W2S

The Sculpture Center

2018

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Rachel Yurkovich
Zac Weinberg
Jonas Sebura
Anthony Warnick
Matt Lambert
Eli Gfell

Window to Sculpture Emerging Artist Series 2018

January 19 - June 8

W2S 2018

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foreword

by Paul O'Keeffe | Sculptor

Much credit must be given to the sculptor, David E. Davis, for initiating the Window to Sculpture Emerging Artist Series, when he founded The Sculpture Center in 1989. It has provided young regional sculptors a significant institutional solo exhibition opportunity that might otherwise have eluded them early in their careers. This ongoing series continues to play a valuable role within the artistic life of northeast Ohio and frequently takes shape as the first solo exhibition of highly regarded artists from the region.

The series has evolved across twenty-eight years from a forum for the presentation of ideas rooted in mid-century modernist object making under David Davis to a much more expansive engagement with current practices, under the direction of Ann Albano, the center's director and chief curator since 2007. She has also expanded the program's original geographical reach beyond Ohio, extending eligibility to all artists who have an Ohio, Michigan, Indiana, Kentucky, West Virginia, western Pennsylvania, western New York, or Ontario, Canada, connection, by birth, residency, or schooling. Applicants do not need to be currently living in the area, but they must have completed their schooling or apprenticeship by at least a year and be no more than ten years into their career.

Artists wishing to participate in W2S submit a portfolio of work, along with supporting documentation in response to a yearly open call. Proposals are then evaluated by a large, ad-hoc committee of regional artists and arts professionals, often but not always affiliated with area universities and colleges, along with current Sculpture Center staff that frequently includes interns and work-study students.

The diverse and inclusive membership of the committee, which may number from ten to twenty depending on the year, ensures the representation of a wide variety of views. As a long-standing member of the committee, I have been impressed by the rigor, open-mindedness, knowledge, and advocacy for particular practices shown in these meetings. While we review each applicant's past work along with relevant exhibition proposals

and C.V.s, we do not seek to curate or direct the content of the series other than to encourage the creation of new work for each exhibition. Generally, artists selected for inclusion in the series are notified about a year in advance of their scheduled time slot, which provides ample time for considered decisions and fabrication.

Finalizing a definitive list of exhibitors each year is always hard given the small number of available shows, and I've come to the realization that many on our list of alternates are equally deserving of being chosen. I also know we do not always get our choices exactly right. On rare occasions, I have felt our committee has failed to see the merits of an excellent artist whose work is unsuited to a slide (or short video) review, either because it is too difficult to adequately document as an image, because of the complexity of an unfamiliar subject, or simply a lack of appreciation for the subject matter or medium. No doubt, it is a familiar gripe to panelists reviewing artwork everywhere. Fortunately, the executive director always provides unsuccessful applicants instructive feedback from the committee and encourages them to reapply. A resubmission the following year often wins over a majority of the reviewers and corrects for this shortcoming.

Usually, between four and six individual artists, or occasionally a collaborative duo or team, are selected annually. Six artists were chosen for this iteration: Eli Gfell, Matt Lambert, Jonas Sebura, Anthony Warnick, Zac Weinberg, and Rachel Yurkovich. Two very different artists—Matt Lambert and Anthony Warnick—one informed by Judith Butler's writings on gender as performativity, and the other influenced by philosopher Ludwig Wittgenstein—wish to reveal and disrupt the societal status quo regarding the violent, if sometimes romanticized "uses" of masculinity, and how language can oppress or obscure, respectively. Rachel Yurkovich's project shows the surprising ecosystem now thriving in the Chernobyl exclusion zone more than thirty years after that nuclear disaster, and indirectly cautions for better stewardship of our world. Zac Weinberg offers up natural and utilitarian domestic goods protectively encased under glass, as if to give permanence to precariousness. Jonas Sebura examines how artifacts, whether real or fake, come to be invested with spiritual and pseudo–scientific meaning, in ways that are simultaneously reassuring and absurd. Eli Gfell, scavenging his materials from the detritus of the construction industry, creates stylish abstract constructions and knowingly impractical reproductions of common items such as cinderblocks and sawhorses, imparting awareness of the environmentally problematic standards, materials, and techniques prevalent in much of the American building industry.

Collectively, the work of these six artists is quite different from one another, and it would be hard to discern many commonalities among them. Still, a viewer who has seen this season's W2S offerings would be impressed by these artists' commitment to addressing some of the paradoxes of our current moment, which is simultaneously suffused with hyperawareness and willful ignorance of social inequity and political division.

–Paul O'Keeffe

Rachel Yurkovich

Black Grass | January 19 – February 23, 2018

April 26, 1986 *Date of Chernobyl Nuclear Power Plant Disaster, former Soviet Republic of Ukraine*

4986 *Year humans may again reside within 1,000 square miles of the Chernobyl Nuclear Power Plant disaster site*

Rachel Yurkovich's video, *Black Grass*, presents a series of present-day scenes from the exclusion zone around the Chernobyl Nuclear Power Plant. These are delivered without narration, with only atmospheric sounds. The film is a slowly paced catalog of ordinary things—a shoe store, a butterfly on a lilac bush, birch trees, steps to an apartment complex, a doctor's office, an anthill, a cemetery, a classroom, spiders, rain. The camera is a still witness. Movement in the video comes from the natural elements—wind ruffling the leaves of trees, or ants bustling about.

