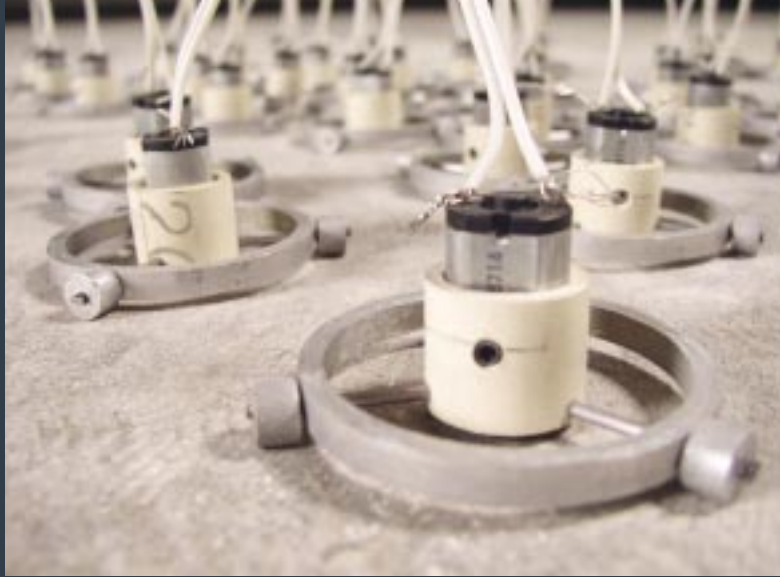


Phenomena(1)

Jan 18 - Mar 7, 2008

SPACES



Steven Thurston

Myopic Series 1, No. 5 of 5: Hummingbirds (detail), 2006
Rayite, Ultracal, Z-Corp plaster, wax, metal rod
12 x 36 x 12 inches

COVER DETAIL ▶ ROW 4 CENTER

David Bowen

72 Stems (detail), 2005
PVC, wire, programmable microcontrollers,
custom electronics

Installation, dimensions variable

COVER DETAIL ▶ ROW 1 LEFT



**Gary Nickard
Reinhard Reitzenstein**

Cosmic Ray Spark Chamber, 2008
Scientific instruments
Dimensions variable

COVER DETAIL ▶ ROW 3 RIGHT



Erica Duffy

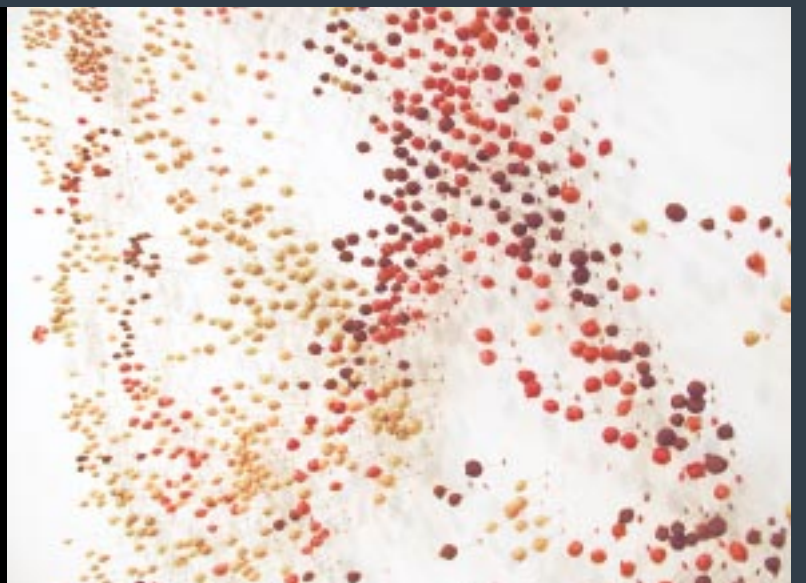
Epi-Derma (on Skin), 2007
Mild steel, PVC, latex, solenoid, electronic and
mechanical components

