

# HEIGHTSARTS

## IrRational

# Objects

*Backwards  
Into the  
Future*

March 15 – May 12, 2024

WITH SPECIAL THANKS TO THE  
EXHIBITION COMMUNITY TEAM

Team leader: Greg Donley

Team Members: Kate Snow, Jack Stinedurf, Michael Weil,  
Amber Ford, Antonia Casucci, Linda Nickman, Juliet Duffy,  
Heather Patterson, and Cameron Gorman.

## CONTRIBUTORS

**Timothy Beyer**  
**Jamie Cohen-Kiraly**  
**Frank Locomotive**

**Steven Mastroianni**  
**Jeremy Paul**  
**Edwin Wade**



Use the QR code to download  
the program to your device.

2175 Lee Road, Cleveland Heights, Ohio



## ABOUT THE EXHIBITION

While the installation is intended to work as a stand-alone exhibit, ***Irrational Objects: Backwards Into the Future*** is being presented in conjunction with No Exit's season long series, ***Surreality***.

***Irrational Objects: Backwards Into the Future*** takes its inspiration from the many fantastical and utterly illogical objects created by the Dadaists and Surrealists in the opening decades of the 20th century. The concept behind the exhibition is two-fold: using the ideas and methods of the original Dadaists and Surrealists as a roadmap of sorts, the exhibit seeks to pay homage to the world that these iconoclastic artists conjured while also presenting something timely and relevant that speaks to our current age and circumstances. ***Irrational Objects: Backwards Into the Future*** is in part, about making the connections between what was and what is in hopes of reaffirming the continued relevance of the Dadaist-Surrealist ideologies.

Like many movements birthed in reaction to WWI, the Dadaist-Surrealists sought to reassess, rethink, and reconfigure the way that people thought and perceived the world around us and within us. The discord and upheaval that culminated in the horrors and devastation of the Great War served to many as a call for change. Rationalism and the 'ordered' world that had spawn from it had brought much of humanity to the brink, so perhaps the way forward was, in a manner of speaking, to embrace a far less rational world.

By changing our relationship with our unconscious mind - where our fears and desires manifest themselves unfettered - and by changing our fundamental perception and logical associations, there existed the possibility to revolutionize human experience.

Much of what the exhibition hopes to achieve (in some small measure at least) is what the original Surrealists sought to accomplish; providing a vehicle and a methodology to obtain a new sort of inner-liberation, a superior reality: surreality. Additionally, given that Dadaism-Surrealism makes ample use of the absurd, the unexpected and the uncanny, the hope is that ***Irrational Objects: Backwards Into the Future*** will serve to, in a thoughtful manner, entertain and amuse those who experience the installation.

## RELATED PROGRAMMING

### No Exit's Year of *Surreality*: *Piano Dada* with Shuai Wang

[LEARN MORE](#)

No Exit invites you to look backwards into the future as they present *Piano Dada*. The program will feature piano music originally presented at the Festival Dada (in 1920) and Soirée du Coeur à Barbe (in 1923). Many of the pieces that will be included on the program were written by artists associated with the Dadaist movement such as Marcel Duchamp's Erratum Musical, La Nourrice Americaine (fast and slow) by Francis Picabia and Drie Composities Voor Klavier by Elt Mesens. Also appearing on the program will be an ensemble rendition of Musical Erratum and a new experimental work (à la John Cage) by Luke Rinderknecht inspired by the techniques, ideology and methods of the Dadaist.

Each concert will feature filmic presentations of Tristan Tzara singing The Song of a Dadaist and No Exit performing Hugo Ball's iconoclastic poem Karawane. The ensemble will also perform a live rendition of a newly created series of sound poems.

### No Exit

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Since its inception, the idea behind No Exit has been to serve as an outlet for the commission and performance of contemporary avant-garde concert music. Now in their 15th season and with well over 300 commissions to date/commissioned works to date, they have strived to create exciting, meaningful and thought-provoking programs; always with the philosophy of bringing the concert hall to the community (not the other way around) and by presenting programs in a manner which allows for the audience to really connect with the experience..... free and open to the public in every sense.

In addition to their activities as a performing ensemble and commissioning organization, they produce an annual series of concerts, via **No Exit Presents**, that showcase some of the most singular and compelling performers and ensembles from around the world and from right here in our backyard.