Filmed 30 years after the nuclear reactor meltdown, Yurkovich's video leads the viewer through locations formerly inhabited by humans, transitions to rural sites, and returns to the built environment. We glimpse the ruin that has befallen ordinary human-made things in the absence of human occupation, as well as evidence of the natural world's endurance despite the site's toxic levels of radiation.

In this work, the artist positions herself as a non-disruptive observer. She films a location as she finds it, without repositioning objects, plants, or animals to create a tedious allegory. The "real-life" Chernobyl catastrophe and its aftermath embody human-kind's hubris. Now this place functions as a terrible nuclear experiment. The documentary aesthetic of the work reflects this truth and its tragedy; it is not sensationalized, but melancholic—revealing beauty almost despite itself.

Yurkovich's research-based approach to art making extends to her finely-rendered ink drawings of plants and insects that line the walls of the gallery. With help from botanists and entomologists, the artist was able to identify the genus and species of organisms recorded in her video, representing these in would-be scientific illustrations.

These drawings return the viewer to the video. Approaching its conclusion, we are taken inside of an industrial building revealing a collapsed roof, trees growing through concrete. The final view points up, through a monumental cooling tower structure. We take leave of the land for the sky above.

–Sarah Kabot

Currently based in Cleveland, **Rachel Yurkovich** earned her BFA in sculpture and painting from the Cleveland Institute of Art (2014). Through video, she frames instances of uninhibited consumption and the damaging consequences such practices often bring. Throughout her work, Yurkovich uses insects and animals as stand-ins for human situations of desire, indulgence, and self-destruction.

ond of all, they will be in greater danger because young people are more susceptible to radiation." His answer: "We have our orders, we're to take young people."

Patients' wounds began to heal more slowly. I remember that first radioactive rain—"black rain," people called it later. First off, you're just not ready for it, and second, we're the best, most extraordinary, most powerful country on Earth. My husband, a man with a university degree, an engineer,

Zac Weinberg

The Lampshade Variations | January 19 – February 23, 2018

Improbable moments, dysfunctional function, and a light against the dark…in Zac Weinberg's exhibition *The Lampshade Variations*, the artist's constructions are comprised of whimsy and poetry, the hand-made and the mass-produced, tactility as well as the denial of touch. In *Kitsch Alchemy*, a straw broom is encased in glass and adjoined to a 1970s-era lamp, perched as its "sidecar." Mounted on casters and ready to glide across the floor, even if it can't quite sweep, *Kitsch Alchemy* calls to mind the garage projects of everyone's uncle—the guy who solves most any problem in typically Baroque fashion.

Weinberg's unlikely compositions speak of home and memory while also providing a subtle if biting commentary about a range of environmental issues. Glass vitrines and elaborate tubing protect salvaged artifacts—objects covered in fragile, yet pristine and transparent shells. Referencing the plumbing and HVAC systems that inspired them, absurd and cumbersome, these systems of protection keep the world from their charges, allowing us to look, but not to touch. Alluding to the possible future of agriculture, which might necessitate growing everything under glass to protect crops from unclean air, Weinberg's awareness of environmental issues in works such as *Opuntia* is both pointed and veiled, revealed here as it were, beneath soft lamp light. In this way, Weinberg's objects also characterize memory as a thing we move around with us, push along, or carry like baggage, impractical, illuminating maybe, but always beyond our grasp.

Weinberg's gentle humor suggests some cynicism. In *Shrub* the artist references the proliferation of petrochemicals, animating fake plastic leaves, that can do nothing to clean the air that a horridly loud leaf blower motor is moving across them. But ultimately, the artist appears to situate his sculptures as testaments to hope. The leaf blower motor, the cactus in a terracotta pot, the lamp, and the broom are the thrift store remnants of someone's life. They were the stage props for a thousand small and mighty dramas. They still have the power to conjure the past. These undistinguished objects are made rarefied by what they once were witness to: the extraordinariness of the ordinary, the heroism of the day to day.

–Lane Cooper

Zac Weinberg earned his BFA from New York State College of Ceramics at Alfred University (2009) and his MFA from The Ohio State University (2015). Currently, he is working as a Glass and Sculpture Technician at Bowling Green State University. Weinberg's specialty is glass, but he works across mediums, appropriating archetypal forms and upturning expectations of commodities.

Jonas Sebura

Confounded into Unitary Chaos | March 9 – April 13, 2018

Confounded into Unitary Chaos places us amongst the totems and ritual artifacts of an imaginary, yet naggingly familiar religion. Jonas Sebura uses natural elements and geometric design to pose questions about belief through the lens of the absurd. His religion comes equipped with a printed manual and artifacts displayed for our imagined use. His religion is entertaining yet scary, like an adolescent finding a Ouija board.