10.5 x 24.25 x 22 inches
COVER DETAIL ▶ ROW 3 RIGHT

Nene Humphrey

Every Force Evolves a Form,
2005-2006
Corsage, map pins, silk

10 ft x 12 ft x 2 in
COVER DETAIL ▶ ROW 3 LEFT





E.G. Crichton

Matter out of Place (comet, pinesol, betadine), 2006

C-print
30 x 40 inches

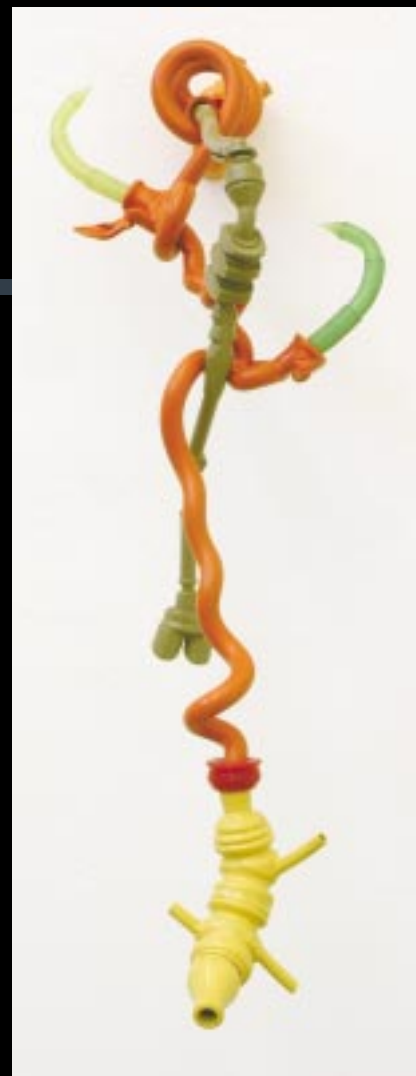
COVER DETAIL ► ROW 1 RIGHT

Dylan Collins

The tipsy greenhorn, 2006

Painted steel, cast rubber
50 x 15 x 18 inches

COVER DETAIL ► ROW 2 LEFT



Laura Vinnedge

Pulled String Theory, Monsanto, 2006

Latex/oil on panel, playing cards
36 x 36 inches

COVER DETAIL ► ROW 4 RIGHT



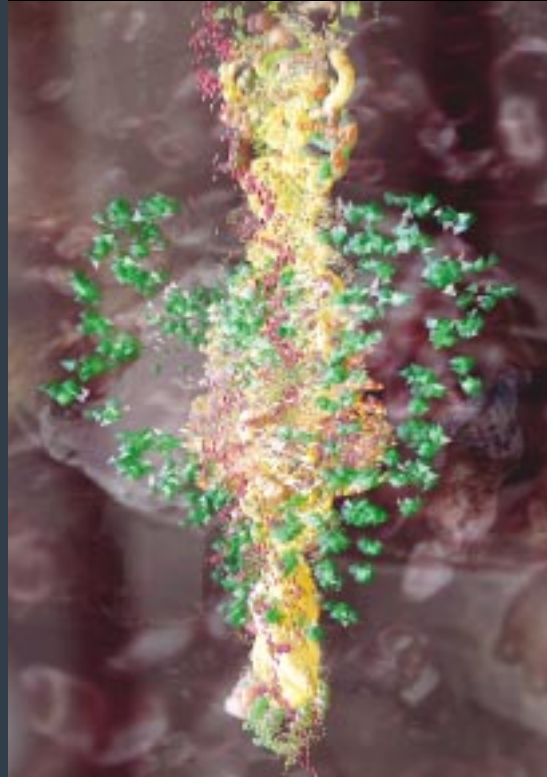
Christa Donner

Inheritance, 2007
 Ink, acrylic, translucent vellum on cut paper
 30 x 24 x 1 inches

COVER DETAIL ▶ ROW 2 CENTER

Greg Little

Body and Blood, 2007
 Single frame capture
 Custom software application,
 computer, dual data projectors
 COVER DETAIL ▶ ROW 3 CENTER



Nancy Bowen

Teraton Necklace, 2003
 Glass, hair, ceramics, steel
 18 x 96 x 96 inches

COVER DETAIL ▶ ROW 1 CENTER

Laura Splan

Underneath #2, 2006
 Digital c-print
 20 x 20 inches

COVER DETAIL ▶ ROW 4 LEFT



Searching through the past, questioning the present, forecasting the future: These are the quests of both artists and scientists. Accordingly, it is only natural that as science breaks new ground, introduces cutting-edge technology, and pushes the boundaries of what is and isn't acceptable, artists take inspiration and meaning from scientists' discoveries. Kate Budd — guest curator, SPACES board member, nationally recognized sculptor and Associate Professor of Art, Myers School of Art, University of Akron — has selected 13 national artists to participate in *Phenomena(I)* based on their ability to “bridge the gap between scientist and layman,” thereby translating the scientific world into visual context.

