of materials and the basic methods used to make their work. Another significant influence on my work has been a fascination with toys from the early 20th century, especially tin toys. Often, I feel the ingenious design in these toys is overshadowed by the simplistic nature of the toys themselves. I am equally intrigued with artists who make work with sophisticated mechanical movements but choose low-tech options of production over the high technology accessible to us all.

It has been my preference as well to explore my work through basic means of production. The images presented in my work are derived from objects I encounter and collect, lyrics in music, my life and personal history. The work is often a collage from fragments of all of the above.

Stephen Litchfield

altered furniture

Stephen Litchfield earned his M.F.A. from The School of the Art Institute of Chicago in 1976 and a Ph.D. from Ohio University in 1996. He has been an Adjunct Assistant Professor at Kent State University since 1996, and is also, currently, a Senior Lecturer at the University of Akron. His work has been shown throughout the U.S. in numerous solo and group exhibitions. Recent Ohio venues for his work include The Cleveland Museum of Art, MOCA-Cleveland, SPACES, and the Southern Ohio Museum. Litchfield's work has won several awards including an NEA Regional Visual Artist Fellowship and 3 Individual Artist Fellowship / Excellence Awards from the Ohio Arts Council. He currently serves on the Board of Directors at SPACES.

This work is based on the premise that objects-of-use have denotative as well as connotative meanings within a particular culture; that the denotative meaning of an object is the utilitarian function that it makes possible; and that its capacity to communicate the possibility of use is, itself, a function of the object.

The intent is to test that premise through an investigation into the multilayered communicative capacities of ordinary objects. This is not an investigation into what these objects mean, but rather, how they mean - how they communicate. Each piece in this series is the result of alterations that deny the object's ability to fulfill its intended utilitarian function, but which leave intact its capacity to clearly reference that function.

The process involved an evaluative examination of the form of these common objects in an effort to address questions of how, and to what extent that form