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News Release

Contact: Ann Albano, Executive Director
216.229.6527, aalbano@sculpturecenter.org
1834 E. 123rd St., Cleveland, OH 44106
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THE SCULPTURE CENTER ANNOUNCES ITS THREE FALL 2010 EXHIBITIONS

OPENING ON FRIDAY, SEPTEMBER 24

CONTINUING THROUGH SATURDAY, DECEMBER 18

The Sculpture Center's fall 2010 exhibitions emphasize the many faceted talents of art professors in our larger region. **David Deming**, just retired President of the Cleveland Institute of Art, has taught sculpture in Texas and Cleveland, Ohio, for over 25 years. **Heather McGill** has been artist-in-residence and Head of the Sculpture Department at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, since 1991. **Aaron L. Peterman** is a recent MFA graduate of Cranbrook Academy of Art who now lives in Providence, Rhode Island, and exhibits his work often in Boston, Massachusetts.

September 24 – December 18, 2010

September 24

5:30 – 8 PM Opening

6:15 PM The Artist Talks, Heather McGill in the Euclid Avenue Gallery

7:00 PM The Artist Talks, David Deming in the Main Gallery

TransFORMations

The Rocker and Centurion Series by David Deming

MAIN GALLERY

Heather McGill

The Last Time I Saw Richard

EUCLID AVENUE GALLERY

Aaron L. Peterman

"Repent, harlequin!"

THE PLATFORM

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TransFORMations
The Rocker and Centurion Series by David Deming
MAIN GALLERY

TransFORMations: The Rocker and Centurion Series presents the creative variations and production processes for two dynamic sculpture series by Cleveland artist David Deming. The 10 sculptures in **TransFORMations** are first formed as wooden models and are finally realized as bronze castings in a variety of patinas. In honor of David Deming's 41 years as a fine arts teacher, the exhibition will include an example from each series of the production steps from model to casting molds to finished sculpture. The light hearted *Rocker*, for which the first rounded model was done while the artist was a student at the Cleveland Institute of Art, was inspired by a Mayan glyptic form and has been translated by Deming into a variety of both smaller bronze variations and large brushed steel outdoor pieces. *Centurion*, a series initiated just six months ago, recombines a restricted vocabulary of geometric shapes into stately upright bronze pieces. This exhibition is sponsored by the Cleveland Institute of Art.



David Deming
Left:
Rocker, 2009, 10 x 7 x 1 ½ inches with
base, bronze
Right:
Centurion, 2010, 26 x 5 x 5 inches,
wooden maquette for cast bronze

Images: The Cleveland Institute of Art



about the artist

David Deming, recently retired President of the Cleveland Institute of Art (CIA), has enjoyed a successful career both as a sculptor and as a teacher and arts administrator. His sculpture is in over 100 public and private collections including the Columbus Museum of Art in Ohio; the Arkansas Art Center, Little Rock, Arkansas; The San Antonio Museum of Art, Texas; Utah State University in Logan, Utah; The David E. Davis Sculpture Park in Cleveland; Case Western Reserve University; and Ashland University, OH. He works in metal as an abstract artist and a portraitist of corporate and political leaders. He is currently completing a figure of Stephanie Tubbs Jones, the deceased Ohio Representative, and a half length portrait bust of Usha and Monte Ahuja, donors to the new University Hospital Ahuja Medical Center in Chagrin Highlands, OH.

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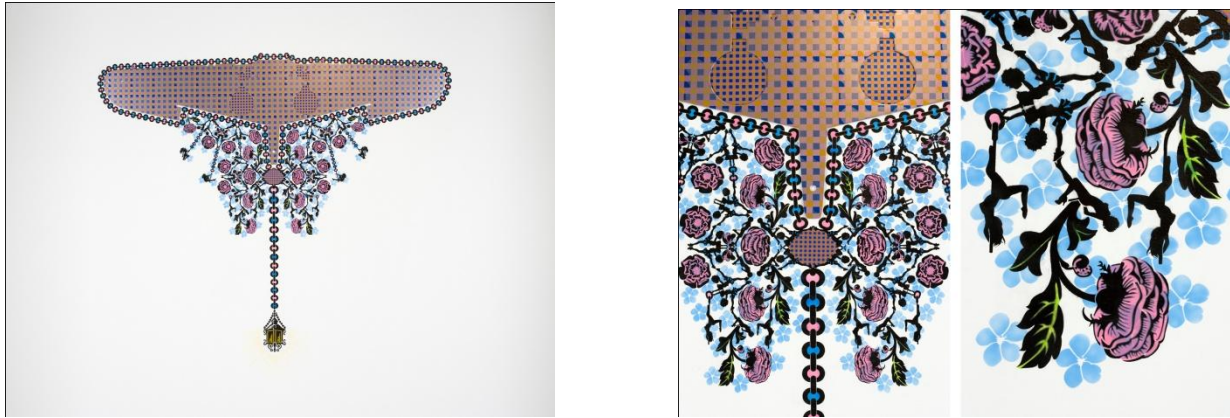
Deming graduated from the CIA in 1967 (BFA) and the Cranbrook Academy of Art, Bloomfield Hills, MI, in 1970 (MFA). Before graduate school, he taught sculpture for one year at Boston University's School of Fine and Applied Arts. Upon receiving his advanced degree he taught sculpture and drawing, briefly design, in Texas, first at The University of Texas at El Paso for two years, then at The University of Texas at Austin for 26 years. At UT Austin he was Chair of the Department of Art and Art History, Interim Dean and then finally Dean of the College of Fine Arts from 1991-1998. Deming served as the President of the Cleveland Institute of Art from 1998-2010.