In 2008, SPACES celebrates our thirtieth year of exhibiting underrepresented artists whose work may not be considered commercially viable at the time it is created. We are proud to continue showcasing new talent, presenting cutting-edge art in Cleveland, and engaging Cleveland artists and audiences in an ongoing dialogue about contemporary and multi-disciplinary art.

Open discourse is vital to ensuring that new forms of art and technology are developed and appropriately valued. As we are reminded in this exhibition, if we do not question and challenge through artistic statements, we are in danger of regressing to simplistic “world-is-flat” views. Artists are making new discoveries, encountering epiphanies, and contributing to our enlightenment. We invite you to come explore this *Phenomena(I)* exhibition and experience the fascinating, compelling intersections between art and science.

We are indebted to Kate Budd, the artists, and our generous funders and patrons for the creation of *Phenomena(I)*. On behalf of the Board of Directors and staff of SPACES, I extend my gratitude to The Cleveland Foundation; The George Gund Foundation; Kulas Foundation; John P. Murphy Foundation; National Endowment for the Arts; Nimoy Foundation; Ohio Arts Council; and Process Creative Studios. Additionally, SPACES recognizes the citizens of Cuyahoga County for their support through Cuyahoga Arts and Culture.

Sheryl L. Hoffman
Executive Director

Since the Renaissance, art and science have been symbiotically linked. Think of Leonardo da Vinci, dynamic in both realms, and the Victorians, who had no problem being both amateur biologists and landscape painters. In those days, anyone with curiosity and a scant knowledge of the field could discover something that advanced understanding of how the world works — through science and art. In present times, as science becomes more specialized and ever further from common knowledge, scientific methods, technologies and forms continue to function as muse for the artist.

What do scientists and artists have in common? Method of inquiry, for one. To the artist, “experiment” is another word for “play” and is a vital part of the problem solving process. In *Phenomena(I)* E.G. Crichton mixes household substances to create vistas that evoke images from the Hubble Space Telescope. Gary Nickard and Reinhard Reizenstein adopt the persona of the mad scientist with mind-bogglingly complex lab equipment that brings the evidence of collisions of cosmic rays and gas atoms right into the gallery in the form of a bell jar filled with flashes and sparks. Artistic experiments may result in less specific (if more visually compelling) proof, but they give structure to the process of discovery in the studio just as in the laboratory.

Scientists have access to the most excellent machines and materials. When a new substance or mechanism becomes commercially available, artists quickly claim and adapt. One of Erica Duffy's coldly elegant machines scratches a latex skin to ribbons, triggered — horrifyingly — by the viewer's movements. David Bowen's robots also respond to environmental stimulus with anthropomorphic trembles and twitches. Artists make contributions to science, too. In science fiction, they invent useful

Phenomena(1)

gadgets as well as signpost potential ethical dilemmas. **Dylan Collins'** comical part-cow, part-machine hybrids amuse and warn against too much genetic fiddling before we truly know what we are doing.

Art also bridges gaps between the scientist and layman by filtering science through artistic experience for deeper comprehension. **Nancy Bowen** re-imagines organs, tumors and blood vessels in glass and ceramic sculptures that are yummy and visceral. They tell us how our biology feels in a way that clinical anatomical models cannot. In collaboration with scientist Andrew Yang, **Christa Donner** blends human and animal to create contemporary creation myths. In one, the anatomy of a Surinam toad is morphed onto a woman's back so that hundreds of tiny embryos gestate in her skin. Is the human procreative method any less strange? In **Steven Thurston's** work, we look through iconic models of the structure for DNA to pastoral landscapes in sepia tones and are led to question our nostalgia for "better days." **Nene Humphrey** analyzes images from brain scans that seek the origin of emotion and reinterprets them in delicate wall sculptures that bring us back, full circle, to what it is to be a thinking, feeling human being.

There are visually spectacular forms to be found under the microscope and in the biology textbook. **Greg Little's** code-based animations show randomized models of the DNA of the human body, blood and the ingredients of bread and wine in an allusion to transubstantiation. This re-presentation of a molecular reality inaccessible to us at the turn of the century transforms hard data into a contemporary experience of the sublime.