Sebura works in contrasting ideas. In *The Other End,* a hand, extended by a long braid of hair, is reaching for a pile of straw, next to what looks to be a partially fossilized stump. These cryptic items are organized neatly for us on a chrome gridded platform reminiscent of an outdated 1960s museum room. With the straightforward "explanation" in the manual of actions to accompany this, Sebura tells us we aren't looking at the past but are being introduced to an idea that is rooted in our contemporary complexity, even perplexity.

His religion mixes nature with fear, as in *Corn Husker*, a mask covered in dry corn kernels which stares at us like something from a 1980s horror movie. He allows the vision of the usurped, out-of-place natural to create questions to which we think we should already know the answers. In *Making Do,* a bucket bellows a soundtrack of ocean sounds at three worn, rigidly upright shells, as if neither we nor they remember their origin or their once uncanny recall of an ocean's roar.

Confounded into Unitary Chaos understands our need to belong, to be part of an organization. Sebura's sewn flags invoke the symbolic banners of secret societies where a geometric symbol seems like just a decoration but has a specific message for those in the know. *Peace Flag*, hanging in the foyer of The Sculpture Center, expresses the mystery as we enter and reminds us that we are now involved as we leave.

Sebura's religion taps into our want for belief. In *Search (finding place)* the black obsidian-like ergonomic handle tells us to search, and to keep searching. But in the end, his religion isn't about searching. It is about a desire to believe. It is a reflection of today's overwhelming influx of information yet lack of answers and how, as absurd as unquestioning faith can look in the face of facts, it still becomes the choice for many, often leading to opinions solely because they reinforce that faith. Sebura's is a religion without allegory. It refrains from retelling stories we are supposed to learn from in favor of belief without a foundation for an unknown return.

–Ron Lambert

Jonas Sebura earned his BFA from Alfred University's School of Art and Design (2003) and his MFA from the School of the Art Institute of Chicago (2011). Currently he is Assistant Professor in Sculpture/Expanded Media at Kent State University's School of Art. He also has a performance practice under the pseudonym of Sebura & Gartelmann.

Anthony Warnick

Language Games | March 9 – April 13, 2018

The Pen, a playful pun in the form of a neon wall sculpture, shines at the entrance of Anthony Warnick's installation *Language Games*. With *The Pen,* a colloquialism for the penitentiary, as well as an implement for recounting language, Warnick makes reference to Ludwig Wittgenstein's idea of language as a game. To people in the prison system, however, this game is hardly one of equitable rules.

Across from the entrance, a stack of vinyl pillows titled *Infinite Sleep* recalls Constantin Brancusi's *Endless Column*, as its units move upward in potentially limitless repetition. If *Endless Column* was about the potential of modernism to elevate society, *Infinite Sleep* concerns the opposite. Each pillow was made by prisoners and for prisoners in the Ohio penal system, ordered online by Warnick and delivered to his studio. Missing here is credit for those who made the pillows. These pillows don't come with "hand made with pride" stickers like a purchase from Etsy would. The makers go nameless, without acknowledgement, a reality that reflects modern-day prison labor as the equivalent of federal and state sanctioned slavery.

Next to *Infinite Sleep* is a grid of monochromatic red film stills from *Gideon's Trumpet*, a 1965 book and, later, a 1980s made for TV-movie, that sought to expose bias against those who could not afford legal counsel. In the top row the subtitle reads, "I sentence." This phrase becomes an important round in this societal game where once you hear those words you become part of a class of people whose labor and time belongs to the penal system. Warnick reinforces this idea in *$162,510,000*, a cube of fake currency also printed by prisoners. The graphic on each note resembles instructions for how to play and hopefully win, but who benefits from this information?

The somberness of these sculptures is mocked by the sound of a money counter from a video counting the printed bills, pointing out that others profit from this indentured class. Here Warnick's work reveals how power relationships find slippery ways of protecting themselves. Those who have the power to use the phrase "I sentence" reinforce their control by exploiting prisoners' labor.

When we leave the gallery *The Pen* shines at our back, asking us to play the game and reminding us that as a tool, the stroke of a pen might release a prisoner from his or her sentence.

