



SITE

- **Andy Curlowe**
- **Andrea Joki**
- **Matthew Kolodziej**
- **Eric Lopresti**
- **Susanne Slavick**


Exhibition Information ::

March 26 – April 20, 2018
Judith Rae Solomon gallery
Department of Art
Youngstown State University
One University Plaza, Youngstown, OH

Participating Artists ::

Andy Curlowe, Cleveland, OH
Andrea Joki, Cleveland, OH
Matthew Kolodziej, Akron, OH
Eric Lopresti, Brooklyn, NY
Susanne Slavick, Pittsburgh, PA

Opening reception ::

March 28, 5-7 p.m.



SITE :: Exhibition Statement

Exhibition SITE brings together five painters whose work is made in response to specific locations or kinds of spaces – sites. Responding to a wide range of sites impacted by history, travel, technology, wars and migrations, these paintings operate through dichotomies between beauty and trauma, memory and anticipation, natural and synthetic qualities, stillness and speed. Rather than focusing on formal consistencies within preferences and choices based on specific methodologies - representational or abstract -the exhibition features a range of approaches and methodologies that emphasize the complex and multifaceted ways we are affected by the places we occupy – physically and mentally.

Generated either directly through physical experiences or electronically, the five artists – Andy Curlowe, Andrea Joki, Matthew Kolodziej, Eric Lopresti and Susanne Slavick – juxtapose visual information into paintings that deeply engage the cognitive processes of sensing, seeing and understanding the complexities of our relationships with space and time today. While profoundly involved with the tradition of painting and relying on its intrinsic optical and physical qualities - color vibrancy and opacity, fluidity and texture – these paintings unmistakably belong to our time by triggering the familiar and current.