Many artists appropriate the forms of science to question its authority and our trust in it, testing theory and practice with their work. This trust is examined by **Laura Vinnedge** with seductively painted layers of biological imagery that question the gamble that we, through pharmaceuticals and bio-engineering, are taking with the environment. And if **Laura Splans'** luscious photographic recreations of cosmetic skin peels make us shudder, then how can we be blasé about the millions of people who have the procedure done in an effort to turn back the clock? These works realize our subconscious fascination with science and our qualms about our dependence on it.

The false dichotomy of the "right-brained" artist and the "left-brained" scientist is laid to rest by the work in this exhibition. In "Creativity," Mihály Csíkszentmihályi notes that the impulse for creative activity and the structure for problem solving is the same for the physicist as it is for the musician. It is an essentially human drive to be creative. To continue making advances in science and art, cross-cultural communications must remain open. The artists in *Phenomena(I)* are our emissaries into the mystery, spectacle, process and pure fun of science. Through their investigations we reconnect with science and re-imagine its role in our lives.

Curator
Kate Budd
Associate Professor of Art
Myers School of Art
The University of Akron

David Bowen
Lives in Duluth, Minnesota

My work concerns aesthetics of interactive, reactive and generative processes. I produce systems, devices and situations that are set in motion to create drawings, movement, compositions, sounds and objects based on perception of and interaction within a space. Acting on their own "free will" and based on various stimuli, the systems can respond or become oriented to their surroundings. The work is a result of a combination of a particular event and the spent residue. Each object affects the other and in this way interaction defines existence.

2004 MFA, University of Minnesota, Minneapolis, MN

1999 BFA, Herron School of Art, Indiana University-Purdue University, Indianapolis, IN

Selected Exhibitions

2007

Host, group exhibition, The Soap Factory, Minneapolis, MN

Anomalies, solo exhibition, Hotcakes Gallery, Milwaukee, WI

Nancy Bowen
Lives in Brooklyn, New York

I am interested in colliding familiar tropes, methods and materials to create an uneasy fusion of information and experience: hybridity is the resulting common thread that travels through my work. The merging of anatomical forms with those in decorative art creates a new genus of object — a kind of strange/familiar that is difficult to categorize or ascribe with language. This is my way of creating abstractions rooted in the real world. Inspiration for "Teratom Necklace" comes from the form and idea of a teratoma, a fairly rare tumor of hair, skin, bone and tissue that occurs only in girls and women.

1990 MFA, Hunter College, New York, NY

1978 BFA, The School of the Art Institute of Chicago, Chicago, IL

Selected Exhibitions

2007

Transitional Objects: Contemporary Still Life, group exhibition, Neuberger Museum, Purchase College, Purchase, NY

Art from the Heart, group exhibition, The Weatherspoon Museum, Greensboro, NC

Dylan Collins
Lives in Cape Girardeau, Missouri

My work explores functional systems of classification and organization. Display formats such as didactic medical models, taxonomic specimens and trophy mounts are manifestations of our desire to order the world, yet the authority of scientific

disciplines belie their mutability as they shift and respond to values, prejudices and popular culture. In my work, traits of human, animal and machine intersect in forms that bring attention to and question beauty and the grotesque, history as an activity of the present and its relationship to what remains uncanny—and rational efficiency is juxtaposed with the messiness of everyday life.

2003 MFA, Kent State University, Kent, OH

1997 MA, Eastern Illinois University, Charleston, IL

1996 BA, Eastern Illinois University, Charleston, IL

Selected Exhibitions

2007

21st International Juried Show, group exhibition, The Visual Arts Center, Summit, NJ

2006

New Artists in the Mix Machine, group exhibition, Heights Arts Gallery, Cleveland Heights, OH

E.G. Crichton

Lives in San Francisco, California

The term “matter out of place” is a definition of dirt by anthropologist Mary Douglas from her classic work “Purity and Danger.” This project grows out of my interest in cultural notions of purity, cleanliness and civilization. These images are created first as chemical reactions between consumer cleaning products and then as digital apparitions. The results take on the appearance of microscopic, cosmic and aerial mapping, manifesting both a striking beauty and...the ordinariness of its representational ingredients. Through the visual seduction of pseudo-scientific imaging, I look for larger metaphors of disturbance and displacement.

