

*Treasures in Residence:
20 North Gallery Artists*

20 NORTH
GALLERY

18 N. St. Clair Street, Toledo, Ohio 43604 419-241-2400
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Since 1993, 20 North Gallery has been honored to present the talents of hundreds of local, regional and international artists...

Launching our twenty-ninth season, we present masterworks from our stable representation, created by twenty-nine brilliant artists whose work we are proud to have shown in these past three decades.

Each work, an exceptional treasure —



*Treasures in Residence:
20 North Gallery Artists
April 17 - July 10, 2021*

TOP: *Lake Scene*; oil on canvas; 1953; by Harry Britton. BOTTOM: *Pale Nile Green Baskets Set with Red Lip Wraps*; blown glass; 1993; by Dale Chihuly. © 2021, 20 North Gallery. All rights reserved.

20 NORTH
GALLERY

An exhibition of work by the talented artists in 20 North Gallery's stable representation - As well as artists whose work has graced our space in years past.

Now open again for regular hours -
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View the online catalogue at 20northgallery.com

18 N. St. Clair Street
Toledo, Ohio 43604
419-241-2400
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Gallery Hours:
Wed. - Sat.
Noon - 4 p.m.
Or By Appointment

Treasures in Residence:

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◆ Indicates artist's work is in permanent museum or public collections.

All 2-D measurements provided for artists' work reflect sheet size, without framing.

All artwork photography by 20 North Gallery, unless otherwise indicated.

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Shellie Bender

Lawrence, Kansas

Artist Biography

Trained in art education in New York City, Shellie Bender completed her MA in Design and relocated to Lawrence, Kansas, beginning a five-year tenure as the first Education Director at what was to become its vibrant Art Center. Throughout, she maintained an equal commitment to growing her studio work in sculpture and design. At an exhibition of her wall sculpture in the mid-1980s, Bender received a challenge from an innovative jeweler, inviting the collaboration of some experimental pieces. This collaboration developed a dynamic body of nationally- exhibited work. From this union, Bender was inspired to create the Shellie Bender Studio, featuring her “WEARable SCULPTURE” design identity

Private commissions and governmental percent-for-art competitions funded her large scale, fabricated stainless steel sculptures in the 1990s, including installation in the central garden of the Lawrence, Kansas Visitor Center. With emphasis on minimally designed pieces, the sculptural work became reminiscent of the wearable— and vice versa—distinguished only by scale.

In recent years, Bender’s sterling silver and rubber pieces are exhibited annually at juried fine craft venues including the *Philadelphia Museum of Art Fine Craft Show* (Pennsylvania); the *Smithsonian Craft Show* (Washington, DC), *Lakefront Festival of Arts*, Milwaukee Art Museum (Wisconsin) and *Festival the of Arts*, Boca Raton Museum of Art (Florida). Bender’s work has been included in Lark Books’ *500 Necklaces*, a global collection of contemporary designers interpreting a timeless form, and *500 Metal Vessels*. Her work has been accepted into the Museum of Arts and Design (Manhattan, New York), as a gift by bequest from the distinguished international collector, Mimi Livingston.

Artist Statement

Designed in the early 1990s, as part of a body of work reminiscent of Japanese origami, these earrings are scored and folded creating three-dimensional volume with gentle weight on the body. They may be worn in a variety of ways. Known as “Bi-Metal,” this material is a lamination of 18K gold sheet and sterling silver sheet.



Earrings, Scored & Folded Series;
Fabricated bi-metal: 18K gold and silver; ca. 1990;
1.375”H x 1.25”W x .5”D, 1mm thickness
\$390

Aaron S. Bivins

Toledo, Ohio

Artist Biography

Aaron S. Bivins attended The University of Toledo (Ohio), receiving a B.A. in Art, as well as a Teaching Certification. He has also studied watercolor landscape painting with the late prominent Toledo watercolorist, Walter Chapman and acrylic and oil landscape painting with noted Toledo artist, Richard Dziak. Working primarily in acrylic, oil and watercolor, he also explores other media. Bivins is a former junior high school art teacher in the Toledo Public Schools system (Ohio)—he now serves as a painting demonstrator and conducts watercolor and acrylic workshops and classes, as well as jurying art shows throughout the region.