Heather McGill

The Last Time I Saw Richard

EUCLID AVENUE GALLERY

Heather McGill's **The Last Time I Saw Richard** is a visually raucous installation spread across the Euclid Avenue Gallery. McGill's art work, built up of layer upon layer of lacquer "candies" or laser cut paper, surreptitiously addresses layer upon layer of illusion - social, political, and physical.



Heather McGill

Left: overall; Right: details

el Farol, 2008, acrylic, urethane, aluminum, epoxy, and lacquer, 8 x 6 ft. overall.

Image courtesy of the artist.

On one long wall of the gallery is an 8 x 6 foot wall piece, *el Farol*, of multilayered and intricately formed aluminum painted a strident pink and purple plaid with multiple coats of "candies," a lacquer based automotive paint favored by hot rodders. Below this WWII bomber wing-shaped metal is a wall painting of a complex interconnected pattern of enormous pink roses, blue forget-me-nots, and discrete black silhouettes of strippers and cheerleaders, all concluding in a lantern on a chain. On the opposite wall is a grid-like arrangement of McGill's "thinnest sculptures" of laser-cut and hand painted overlaid sheets of paper filled with intricate layers of patterning and plaids that swirl around vultures, snake charmers, and

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the word “Believe.” The center of the gallery is filled floor to ceiling with chains of hundreds of laser-cut and spray painted paper stars.

about the artist

Heather McGill is Artist-in-Residence and Head of the Sculpture Department. She studied at the University of California at Davis and received her M.F.A. from the San Francisco Art Institute in 1984. Prior to becoming Artist-in-Residence at Cranbrook, McGill taught at the University of California at Berkeley and at the New York State College of Ceramics at Alfred University.

McGill has received grants for both permanent and temporary installations from the National Endowment for the Arts, LEF Foundation, Ford Foundation, California Arts Council, and the San Francisco Arts Commission. As a two-year Artist-in-Residence at the Exploratorium in San Francisco, she designed a piece that became part of the permanent collection after traveling through Europe. In 1999, she received the Louis Comfort Tiffany Foundation Award. She has lectured and served as a panelist at many universities and conferences in the United States, and recently as a peer reviewer for the Fulbright Fellowship applicants in 2001-03.

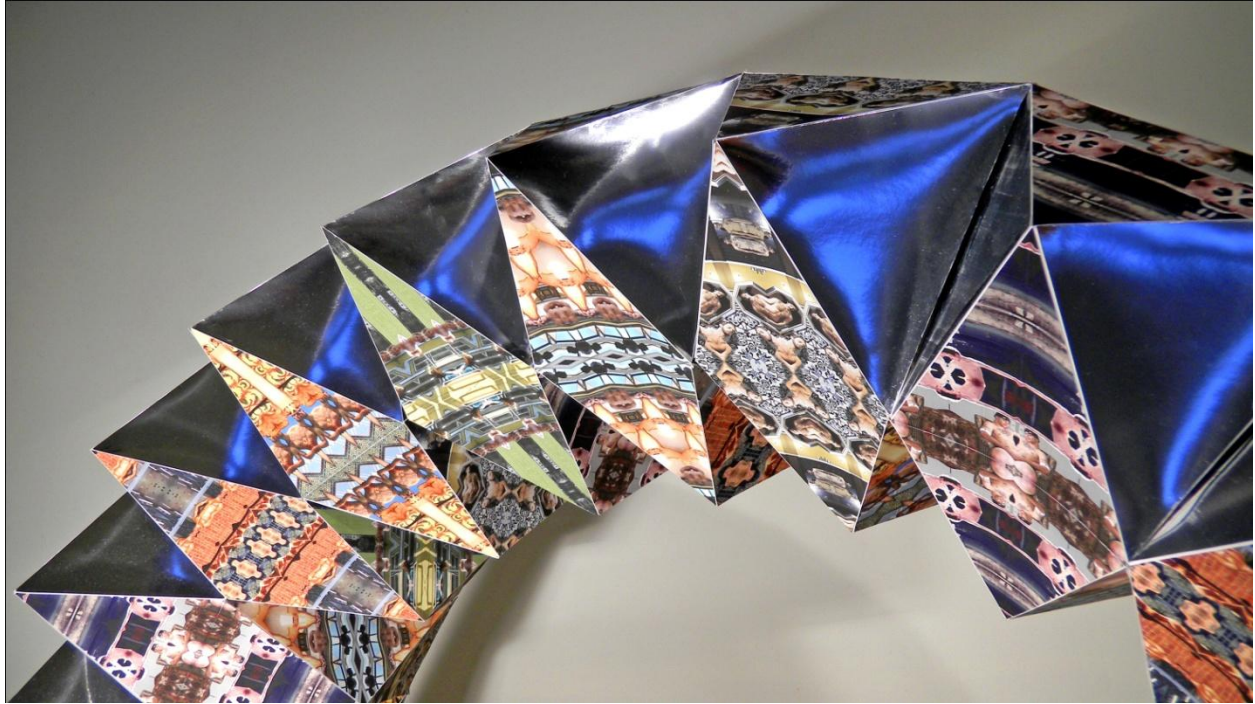
A former California resident, McGill created installations throughout the West Coast exploring the historical, environmental, and cultural systems specific to each site. Outdoor permanent sculpture includes works in the city of San Rafael and for the State of California at the Elkhorn Slough National Estuarine Sanctuary. Her work is included in the public collections of Sprint, Albright-Knox Gallery, Fidelity Investments, Compuware, Daimler, and the Detroit Institute of the Arts.