Their 15th season, dubbed *Surreality*, is the most ambitious yet. No Exit's 2023-2024 season will encompass a wide variety of artistic mediums to present an immersive multidisciplinary exploration of Surrealism as expressed in music, art, film, poetry, literature and performance art. No Exit hopes that you will join them in taking the leap into the irrational, illogical, inexplicable, strange, and utterly fantastical world of *Surreality*!

noexitnewmusic.com

### EKPHRASTACY: Artists Talk + Poets Respond

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Guest poets Beks Freeman, Carrie George, and Philip Metres will join Heights Poet Laureate Siaara Freeman to perform original works inspired by the exhibition on view in Heights Arts' gallery space -- *Irrational Objects*. Artists also discuss their work. | Thursday April 18, 7:00 p.m.

# Timothy Beyer

## ARTIST STATEMENT

I have always had a keen interest in the idea of shifting or changing the accepted or expected context of a thing. I work primarily in a musical medium so most of my forays into re-contextualization have manifested themselves musically. Irrational Objects: Backwards Into the Future has provided me with the opportunity to try my hand at doing so visually. Taking a cue from the Dadaist/Surrealist, I chose to create found object constructions for the exhibit.

Most objects are created to have a certain purpose and function. We make connections with these objects and our understanding of them is irrevocably tied to their purpose. We grasp the meaning of these objects according to their intended function. The more ubiquitous and commonplace the objects are, the more powerful our connections to the object and its purpose is. When thinking of a hammer, the steering wheel of your car, or in the case of Monsieur Duchamp, a urinal, our associations with the object are formed according to the items use.

And while a hammer or a urinal seem within themselves to be rather mundane, these objects possess a great and strange power, especially when re-contextualized in such a way as to challenge our most basic conceptions of them. So what better place to start than with the mundane, the commonplace, the everyday articles that make up the world that we experience and shape the way that we fundamentally perceive it?

By depriving these objects of their useful purpose and by juxtaposing them in illogical and fantastical ways with other such objects, I hope to encourage alternate associations with these items. I aspire to evoke a different reality, something beyond our comfortable and often thoughtless adherence to the 'rational world', something that finds voice in our unconscious mind.

## BIOGRAPHY

Composer and Cleveland native, Timothy Beyer creates music imbued with an expressive and singular voice. Tim has been active as both a composer and performer in an eclectic range of musical mediums. He has composed for a variety of concert music genres, has scored for film, dance, and has produced many works in the electronic music idiom. Much of Tim's early acclaim came from his inventive use of narrative in his electronic compositions, and this same sensibility pervades his concert music which has been described as something "...found only in our dreams, or nightmares..." (The Washington Post).

Early in his career, Tim spent his time as a touring musician, most notably as a founding member, composer and trombonist for the group Pressure Drop. Tim's music has been performed throughout the U.S. and Europe by a variety of soloists and ensembles. He is currently working on several recording projects including a vocal/electronic collaboration with composer Andrew Rindfleisch, a collection of his works written for the Minnesota-based ensemble Zeitgeist and a CD featuring his 'amputate' series of electroacoustic compositions.

Tim is a founding member and artistic director of No Exit, a Cleveland-based new music ensemble which is committed to the commission and performance of contemporary avant-garde concert music. The renowned ensemble is now in their 15th year.

Tim also writes children's books including a retelling of Dante Alighieri's Inferno for ages 6+ and the history-based storybook Der sehr ungezogene Junge. He is currently working on his most recent effort, Bat and Squirrel.

# Jamie Cohen-Kiraly

## **BIOGRAPHY**

Jamie Cohen-Kiraly is a contemporary artist in Cleveland. She has curated and exhibited artwork around Cleveland. Murals and public art of hers are scattered around the greater Cleveland area at restaurants, Case Western Reserve, and in the form of a piano for the Cleveland International Piano Competition in 2021. She wears many artistic hats such as a technical stage assistant and scenic painter at a few theaters around the area and a Tattoo Artist at a shop in the Mentor area.

*nocturna*, duvetyne (fabric) & paint, NFS

# Frank Locomotive

## ARTIST STATEMENT

Within Frank Locomotive's artistic practice they focus on the way we live through trauma. Trauma is like a living thing, it can take control of us in unexpected ways and have its own life cycle. Detachment is a piece that explores parts of this cycle. Often when we are processing the things that we have gone through, we almost have to remove ourselves from our own bodies, almost falling away from ourselves. Within this work they explore that sensation, and place it into physical form. This reaction in the body can occur as a protection to the self.