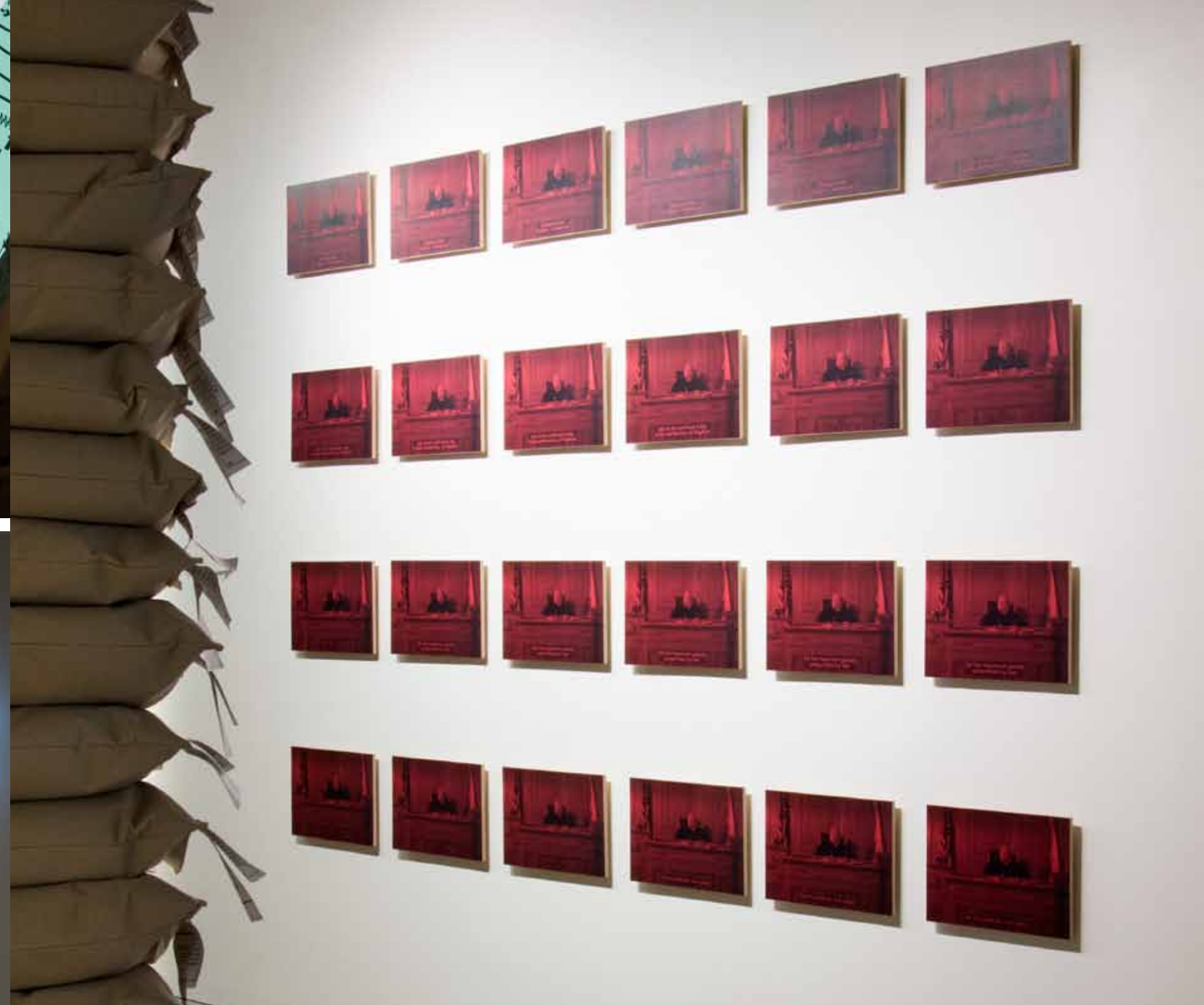
–Ron Lambert

Anthony Warnick earned his BFA in Web and Multimedia Environments from Minneapolis College of Art and Design (2011) and his MFA in Sculpture from Cranbrook Academy of Art (2015). He is currently a full-time lecturer in Sculpture and Expanded Media at the Cleveland Institute of Art and an artist-in-residence at Oberlin College during the spring of 2018. Anthony Warnick and Kelley O'Brien (a W2S 2019 artist) are Co-Directors/Co-Curators of *The Muted Horn*, a non-institutional project space on the near west side of Cleveland that shows one-person exhibitions by regional and national artists to promote experimental modes of practice.

They Predict
Guarantee
They Warn
Approve
You Apologize
Guarantee
We Quit
Permit
You Warn
Predict
I Pronounce

GOLD
TO
100
THE
TRANS-
MUTATION
OF

The
Pen



Johnny, I Hardly Knew Ye

Where are the legs with which you run
When first you went to carry a gun?
Indeed, your dancing days are done!
Och, Johnny, I hardly knew ye!
With drums and guns, and guns and drums,
The enemy nearly slew ye;
My darling dear, you look so queer,
Och, Johnny, I hardly knew ye!

—Irish folk song, published by Joseph B. Geoghegan, 1867

Matt Lambert

FUN & GAMES | April 27 – June 8, 2018

Matt Lambert's exhibition *FUN & GAMES* calls to mind "Johnny, I Hardly Knew Ye," a cynical, mid-nineteenth century Irish folk song, in which a lover stumbles upon her beau returned from war. With once mild eyes and legs that loved to dance, Johnny now sits begging, having lost his sight and lower limbs.

Located within a striking, geometrically delineated performance area that contains two WW2 landmine markers re-covered in colorful bits of kilim (a flat woven textile, usually Turkish), the Latin phrase, "Volenti non fit iniuria," which translates "to a willing person, injury is not done," appears in large text near the entrance of the gallery. Roughly speaking, this legal maxim means that if a person voluntary takes on an assumption of risk, they cannot bring a claim against the injuring party. As such, this quote both sets and becomes the stage for a cryptic set of tools, symbols, and objects related to military medicine and sport. Lambert has carefully chosen each object, which refers to the artist's performances about war or violent sports; each object has been modeled by Lambert and others in this part of the gallery for performance photographs to use in forthcoming exhibitions.