In the past few years, McGill has participated in group and one-person shows at the Albright-Knox Gallery, Buffalo, New York; Dwight Hackett Projects, Santa Fe, New Mexico; Miller/Block Gallery, Boston, Massachusetts; The Tang Teaching Museum, Saratoga Springs, New York; Cranbrook Art Museum, Bloomfield Hills, Michigan; Knoedler & Company, New York, New York; L.A. Louver, Venice, California; TZ’ Art & Company, New York, New York; The Detroit Institute of Arts, Detroit, Michigan; Espace Lyonnais d’Art Contemporain, France; Serpentine Gallery, London; Palais des Beaux Arts, Brussels; Seville Museum, Seville, Spain; William Traver Gallery, Seattle, Washington; The Queens Museum of Art, Queens, New York; Whatcom Museum, Bellingham, Washington; Madison Art Center, Madison, Wisconsin; and San Jose Museum, San Jose, California.

Aaron L. Peterman
“Repent, harlequin!”
THE PLATFORM

Aaron L. Peterman’s **“Repent, harlequin!”** is both a meticulous and monumental structure composed of decorative patterns and appropriated queer imagery. Engulfing the viewer, this installation subtly subverts aesthetic tradition, social decorum, and viewers’ immediate assumptions. The title **“Repent, harlequin!”** is taken from a 1965 Harlan Ellison short story in which the Harlequin character defies the rules of established society and attempts to sabotage those in power through civil disobedience.

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Aaron L. Peterman, “**Repent, harlequin!**” (detail), 2010, folded archival inkjet, foil paper, and vinyl, 7 x 12 x 5 ft. overall. Image courtesy of the artist.

about the artist

Aaron L. Peterman, a 2008 MFA graduate of the Cranbrook Academy of Art, Bloomfield Hills, MI, and BFA graduate of Ball State University, Muncie, IN , works in Providence, RI. He has been most recently exhibited his sculptures at the A Street Gallery and Miller Block Gallery, both in Boston, MA.

About The Sculpture Center

The Sculpture Center is located in Cleveland’s University Circle neighborhood at 1834 East 123rd Street, off Euclid Avenue, beside Lake View Cemetery and two blocks north from Little Italy’s Mayfield Road.

The Sculpture Center galleries are open in the summer months Wednesday through Friday from 10 am to 4 pm, Saturday from noon to 4 pm, and other times by appointment. The Sculpture Center offices are open weekdays from 9:00 am to 5:00 pm. Programs and hours are subject to change. Admission, parking, public receptions, and gallery talks are always free. The Sculpture Center is handicapped accessible.

The Sculpture Center is a not-for-profit 501[c]3 arts organization dedicated to the enrichment, education, enjoyment, and visual enhancement of the community at large through sculpture. It has a particular commitment to fostering the careers of emerging Ohio sculptors and the preservation of Ohio outdoor sculpture.

The Sculpture Center receives generous support from Toby Devan Lewis, the Kulas Foundation, the John P. Murphy Foundation, the Bernice and David E. Davis Art Foundation, studioTECHNE|architects, The George Gund Foundation, The Nathan and Fannye Shafran Foundation, a supporting foundation of the Jewish Community Federation of Cleveland, American Greetings, and individual donors to Friends of The Sculpture Center, with additional public funding from Cuyahoga Arts and Culture and the Ohio Arts Council.

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