A huge focus in Frank's art is shedding and creating things that go through change/transformation. Within this piece Frank explores the importance of the body and mind protecting itself, and how that is a strength, though it can feel overwhelming and out of control. We shed the things that are not good for us, even if they are painful. Change and growth can feel scary, but facing the things that scare us is often the way we can grow the most.

The artist hopes you walk through the work and observe your own body, its presence. And then stand under the work, gazing into it, letting the space fall away.

## BIOGRAPHY

Frank Locomotive is an artist of devised theater and a collaborator with performing objects. With the objects, we focus on the evolution and narrative of the living object; technology, mechanical machine, plant, creature, and furniture. These objects possess an inner life of their own, they express it by transforming in front of the viewer. As a collective we desire to expose the performative aspects of life as it continues to unfold.

Frank desires to gain an understanding of the blending of natural and artificial worlds that are around us. They began their artistic practice within the lighting, sound, and projection world, performing with lights and speakers. These objects became extensions of their body, almost as phantom limbs. Using the language of performance, they were able to mechanically costume these performers to express ideas, concepts, and theory through dance and devised movement pieces.

Frank identifies as trans cyborg, seeing themselves as an it; a living thing. Frank feels as if their being is closer to plant or machine, than human. They seek wholeness speaking through light, allowing their body to transcend through machine. They are like a flower, in that they are all genders and no gender all at once. Cut them off from their life force, even if they have only budded, and they will find a way to grow, bloom, and unhinge.

*Detachment*, lighting gel, wood, metal, acrylic, paper, filament wire, prepared swivel, 4' x 5', \$5,200

# Steven Mastroianni

## ARTIST STATEMENT

Memories radiate from the past like faint radio transmissions, distorted and amplified along their way to the present. Photography is remembering with light, recording a chemical reaction on photosensitive emulsion of what the light traced and revealed. With development, those memories of light are amplified and become visible. The "Slow Memory" series imagines glimpses of the state between waking and sleep, when dreams and memories confuse each other and create nonsensical artifacts and shadows.

The surrealists embraced photography not only for its very modern method of mechanically reproducing what we see, but also its potential to subvert our perception of reality through distortion and manipulation. Camera-less photography, or photograms, were of particular interest to certain artists because of their intersection between mechanical reproduction and drawing. A photogram is a photograph made directly from the interactions of object and photochemical emulsion. Instead of light refracting through a lens in a camera, objects are placed directly in contact with the photographic material, creating ghostlike outlines and shadows.

For these works, I cut out stencils inspired by both cellular structures and the familiar boteh motif, and combined those with hand-drawn patterns on another layer of paper to serve as my source material "negatives" which create the exposure. The eerie, shadowy images trigger the imagination by at once fooling us into believing that they are "real," while at the same time suggesting completely different forms and imaginary worlds that only exist in the twilight between the physical objects and their shadow counterparts.

## BIOGRAPHY

Artist, photographer, educator, curator, and musician working in Cleveland, Ohio. Steven's current practice consists of drawing, printmaking, and alternative photo process based work examining the intersection of symbols, surrealism, and abstraction. His work was most recently featured in a solo exhibit at the Massillon Museum, and was a 2022 artist in residence for the Akron Soul Train. Additionally, his work is included in the collections of University Hospitals, Progressive Insurance, Cleveland Clinic, and many private collections.

*Slow Memory #1*, photogram, silver gelatin print, 60" x 42", \$1,500

*Slow Memory #2*, photogram, silver gelatin print, 60" x 42", \$1,500

*Slow Memory #3*, photogram, silver gelatin print, 60" x 42", \$1,500

# Jeremy Paul

## ARTIST STATEMENT

Most of my artistic life has been spent creating performance and working with other artists to create new work that defies expectations. That work—whether theater, clowning, puppetry, and the hybrid spaces that live in between mediums—has been in service of the connections felt between people, the spontaneous moments that happen in live spaces. My main tools are invention, humor, and curiosity. Invention is important because it is fun to surprise, humor is crucial because it shares vulnerability, and curiosity invites humility and openness to the discovery of the new. Art is a ritual of constant reinvention. My goal is to create collaborative environments where artists from many different backgrounds and disciplines can express themselves, their art, and their point-of-view. As a director and producer, I find ways for them to develop new skills, share their practice, and enhance the greater artistic community.