Throughout his career, he has won numerous awards, including several Best of Show and First Awards, at shows such as the *Crosby Festival of the Arts* (receiving a First Award in 2015), Toledo Botanical Garden (Ohio); *Art on the Mall*, The University of Toledo (First Award in 2012, 2019); the *Salt Fork Arts & Crafts Festival* (Cambridge, Ohio; First Award in 2016); *Harrison Rally Day for the Arts Fine Art Show* (Perrysburg, Ohio; Best of Show in 2012) and many others. Most recently, he was the 2020 recipient of the Toledo Federation of Art Societies Purchase Award in the *TFAS100+3: Juried Members Exhibit*.

Bivins' work is represented at many galleries throughout the Northwest Ohio region and his numerous community and commercial gallery exhibits include two solo exhibitions at Flatlanders Gallery (Blissfield, Michigan), with his most recent solo exhibition being *Around the Corner: Aaron Bivins Abstract* at 20 North Gallery in 2020. In 2015, he was honored with a solo exhibition, *Great Migration*, at the Main Library Gallery of Toledo Lucas County Public Library, connecting contemporary audiences to the vast historical narrative of the mass movement of African Americans from the rural South to northern US cities in the early to mid-20th century.

Aaron Bivins' paintings are included in many private collections throughout the country, as well as in the corporate collection of ProMedica at The Toledo Hospital and the permanent public collection of Toledo Federation of Art Societies. Bivins is an Associate member of the Ohio Watercolor Society and Past-President of the former Northwestern Ohio Watercolor Society. He is also a member of the Toledo Artists' Club.

To learn more of Aaron S. Bivins' artistic career and view a full exhibition history, visit his website at aaronsbivins.com

Aaron S. Bivins - Artist Statement

My paintings are done in an Impressionist and painterly style. They are done in watercolor, oils and acrylics and are full of color, movement, energy and spontaneity, all in an effort to touch and move the visual senses. When you view my many subjects, I don't tell the whole story in my paintings—your own visual experience helps you complete the works.



Fall Round Bales
Acrylic on canvas; 2019;
12"H x 12"W
\$500



Wildwood Winter
Acrylic on canvas; 2019;
12"H x 12"W
\$500



Shattered
Acrylic on canvas; 2020;
30"H x 40"W
\$2,500

The idea here was the emergence of color from the Dominant Black absence of color.

Harry Britton ♦

Toronto, Ontario, Canada (b. 1878 – d. 1958)

Artist Biography

A celebrated Canadian artist and art educator, Harry Britton was born in Cambridge, England and educated in Toronto (Ontario), upon his parent's relocation to Canada in 1881. His art instruction there began under the celebrated seascape painter Farquhar McGillivray Knowles in 1902 and, from 1909 to 1911, he returned to England to study at Heatherly School of Fine Art in London, going on to teach in Cornwall. While there, he married fellow painter and art educator Henrietta Hancock in 1914 and they moved periodically between various locations in England, Europe, Ontario and Nova Scotia (Canada). Upon his election to the Royal Canadian Academy of Arts in 1934, they settled in Toronto, where Britton remained until his death in 1958.

Working in oils, pastels and watercolor, Britton was best known for his Plein Air marine and coastal-themed paintings, landscapes and snowscapes, and Impressionistic portraiture. Britton exhibited regularly with the Royal Canadian Academy, as well as with Ontario Society of Artists (of which he was a member) and the Montreal Museum of Fine Arts (Quebec). His work is part of the permanent collection of the National Gallery of Canada (Ottawa, Ontario).