1993 MFA, California College of Arts and Crafts, San Francisco, CA

1989 BA, San Francisco State University, San Francisco, CA

Selected Exhibitions

2007

Traveling Exhibition, group exhibition, Zokei University, Tokyo, Japan

2006

Site installation, public collaboration, Anderson Ranch Arts Center, Snowmass Village, CO

Christa Donner

Lives in Chicago, Illinois

My work for this exhibition springs from a series of short animated videos made in collaboration with biologist and fellow artist Andrew Yang. Our research borrows from the reproductive models of other organisms to create new visions of human

reproduction during a time when fertility drugs and genetic modification seem to make all sorts of impossible outcomes viable. In re-imagining the capacity of the human body, we consider alternate sites and modes for pregnancy, fetuses within fetuses within fetuses and other concepts borrowed from alternate biologies found in nature. The responses were wildly diverse and led to comics, a zine and a series of large-scale drawings. This body of work examines the fantastical and sometimes frightening consequences of confronting one’s own reproductive power.

2005 MFA, University of Illinois at Chicago, Chicago, IL

1998 BFA, The Cleveland Institute of Art, Cleveland, OH

Selected Exhibitions

2008

Alternative Anatomies, solo exhibition, The International Museum of Surgical Science, Chicago, IL

Out of Sequence, group exhibition, Krannert Art Museum, Urbana-Champaign, IL

Erica Duffy

Lives in Waterloo, Iowa

We use language, verbal sound and body movement to convey meaning, and inherent in the process are opportunities for breakdowns in communication. When language as a conveyance falls short, communication is disrupted.

Stemming from my own experiences as a person who stutters, I have become interested in examining the phenomena that interrupts the flow of communication between two people. This series of work uses sound-activated electro-mechanical devices, sound-altering hoses and video to explore the ways in which the normative social interactions taking place between persons within the gallery environment may be disrupted.

2005 MFA, Miami University School of Fine Arts, Oxford, OH

2002 BFA, The University of Michigan School of Art and Design, Ann Arbor, MI

Selected Exhibitions

2007

10th International Open, group exhibition, Woman Made Gallery, Chicago, IL

2006

Reconfiguring the Fragment, solo exhibition, Janalyn Hanson White Gallery, Mount Mercy College, Cedar Rapids, IA

Nene Humphrey

Lives in Brooklyn, New York

For many years, I have been exploring the body as the primary vehicle through which we experience the world both physically and psychologically. ...Conceptually, I am drawn to what is traditionally

termed ‘women’s work’, the domestic and the handmade. I am intensely interested in the relationships between the microcosm of the body and the macrocosm of the universe. In series such as “Smallworlds” I am exploring forms evolved from various internal growth structures such as cells, 18th-century optical diagrams and celestial maps.

1978 MFA, York University, Toronto, Ontario, Canada

1972 MA, Goddard College, Boston, MA

1972 BA, St Mary’s College, Notre Dame, Notre Dame, IN

Selected Exhibitions

2007

Solo Exhibition, Lesley Heller Gallery, New York City, NY

Radius, group exhibition, Metaphor Gallery, Brooklyn, NY

Greg Little

Lives in Oberlin, Ohio

Artist and theorist Greg Little is recognized internationally for his work in interactive virtual environments, in the cultural and philosophical implications of intersections of art and science, and with constructed, networked subjectivities. Little’s ongoing interactive virtual environment, “A Body w/o Organs” (1999-present), has spawned numerous iterations and scholarly research presentations. His current research includes investigations into the concepts of synnoetics, animated computational 3D visualizations and rapid prototyping. In “Body and Blood” the artist uses scientific tools and empirical data to comment on the contemporary relationship between scientific determinism and the sublime.

1980 MFA, Yale University, Yale School of Art and Architecture, New Haven, CT

1978 BFA, Hope School of Art, Indiana University, Bloomington, IN

Selected Exhibitions

2007

Celebrations of Creativity: OAC Fellowships 1980-2005, group exhibition, Weston Art Gallery, Cincinnati, OH

2006

JUNK, group exhibition, Oberlin College, Department of Art, Oberlin, OH

Gary Nickard

Lives in Buffalo, New York

I am a conceptual artist committed to investigating the interstices between visual art and philosophy through natural sciences, poetics, psychoanalysis and various historical systems of knowledge. My research is articulated in photography, installations, electronic music and time-based media. I intend my art as an

intervention in the lived world of history and society, advancing forms of inquiry that are explorative, tentative, iconoclastic and engaged.