Lambert parallels participation in sport with willing participation in war and relates this to beauty, consumption, and the male body. Sculptures and objects comprised of vintage stretchers and rugby jerseys are outfitted with decorative kilims that have been used and damaged beyond repair. These rugs seem to be a metaphor for the damaged body, lovely but scarred, and for actions once thought grand but come to nothing. Gas masks made of rugs, vintage athletic protective gear reconstructed with glass rod, and large necklaces made of wood and leather hang on repurposed medical retractors and altered fencing foil handles. These carefully arranged objects and ornaments are reminiscent of spoils of war, taken from their origin and appropriated by their captors. Every object appears to be a hybrid of the decorative and the violent.

The photographs in the exhibition further hint to the viewer about the subject of the works. Two young men are pictured, each with their face obscured by flora, calling to mind the loss and damage that young male bodies sustain through acts of war and aggression. The photograph titled *Hide & Seek* presents a black and white image of a young man with his eyes covered by leaves and surrounded by an Italian tole frame of painted metal flowers. There is a distance in this image as there is in much of the work in *FUN & GAMES*, like a tintype photograph of a teenaged Civil War soldier—young and beautiful, but also a record of a body lost.

–Lauren Kalman

Matt Lambert earned their MFA from Cranbrook Academy of Art in Metalsmithing (2014) and holds academic degrees and notations in Psychology, Art History, and American Studies from Wayne State University (2012). They recently completed their 2016-17 residency with IASPIS, the International Programme for Visual and Applied Artists, in Stockholm, Sweden. Lambert is the front artist for the 2018 Athens Jewelry Week (Greece) and the 2018 Adornment and Gender resident at Praksis & Norwegian Craft (Oslo, Norway). Currently studying at Warren Wilson College, they expect to earn their MA in Critical and Historical Craft Studies in 2020. *FUN & GAMES* will travel to the Benaki Museum in Athens.

Eli Gfell

/X | April 27 – June 8, 2018

In his exhibition titled */X*, Eli Gfell constructs a perplexing, distorted space from discarded building materials rendered and reshaped in SketchUp, a 3D modeling computer program. The result locates his work at the intersection of the real and the digital. While it is not immediately obvious, most of Gfell's materials are found. As an artist, he distinguishes between traditional found objects with intrinsic interest and the leftover or discards of construction that he collects and uses as he would any purchased art material. The work simultaneously reflects excessive waste and beautiful abundance.

Gfell transforms these common building materials into sweetly colored, precise sculptures that alter the gallery into an airy, otherworldly place. At the same time, the imagined weightiness of the depicted objects draws us back down to reality. These structures range from a stack of three faux cinderblocks to bricks exposed by a perfectly square, heavily shadowed opening in the wall, to three large, partially finished hunks of drywall. Here we see the underbelly of construction made pretty.

And yet that process goes astray. Near the entrance of the gallery, a pedestal *(/ped/)* rests on a corner unnaturally askew, defying laws of gravity. To the right a section of wall framing *(sl\ant)* floats up and appears to tip through the gallery's solid brick wall. Those two works and *pain/wall/ting* were created after their initial design in SketchUp, which allows objects to move untethered to the laws of physics; in SketchUp, the rules of spatial logistics do not apply. The outcome produces photorealistic objects organized in an ambiguous, tenuous composition.

As part of this trickery, Gfell adopts methods of *trompe l'oeil* in various works, including *yellow tape/delicate surface, vXx, blue tape/touch up,* and */mas/king*. The tape pretending to mask, mark, and clamp is actually thick paint that turns these four objects into something between sculpture and painting.

In */X*, nothing is as it seems. Each object requires a second look. Are these remnants or a work or art? Are these objects completed or still in process, real or virtual? Could this place be my home, or will it disappear, move, alter, or shift at any moment with the click of a cursor? In this exhibition, Gfell shows that it is unclear what exactly we can count on, what will hold us up, and what will keep us rooted in place.

–Elizabeth Emery

Eli Gfell earned his BFA in painting and sculpture from Kent State University (2014). Currently he works full time at the Museum of Contemporary Art Cleveland as Exhibitions Project Manager. He is also co-owner and operator of the experimental gallery *H Space* on Cleveland's west side with artist Ella Medicus.

checklist of exhibitions

All dimensions h x w x l

Rachel Yurkovich: **Black Grass**

Black Grass 2018. Video. 00:30:00.

Mugwort (Artemisia vulgaris) 2017. Live plant, soil, pot. 41 x 18 x 18 in. The common name for Mugwort in Ukrainian is the word chornobyl.

Select pages (12 – 19, 51 – 54 , 69 – 70, 87 – 90, 23 – 124, 143 – 144) from *Voices from Chernobyl* by Svetlana Alpers, transformed into works of art, 2017. 8 ½ x 11 in., each. *Voices of Cherboyl* was first published in Russian as *Tchernobylskaia Molitva* by Editions Ostojie, 1997. Translated by Keith Gessen to English, and published by Normal: Dalkey Archive Press, 2005.