Dragana Crnjak
Associate Professor of Art

Andy Curlowe :: Cleveland, OH



Sister A :: 2018
Acrylic, pencil and rust on paper
36 x 30 inches

Andy Curlowe :: Cleveland, OH

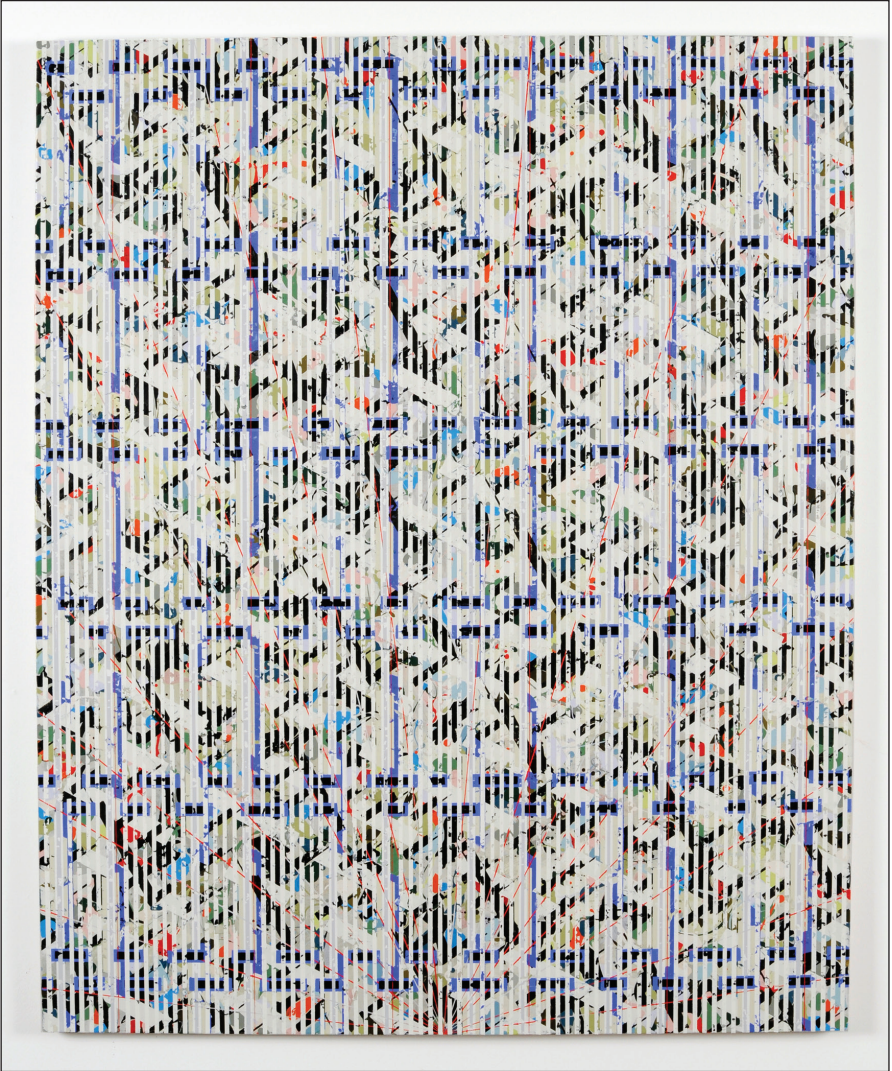


In an area once filled with vessels of industry, vestiges of Cleveland's industrial landscape live on in a deteriorating and evolving landscape, some as reinvented identities, while others crumble; exposing their skeletal structures of steel. These bones expose the strength of the frame and support works of enormous warehouses and factories made obsolete decades prior. After years of neglect and decay, these buildings' glass windows, wooden roofs and organic fixtures are shattered and reduced. Left behind are dramatic frames, outlines and portals of steel and concrete; frameworks of columns and trusses. Fascinated with this reduction to essence, Curlowe explored this visual engineering within Sisters A and B.

<http://curlowe.com/home.html>

Sister A :: 2018
Acrylic, pencil and rust on paper
36 x 30 inches

Andrea Joki :: Cleveland, OH



Alameda :: 2015
Oil and acrylic on linen

Andrea Joki :: Cleveland, OH



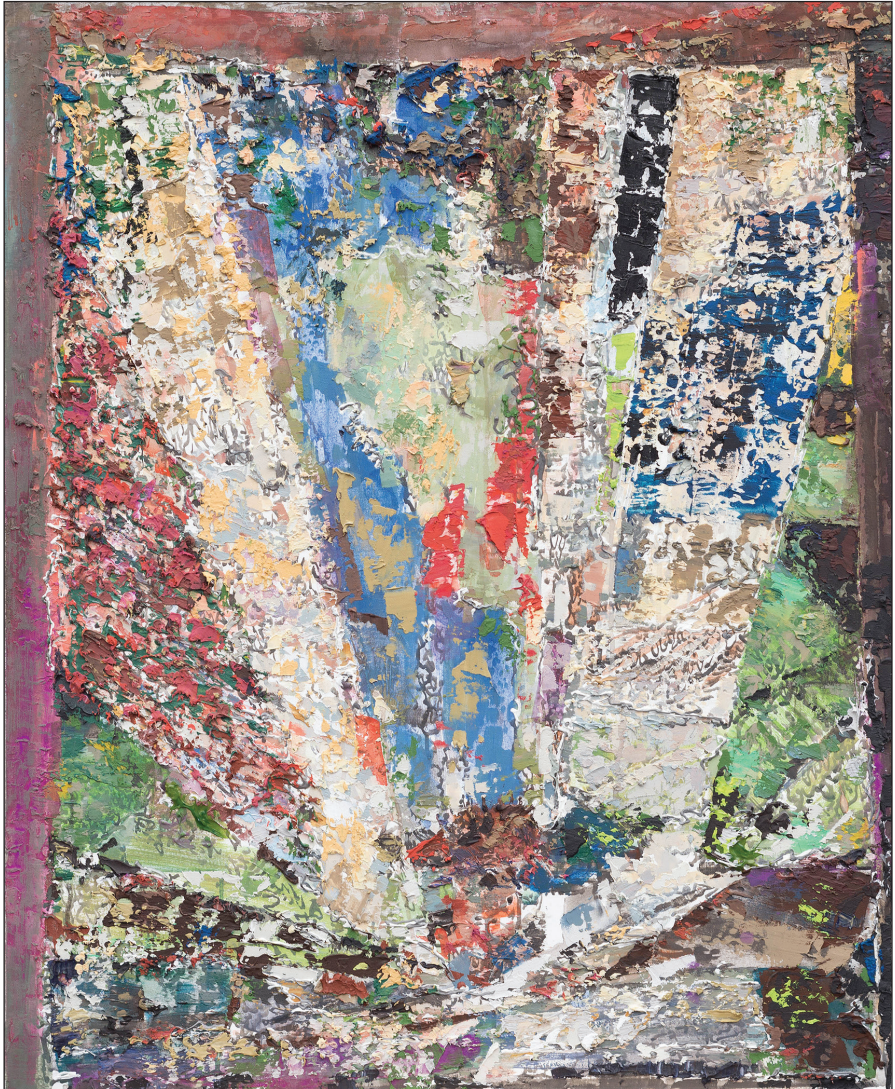
Andrea Joki is a painter whose kinetic language embraces gesture and geometry in distilling ideas of perception and sensory experience of place. Her work is informed through the dislocations of travel, contemplations of the natural world and our place in it. She currently lives and works in Cleveland and Los Angeles and is the community artist in residence at LA's Eastside International Art Space.