Lake Scene Landscape

Oil on canvas; 1953; 28"H x 40"W; \$5,000

Heinz Brummel

Minneapolis, Minnesota

Artist Biography

Heinz Brummel was born in 1955 to German immigrant parents in Milwaukee, Wisconsin. Widely self-taught, Brummel's skills in sculpture and jewelry later became complimented by college studies and time in Europe. Brummel has been exhibited in shops, galleries, group and solo exhibitions both domestic and abroad since 1981. His works is found in permanent collections including the Renwick Gallery at the Smithsonian Institution (Washington, DC) and the Minnesota Museum of American Art in St. Paul (Minnesota).

To learn more of Heinz Brummel's artistic career, visit his website at heinzbrummel.com

Artist Statement

As a self-taught, blue collar studio artist, I build things and design systems... synthesizing the tradition of "old world" skills with the conceptual qualities, design vocabulary and formal requirements of "fine art."

Essentially, precious and non-precious matter alchemize into exquisite objects that transcend and beg to redefine the idiom "jewelry" or personal adornment into the realm of art, big ideas manifested in small sculpture. Small sculpture in a macro world.

I admire the likes of Klee, Calder, Miro, the Bauhaus, all of those late 19th and early 20th century visionaries. Not for their direct influence upon me, but rather for being kindred spirits pulling water from the same deep archetypal well.



The Walker Brooch

Sterling, enamel, semi-precious stones; ca. 1985

2.25"H x 2"W x .375"D

\$300

Michelle Carlson

Chicago, Illinois

Artist Biography

Michelle Carlson grew up in the suburbs of Chicago. Carlson received her BFA in Printmaking and Photography from Bradley University in Peoria (Illinois) and her MFA specializing in Printmaking at Bowling Green State University (Ohio). Her personal artwork primarily uses the media of printmaking, photography, bookmaking and drawing and explores human interaction and relationships through various imagery. During her former role as Programs Coordinator and then Artist and Youth Services Coordinator at The Arts Commission in Toledo (Ohio), Michelle's passion for making a difference in the lives of youth deepened. She is grateful to have had community teaching opportunities as a result of separate partnerships with Toledo's YWCA, the Juvenile Court, the Toledo Museum of Art, Handmade Toledo and Art Supply Depo in the form of hands-on workshops. These sessions aimed to introduce the media of screen printing while providing an outlet for personal self-expression for all ages. Michelle is currently exploring career options in Special Education as she holds positions as a paraprofessional in the public school setting.

To learn more about Michelle Carlson's artistic career and professional history, visit her website at michellecarlson.net

Artist Statement

Boy and Blanket Series

The imagination of a child is endless. The imagination of a mother, upon being separated from her child, may also have a consuming presence. This series of works on paper explores a child's desire for exploration and discovery balanced by a mother's drive to both protect and empower.

We often forget the reality of newness surrounding a child in daily life. For most adults, days are filled with routine and habit, yielding efficiency and in some cases undesirable hang-ups. The cliché image of a child hugging a teddy bear points to our acceptance of certain behaviors as a child develops emotionally inside their reality of newness. A comfort object, replacement object, lovey, blanket, teddy, bunny or the sundry list of pet names is a transitional substitute for a child's natural caregiver. "Although he is one of the most thoughtful and level-headed kids in the neighborhood, Linus (Van Pelt) is a nervous wreck whenever he's separated from his trusty security blanket....The versatile blanket can be used for self-defense, as an offensive weapon, a parachute, a folded airplane, a hammock and even as a pair of sportcoats for Snoopy and Woodstock although that usage proved to be very traumatic for Linus." (Fargo, 2017, p. 96)

This series also explores the symbolism of the color blue. The blue tint of Linus's blanket dialogues with the iconic blue stole of the Mother of God. "By the fifth century artistic images of Mary began to appear - eventually she would be portrayed in art and music more than any other woman in the history of the world." (Blue, 2019, p. 148) Linus expected his blanket to be a constant, in its many useful forms. Blessed Virgin Mary is many things to many people across many religions. "The versions of Mary are vast...Mary is Our Lady of Grace, Compassion, Light, Sorrows, Mercy, Guidance, the Daughter of Zion, Seat of Wisdom, Refuge of Sinners, Mirror of Justice, Queen of Peace, Star of the Sea, Mystical Rose." (Blue, 2019, p. 157)

Inspired by pop culture and spiritual iconography, the series *Boy and Blanket*, uses rich flats of color, pauses of negative space and gold leaf to conjure the vastness - both inspiring and overwhelming - of childhood imagination and a necessary accumulation of independence.