All drawings, 2017. Archival ink on paper. 12 x 9 in., each.

Corn Poppy *(Papaver rhoeas)*
Mugwort *(Artemisia vulgaris)*
Linden *(Tilia sp.)*
Diving Beetle *(Dyticidae acilius)*
Ornate Cow Tick *(Dermacentor reticulatus)*
Lichen
Celadine *(Chelidonium majus)*
European Hornet *(Vespa crabro)*
Comb-Footed Spider *(Theridiidae)*
Black Poplar *(Populus nigra)*
Lilac *(Syringa vulgaris).* In Russia it is considered good luck to eat a Lilac with more than four petals.
Brimstone Butterfly *(Pieridae Gonopteryx rhamni sop)*
Lady Fern *(Athyrium filix-femina)*
Firebug *(Pyrrhocoris apterus)*
Norway Maple *(Acer platanoides)*
Silver Birch *(Betula pendula)*
Red Wood Ant *(Formica rufa)*
Scots Pine *(Pinus sylvestris)*

Zac Weinberg: **The Lampshade Variations**

Over/Under 2018. Blown, cut glass, found lamp, mixed media. 19 ¾ x 10 x 10 in.

Kitsch Alchemy 2018. Blown, cut glass, broom, found lamp, mixed media. 61 x 21 x 12 ½ in.

Shrub 2018. Blown, cut glass, vacuum, steel, artificial plant, mixed media. 51 ½ x 18 x 15 in.

Opuntia 2018. Blown, cut glass, sheet glass, aluminum, Opuntia Cochenillifera cactus, found lamp, mixed media. 52 x 61 x 10 ¼ in.

Jonas Sebura: **Confounded into Unitary Chaos**

Shell Mask (ice ritual) 2018. Cast plastic, resin, plaster. 12 x 6 x 8 in.

Corn Husker (offering) 2018. Corn, resin, clay. 12 x 6 x 4 in.

Teeth Mask (control ritual) 2017. Cast plastic, fabric. 16 x 8 x 2 1/2 in.

Shell Chest Piece (ice ritual) 2018. Sea shells, resin, fabric. 16 x 8 x 3 in.

The Rise (for clarity and cleansing) 2018. Cotton, dye. 36 x 72 x 1/4 in.

Healer (abdomen pain) 2017. Wood, ceramic. 24 x 8 x 48 in.

In Search (finding place) 2017. Wood, steel, ceramic. 16 x 4 x 36 in.

Between Us and Them 2018. Wood, resin, steel, fabric. 42 x 72 x 16 in.

Totem 2018. Wood, steel, ceramic. 18 x 96 x 18 in.

The Other End 2018. Wood, steel, plaster, hair. 42 x 72 x 16 in.

Making Do 2018. Steel, plastic, custom electronics. 36 x 60 x 42 in.

Earth Flag (black/red/white) 2018. Fabric. 24 x 36 in.

Peace Flag (white/teal/orange) 2018. Fabric. 20 x 30 in.

Strength Flag (black/white/gold) 2018. Fabric. 24 x 18 in.

Anthony Warnick: **Language Games**

$162,510,000 2018. Offset prints, produced by prisoners. Dimensions variable.

And Counting 2018. HD video, acrylic. Edition: 1 of 3, with 2 artist proofs. 00:03:55.

Gideon's Trumpet 2018. Twenty-four toner prints on wood. 11 x 14 in., each. 76 ½ x 99 ½ in. overall.

Infinite Sleep 2018. Pillows, produced by prisoners. Dimensions variable.

To Say Something Is Always To Do Something 2018. Custom software, mac mini, monitor. Edition: 1 of 3, with 2 artist proofs. Dimensions variable.

The Pen 2018. Neon. 12 x 15 in.

Matt Lambert: **FUN & GAMES**

Blinded by 2018. Digital print, billboard substrate. Image in collaboration with Petr Kurecka, model Martin Talaga. Edition: 1 of 5. 55 ¼ x 36 ¼ in. overall, with hangers.

is this how to make space? (running suicides) 2018. Unrepairable hand woven rug, salvaged landmine marker frames. 6 x 9 x 6 ¾ in., each.

you might feel (a) little 2018. Unrepairable hand woven rug, used military stretcher. 35 x 92 x 7 in.

I can't fix this 2018. Unrepairable hand woven rug and other functional textiles, used military medical stretcher. 90 x 22 x 6 ½ in.

Can we start over 2018. Unrepairable hand woven rug and other functional textiles, used military medical stretcher. 90 x 8 ½ x 6 ½ in.

Holding it together 2018. Unrepairable hand woven rug and other functional textiles, used military medical stretcher. 90 x 21 ½ x 6 ½ in.