2006 PhD, University at Buffalo, Buffalo, NY
2005 MA, University at Buffalo, Buffalo, NY
1986 MFA, University at Buffalo, Buffalo, NY
1982 MA University at Buffalo, Buffalo, NY
1978 BA, University at Buffalo, Buffalo, NY

Selected Exhibitions

2009

Arboretum Populi, four-person exhibition, Burchfield-Penny Art Center, Buffalo State College, Buffalo, NY

2007

Vegetable Rites: Birds in the Moon, three-person exhibition, Stewart Hall Gallery, Montreal, Quebec, Canada

Reinhard Reitzenstein

Lives in Grimsby, Ontario, Canada

For more than five years I have collaborated with colleague Gary Nickard. Our collaborations engage the fertile ground of discourse between science and art. Our recent project has directed our attentions toward the bewildering aspirations and investigations of 20th century physics. In the words of James J. Bono, "In Plato's Cave we catch hold of the power and performativity of our own most fertile metaphors. Doing so, we glimpse the art of science...itself an aesthetic accomplishment."

1968-1972 Ontario College of Art & Design, Toronto, Ontario, Canada

Selected Exhibitions

2007

Nature/Culture, Artists Respond to their Environment, group exhibition, Morris Museum, Morristown, NJ

Le Voyage, site-specific outdoor installation, Les Jardins du Precambrian, Val David, Quebec, Canada

Laura Splan

Lives in New York, New York

My work explores perceptions of beauty and horror, and comfort and discomfort, through which I contemplate anatomical dualities and ambivalence toward the human body. In a series of digital photographs titled "Underneath," surgical markings and illustrations are revealed as an ambiguous epidermal surface is peeled back. Dotted lines, arrows and cross hairs mark the body as a site of surgical malleability. The images present a visual allusion to the way in which our manipulation and control of the body becomes embedded in our psyche. What do we see when we peel back the layers of our hopes, fears, and ambivalence toward the human body?

2002 MFA, Mills College, Oakland, CA
1995 BA, University of California, Irvine, CA

Selected Exhibitions

2007

Sympathetic Coordination, solo exhibition, International Museum of Surgical Science, Chicago, IL

Beneath the Skin, group exhibition, Limn Art Gallery, San Francisco, CA

Steven Thurston

Lives in Bexley, Ohio

For the past few years, I have used dimensional imaging and new technologies to find balance in form between traditional craft and industrial practice. I find inspiration in the images from the 1758-60 Johann Georg Hertel edition of Iconologia, Cesare Ripa's seminal collection of allegories and personifications. The engravings suggest visual depictions of virtues and vices, characters and emotions. My work is heavily influenced by earlier investigations in the theoretical teachings of the French Enlightenment, and I have interest in reinterpreting such themes as vigilance, ambition, greed and patriotism. I am intrigued by how primary shapes and images can affect us physically and emotionally.

1992 MFA, Cranbrook Academy of Art, Bloomfield Hills, MI

1989 BFA, University of Michigan, Ann Arbor, MI

Collections

Europees Keramisch Werkcentrum, s'Hertogenbosch, The Netherlands

Alternative Worksite/Bemis Foundation, Omaha, NE

Laura Vinnedge

Lives in Akron, Ohio

In her most recent paintings Vinnedge navigates the micro interiors of the human body and its visual and philosophical relation to macro properties of the cosmic realm. Her multi-layered blended imagery references ultimate internal and external environments that challenge and investigate inherent risks in the practices of genetic modification, bio-chemical engineering and pharmaceuticals. "Pulled String Theory" promotes an exploration of our collective definition of progress and the need to seek balance between seemingly altruistic benefits and the insidious and viral nature of chemical warfare on our bodies and environments.

1992 MFA, The University of Notre Dame, Notre Dame, IN

1982 BS, Western Michigan University, Kalamazoo, MI

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SPACES exhibitions feature artists who create experimental and provocative work in visual and media arts, music, performance, word and interdisciplinary projects. SPACELab offers the same opportunities for younger artists and students. The SPACES World Artists Program gives visiting national and international artists-in-residence the opportunity to create new work and interact with the Northeast Ohio community.

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CLEVELAND ARTS
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