Blue, Debbie. Consider the Women: A Provocative Guide to Three Matriarchs of the Bible. Grand Rapids: William B. Eerdmans Publishing Company, 2019.

Fargo, Andrew. The Complete Peanuts Family Album: The Ultimate Guide to Charles M. Schulz's Classic Characters. San Francisco: Weldon Owen, 2017.



Go; *Boy and Blanket* series

Colored pencil, screen print ink and imitation gold leaf on paper;
2019; 16"H x 22"W

\$800



Save; *Boy and Blanket* series

Michelle Carlson
Colored pencil, screen print ink and
imitation gold leaf on paper;

2019; 15.5"H x 13.5"W

\$750

Above photographs courtesy of the artist.

Michelle Carlson - Artist Statement

Nurturing and Protective Fruit Series

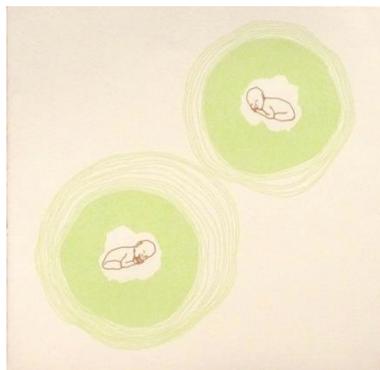
Summer 2009

These past two summers, much of my free time was filled with cultivating my very first vegetable garden outside my apartment building. I found it very gratifying to care for something but bittersweet to know the tomato plants would dry up and fall over by October. Tending to living organisms that grew and grew and transformed and then left so quickly was so honest and real.

These two series are inspired by the protective devices of nature. Whether a fuzzy bud, protecting a tree's reproductive organs until the next spring, or a bright red, fleshy berry called to be eaten and then replanted away from the parent bush, the honesty of these biological phenomenon are sweet and humble metaphors for our relationships to one another.



Nurturing Cucumber
#3 of an edition of 10;
Flocked silkscreen print;
2009; 9.5"H x 9"W
\$85, unframed



Protective Cucumber
#4 of an edition of 8;
Flocked silkscreen print; 2009;
10"H x 10"W
\$60, unframed



Protective Cantaloupe
#3 of an edition of 7;
Flocked silkscreen print; 2009;
10"H x 10"W
\$60, unframed

Michelle Carlson - Artwork



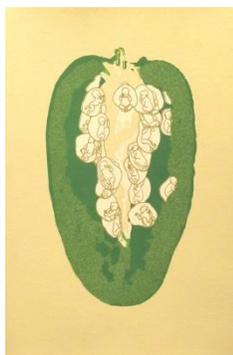
Protective Jalapeño
#3 of an edition of 10;
Flocked silkscreen print;
2009; 10"H x 10"W
\$60, unframed



Protective Peach
#3 of an edition of 10;
Flocked silkscreen print;
2009; 10"H x 10"W
\$60, unframed



Protective Tomato
#3 of an edition of 10;
Flocked silkscreen print; 2009;
10"H x 10"W
\$60, unframed



Nurturing Jalapeño
#4 of an edition of 11;
Flocked silkscreen print;
2009; 9.75"H x 6.25"W
\$85, unframed

Dale Chihuly

Tacoma, Washington

Artist Biography

A native of Tacoma (Washington), Dale Chihuly received a B.A. in interior design in 1965 from the University of Washington (Seattle), where he also first encountered the medium of studio glass. He then enrolled in the first glass program in the country, at the University of Wisconsin-Madison, under the tutelage of his mentor, Studio Glass movement founder Harvey Littleton. There, Chihuly received his B.S. in sculpture before continuing his studies at the Rhode Island School of Design (RISD), earning his M.F.A. in 1968.