(N)one of them - Jersey 1, Jersey 4, Jersey 2, Jersey 3 2018. Unrepairable hand woven rug. Dimensions variable.

tools of ignorance 2018. Unrepairable hand woven rug, glass, leather, wood, bone, steel, cotton, repurposed thoracic chest cavity separators, and fencing equipment. *Glass Mask:* 26 x 7 ½ x 4 in. *Bib:* 24 ½ x 10 x 4 in. *Selah:* 34 x 6 x 2 ½ in. *Mask 1 unrepairable:* 35 ¾ x 9 ½ x 9 in. *Mask 3 unrepairable:* 24 ½ x 10 x 7 ¼ in. *RAW necklace:* 26 ¾ x 6 ¼ x 5 in. *RAW necklace:* 22 x 5 ½ x 5 ¼ in. *Occupied:* 25 x 9 x 8 in. *Selah & untitled* (hung together): 20 x 4 ½ x 2 ½ in.

Hide & Seek 2018. Digital print, repurposed vintage Italian tole mirror. Image in collaboration with Petr Kurecka, model Martin Talaga. 21 ¼ x 18 ¼ 2 ¾ in.

This could hurt 2018. Used Stokes basket, steel, glass beaded flowers, woven cotton rug. 44 ¼ x 81 ¼ x 23 ¾ in.

It will pay off in the end 2018. Used Stokes basket, steel, pickaxe collar. 23 x 8 ½ x 24 ½ in.

Eli Gfell: **/X**

/x 2018. Graphite, joint compound. Dimensions variable.

vXx 2017. XPS foam, 2x4 lumber, OSB, drywall, joint compound, paint. 16 x 7 x 3 ½ in.

yellow tape/delicate surface 2017. Drywall, joint compound, paint. 44 x 25 x 12 in.

blue tape/touch up 2017. Drywall, joint compound, paint. 48 x 24 x 12 in.

green tape/masking 2017-18. Drywall, joint compound, paint. 44 x 21 x 12 in.

sh/ad/ow 2017. Drywall, joint compound, paint. 36 x 32 x 4 in.

sl\ant 2018. 2x4 lumber, paint. 90 x 48 x 3 ½ in.

paint/wall\ting 2018. Poplar, paint. 24 x 18 x ¾ in.

/ped/ 2018. MDF, paint. 42 x 12 x 12 in.

XPSCMU, MDFCMU, OSBCMU 2017-18. XPS foam, MDF, OSB. Three parts, 15 5/8 x 7 5/8 x 7 5/8 in., each.

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^ ^ 2018. XPS foam. 36 x 36 x 21 in.

/wall 2017. 2x4 lumber, XPS foam. 96 x 48 x 3 ½ in.

biographies

Essayists

Lane Cooper (on Zac Weinberg)

Lane Cooper is an artist, curator, critic, and essayist. In 2016 she was a guest curator organizing the *Boppin' into the Wild Blue* exhibition at The Sculpture Center. In 2013 her work was included in the exhibition *Made in Mourning*, also at The Sculpture Center. Her work has been presented widely including venues in Newark, NJ; New York, NY; Birmingham, AL; and Paris, TX. She has participated in residencies at the Banff Centre, Canada, and Gallery Aferro, Newark, NJ. Most recently she was a Visiting Artist at the Cow House Studios in Ireland. She is currently Associate Professor at the Cleveland Institute of Art teaching both Painting and Art History.

Elizabeth A. Emery (on Eli Gfell)

Elizabeth Emery (W2S 2012) earned an MFA from Alfred University and a BA in Art History from the University of Pennsylvania. Her work has been exhibited nationally and internationally and is in public and private collections including The Cleveland Clinic, Progressive Insurance, American Greetings, Metro Health, Westin Hotel Cleveland, Cleveland Artists Association (all in Cleveland, OH), Columbus Metropolitan Library (OH), Rockefeller Collection (Dresden, Germany), and Schein-Joseph International Museum of Ceramic Art (Alfred, NY). In 2018 Emery was selected as one of eighteen local, national, and international Artists-in-Residence for FRONT International: Cleveland Triennial for Contemporary Art. In 2017 & 2015 Emery received an Ohio Arts Council Individual Excellence Award, and a Dave Bown Award of Excellence in 2015. Her work is informed by physical movement, gravity, plus daily sightings of color, pattern, and unexpected combinations.

Sarah Kabot (on Rachel Yurkovich)

Sarah Kabot (W2S 2009) has exhibited her work nationally and abroad, at such institutions as The Suburban (Chicago, IL), the Akron Art Museum (OH), the Museum of Contemporary Art Cleveland (OH), The Drawing Center (NY), and the Peabody Essex Museum (Salem, MA). She will have a solo exhibition at SPACES Gallery (Cleveland, OH) in 2018. Honors include an upcoming residency at the Hambidge Center (GA) and past residencies at Dieu Donne Papermill (NY), the Headlands Center for Art (CA), and UCross (WY). Sarah has been the recipient of several grants and prizes including a Cleveland Arts Prize for Mid-Career Artists in 2017, a 2016 Creative Workforce Fellowship (CPAC), and 2015 and 2010 Ohio Arts Council Individual Excellence Awards. She is currently Associate Professor and Chair of the Drawing Department at the Cleveland Institute of Art in Ohio. Her drawings, sculptures, and installations duplicate objects using faulty methods of reproduction, calling into question the possibility of creating a genuine or infallible record of a site or event.