## BIOGRAPHY

Jeremy Paul is director, designer, and interdisciplinary artist. As the founder and Executive Artistic Director of Maelstrom Collaborative Arts since 2006, Jeremy has led the creation of the original productions *Four Futures*, *The Wandering*, *Inferno*, *Who We Used To Be*, *Don't Wander Off*, *Broken Codes*, *The Turing Machine*, *The Grand Celebration of the Celestial Mystery*, *TingleTangle*, *Code: Preludes*, *The Excavation*, and *Marble Cities*. He has directed the world premieres of *Tall Skinny Cruel Cruel Boys*, *Black Cat Lost* and *My Barking Dog* as well as the regional premiere of *Inoculations*, *Anna Bella Eema*, and *Stranded on Earth*. Jeremy graduated from Wesleyan University in Connecticut with dual majors in Theater and Film, and has post-graduate training with the Pig Iron Theatre Company, New World Performance Lab and the Celebration Barn International School for the Performing Arts. Jeremy is a recipient of CPAC Creative Workforce Fellowships in 2012 and 2016. He recently joined the faculty of the Cleveland Institute of Music as the inaugural Interdisciplinary Artist in Residence.

The following artworks were conceived by Timothy Beyer and constructed by Jeremy Paul

*memento mori*, wood, metal, & constructed tetrahedron, 36" x 15", NFS  
*fruit basket*, mantle clock, composite doll, & metronome, 30" x 13", NFS  
*object for spiritual adoration*, mannequin (bottom half), hammer & nails, 60", NFS  
*environment for three overweight parakeets*, wood cabinet (constructed), mirror, sand, Venus de Milo statue, composite doll parts & lighting element, 60" x 18" x 36", NFS  
*the housewarming gift*, bird cage (wooden), meat cleaver & egg, 16", NFS  
*a future dream of the recently deceased W. Pembrose*, mannequin torso, gramophone horn, wood cabinet (constructed), red velvet & brass cabinet pulls, 48" x 36", NFS

The following artworks were conceived by Edwin Wade and constructed by Jeremy Paul

*objets sans pensées*, wood, 30" x 36", \$1,700



# Edwin Wade

## ARTIST STATEMENT

My work explores the style and techniques employed by the artists of the 20th century. This whole time period fascinates me and has been a life-long focus of my work. I attempt through multiple mediums to explore these techniques and develop my own style through printmaking, gouache, collage, oils, and sculpture.

## BIOGRAPHY

Edwin Wade, a modernist, sculptor, printmaker, and painter; a prolific Graphic Designer sought out by discerning clients worldwide. Edwin studied Studio Arts at Youngstown State University and Cleveland Institute of Art.

Edwin has been the Art Director for No Exit New Music Ensemble for over a decade. Edwin's work has been featured on HGTV's Design Star and NBC's Extreme Home Builders. His work can be found on Etsy, Minted, Society6, and Just Modern Home Decor in Palm Springs, CA.

An avid collector of Mid Century Modern Design, Lover of Big Band Music, Edwin can be found cavorting at local estate sales or having a Nerf battle with his son Jackson in sunny tropical Mayfield Heights.

*Night Terror or Terreur Nocturne*, metal, wire & paint, 41" x 18", \$1,700

*Blue Vert*, metal, wire, wood & paint, 12" x 28", \$800

*Tige et Fil*, metal, wire & paint, 25" x 30", \$1000

*Le Sang Noir*, metal, wire & paint, 30" x 36", \$800

## VOLUNTEER FOR A HEIGHTS ARTS COMMUNITY TEAM

Heights Arts has a long history of inviting the community to share their passion and expertise to help the Organization develop and present its public programming. Three ongoing Volunteer Community Teams are charged with facilitating the strategies and action plans for Heights Arts core programming in the literary, musical, and visual arts disciplines. The purpose of Heights Arts' community teams is to expand community engagement in developing and presenting the programs of the organization and to tap into the significant expertise that resides in our community. We invite poets, musicians, artists, and other members of the community to work with us to select and showcase the region's visual artists, poets, and musicians in our literary, musical, and exhibition programming.

To read more about our community teams and submit an application, visit us [HERE](#)

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