"I like to think of my paintings as perfect failures. I'm interested in the disruptions of lines and the breakdown of expressionist fields with linear and geometric motifs. I enjoy the friction in the aesthetic mash-up of styles and find beauty in the containment of the language on woven linen and perfectly crafted stretchers. I like that the work triggers conversations about science. Yet, I'm interested in the human mind's deftness (or folly?) at bending rational thinking with a little bit of magic."

www.andreajoki.com

Alameda :: 2015
Oil and acrylic on linen

Matthew Kolodziej :: Akron, OH



Around :: 2018
Acrylic on canvas
38 x 31 inches

Matthew Kolodziej :: Akron, OH



Kolodziej's paintings use references to architecture to project a sense of dislocation, change, and compression of information. The tension created between solid and dysfunctional structures in these paintings places the viewer in an unstable negotiation of space and time. Forming and deteriorating synapses are present in the fragments, fissures, and residues on the surface of the paintings.

The studio process, akin to the way an archaeologist works, begins with documenting construction and demolition sites with photographs. The computer is used to collage multiple conflicting points of view. The states of transition, dilapidation and rejuvenation, evident in the texture, physical structure, color, and light of these places provide the foundations for the images.

The reconstructed images of the site present a space that alternates between a tenuous and fragile veneer and a believable illusion of stability. The painting space is a temporary proposal or stage for forming a sense of place and ultimately examining perception itself.

<https://www.mattpaint.com>

Around :: 2018
Acrylic on canvas
38 x 31 inches

Eric Lopresti :: Brooklyn, NY



Nevada Test Site with Red Brushstroke :: 2015
Acrylic on canvas
20 x 16 inches

Eric Lopresti :: Brooklyn, NY



Eric LoPresti makes artwork that examines the imposition of technology upon the environment and the aftermath of the Cold War. His dramatic landscapes juxtapose abstract elements with representations of the vast deserts of the American west, exploring relationships between science, identity, history and conflict. Following in the painterly tradition of the apocalyptic sublime, LoPresti's artistic practice explores how our lives are shaped by trauma and beauty.

www.ericlopresti.com

Nevada Test Site with Red Brushstroke :: 2015

Acrylic on canvas

20 x 16 inches

Susanne Slavick :: Pittsburgh, PA



***Revisit: Khiyam* :: 2008**
Gouache on archival digital print on Hahnemühle paper
72 x 36 inches

Susanne Slavick :: Pittsburgh, PA



Structures, both physical and social, come undone when we resort to violence. Responding to the ongoing disasters of war and the policies and conditions that lead to them, artists can condone or condemn. The challenge lies in finding a constructive stance. The paintings from R&R(...&R) project that counters art historical and contemporary media representations of war with restorative interventions. Its title converts the military abbreviation for “rest and recuperation” to titles like “regret and restitution.”

R&R(...&R) culls images of regeneration from the art and architecture of areas in current or recent conflict. Referring to scenes of daily life, construction and cultivation, I paint passages of resurgence (from the workshops of Persian miniaturist Bihzād to the court arts of Safavid Iran) over photographic scenes of devastation across Afghanistan, Iraq and the Middle East. Sources for these contemporary scenes are “documentary” images found on the internet — from military and news media sites, FLICKR and Webshots, and blogs by soldiers and others in the midst of war.

I am not deluded that these “restorations” offer any actual balm, but hope that they induce an empathic unsettlement, that they pose questions about our complicity in, as well as our seemingly miraculous recovery from, incomprehensible and often self-inflicted destruction.

<https://www.susanneslavick.com>

Revisit: Khiyam :: 2008

Gouache on archival digital print on Hahnemühle paper
72 x 36 inches