Ron Lambert (on Jonas Sebura and Anthony Warnick)

Working primarily in video and sculpture, Ron Lambert (W2S 2016) investigates the intersection between psychology and the environment. He earned his MFA from the School of Art and Design at Alfred University, and his BFA from the University of Connecticut. Ron is currently assistant professor at Bloomsburg University in Pennsylvania. Ron has exhibited in galleries nationally, including the Urban Institute for Contemporary Art (Grand Rapids, MI), the Blue Star Contemporary Art Museum (San Antonio, TX), the Center on Contemporary Art (Seattle, WA), New Britain Museum of Art (CT), and The Sculpture Center (Cleveland, OH). His videos have been screened internationally including at the Crosstalk Video Festival (Budapest, Hungary), Czong Institute of Contemporary Art (CICA in South Korea), and the Sanluan Yishu project (Beijing, China). His work is in the Vascovitz collection, the Swedish Medical Center, and the collection of the Tacoma Art Museum, WA.

Lauren Kalman (on Matt Lambert)

Lauren Kalman is a visual artist based in Detroit, where she is Associate Professor in the department of Art and Art History at Wayne State University. Raised in the Midwest, Kalman completed her MFA in Art and Technology at The Ohio State University and earned a BFA with a focus in Metals from Massachusetts College of Art. Kalman exhibits and lectures internationally. Her work has been featured in exhibitions at the Renwick Gallery of the Smithsonian American Art Museum (Washington, DC), Museum of Contemporary Craft (Portland, OR), Museum of Arts and Design (NY, NY), Cranbrook Art Museum (Bloomfield Hills, MI), Contemporary Art Museum Houston (TX), Museum of Fine Arts Boston (MA), Mint Museum (Charlotte, NC), and the World Art Museum (Beijing, China), among others. Her work is in the permanent collection of the Museum of Fine Arts Boston, the Smithsonian American Art Musem, and the Detroit Institute of Art (MI). Kalman has been awarded residencies at the Bemis Center (NE), the Australian National University (Canberra), the Corporation of Yaddo (NY), Virginia Center for Creative Arts, Brush Creek Arts Foundation (WY), Haystack Mountain School of Crafts (ME), and Santa Fe Art Institute (NM). She has received Ponyide, Ludwig Vogelstein Foundation, Puffin Foundation West, and ISE Cultural Foundation Emerging Curator grants.

biographies

Foreword
Paul O'Keeffe
Paul O'Keeffe is a sculptor living in Cleveland Heights, Ohio. He is a current John Simon Guggenheim Memorial Foundation Fellow in Fine Arts and an Emeritus Professor of Art at Kent State University.

Executive Director + Chief Curator
Ann Albano
Since 2006 Ann Albano has served as Executive Director + Chief Curator of The Sculpture Center. Her previous positions include Director of Exhibitions and Registrar, the Museum of Contemporary Art Cleveland; Supervisory Paper Conservator, National Museum of American History, Smithsonian Institution, Washington, D.C.; and Assistant Paper Conservator, Museum of Modern Art, NY. She holds an MA and Advanced Certificate in Art Conservation from the Institute of Fine Arts, New York University.

Editor
Indra K. Lācis
Since 2016, Indra Lācis has served as Director of Exhibitions at the Richmond Center for Visual Arts at Western Michigan University where she curates regional, national, and international exhibitions. Previously Indra served as Emily Hall Tremaine Curatorial Fellow at the Museum of Contemporary Art Cleveland (2007 - 2010), editor of Arthopper.org (2014-2016), and curatorial research assistant at the Cleveland Museum of Art (2015-2016). She has curated exhibitions at such Cleveland institutions as MOCA, SPACES, The Sculpture Center, and Zygote Press. She earned her PhD in contemporary art history from Case Western Reserve University in 2014. Her writing appears in catalogs published by the Cleveland Museum of Art and MOCA Cleveland, and she has presented talks at a range of art history conferences including at the College Art Association, the Midwest Art History Society, and the Southeast College Art Association's annual meetings, as well as at American University during the first annual feminist art history conference and at the University of Amsterdam during the 3rd annual conference of celebrity and media studies.

Photographer
Jacob Koestler
Jacob Koestler is an artist and musician from Johnstown, PA, who holds an MFA from Ohio University's Photography and Integrated Media program. With photography, video, and multimedia installations, he creates narratives that reevaluate archetypes in rural Appalachia, the Rust Belt, and other post-industrial settings. Koestler's artwork has been exhibited and published throughout the United States and internationally. He has recently shown work at The Transformer Station, Cleveland, Ohio, and is currently preparing for two solo exhibitions at The Print Center in Philadelphia and SPACES in Cleveland. Koestler currently lives and works in Cleveland, OH, where he is a lecturer in the Photography + Video Department at The Cleveland Institute of Art.

the sculpture center

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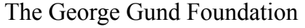

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