Also in 1968, he traveled to Italy on a Fulbright scholarship and a Louis Comfort Tiffany Foundation grant, to work at Venini Fabbrica, the historic glassblowing workshop in Murano (Italy). There he first experienced the team approach to glass blowing, which would later become his *modus operandi* in studio glass. Upon his return to the United States in 1969, he established the RISD glassblowing program, where he would teach for more than a decade, and, in 1971, he founded the renowned Pilchuck Glass School, near Seattle (Washington). During that time, Chihuly also taught four consecutive summers at the Haystack Mountain School of Crafts (Deer Isle, Maine).

Since then, Chihuly has been the *avant-garde* of the international glass scene, particularly in the role of large-scale glass installations. In 1983, his work was promoted by curator (and later 20 North Gallery art director) Peggy Grant, facilitating his first travelling exhibit east of the Mississippi River, including a three-month exhibition at The Saint Louis Art Museum. In 1986, he was honored with a solo exhibition, *Dale Chihuly objets de verre*, at the Musée des Arts Décoratifs, Palais du Louvre, in Paris.

His 1996 *Chihuly Over Venice* collaborative international project was the subject of an American Public Television documentary and his 2002 *Chihuly Bridge of Glass* heralded the opening of the Museum of Glass in Tacoma. His work is included in more than 200 museum collections worldwide, including a *Chandelier* installation from the *Chihuly Over Venice* project at Toledo Museum of Art (Ohio). He has been the recipient of many, many awards, including two fellowships from the National Endowment for the Arts and twelve honorary doctorates.

Chihuly is the creator of more than a dozen seminal series of works, among them, *Cylinders* and *Baskets* in the 1970s; *Seaforms*, *Macchia*, *Persians*, and *Venetians* in the 1980s; *Nijima Floats* and *Chandeliers* in the 1990s; and *Fiori* in the 2000s.

His passion for gardens, botanical studies and historic glass greenhouses throughout the U.S. and Europe has led to numerous large-scale glass installations *in-situ*, as well as the *Chihuly Garden and Glass*, a major long-term exhibition, which opened at Seattle Center (Washington) in 2012.

For more information about Dale Chihuly and his artistic career, visit his website at chihuly.com

Dale Chihuly - Artwork



Pale Green Nile Baskets, Set with Red Lip Wraps

Blown glass (created at Toledo Museum of Art glass studio); 1993;

Four pieces:

Large basket: 7.25"H x 13.25"W x 14.5"D

Small basket: 4.875"H x 7.5"W x 6"D

Large orb: 3.25"H x 4"W x 4.125"D

Small orb: 3.125"H x 3.375"W x 3.5"D

\$12,000

Joseph DeLuca

Traverse City, Michigan

Artist Biography

Joseph DeLuca received his BS in 1957 from Bowling Green State University (Ohio), his MA from the same in 1958 and his MFA in 1965 from Michigan State University. For 38 years he has served as Professor Emeritus of Art at Western Michigan University in Kalamazoo.

Throughout his lengthy career in the arts, he has received extensive awards, notice in numerous publications, gallery representation and visiting artist residencies throughout the US and in Italy.

His most recent solo exhibit was a celebration of five decades of his art at the Richmond Center for The Visual Arts, Western Michigan University in 2008. He also enjoyed a commercial gallery solo exhibition on the same theme in 2007 at Gallery Fifty in Traverse City (Michigan), *Selected Works: Five Decades*.

Early in his exhibition history, he received the honor of a solo exhibit at the Toledo Museum of Art (Ohio) in 1968, the same year he received the prestigious Roulet Medal, as well as Best of Show at the annual, juried *Toledo Area Artist Exhibition* at the Toledo Museum of Art.

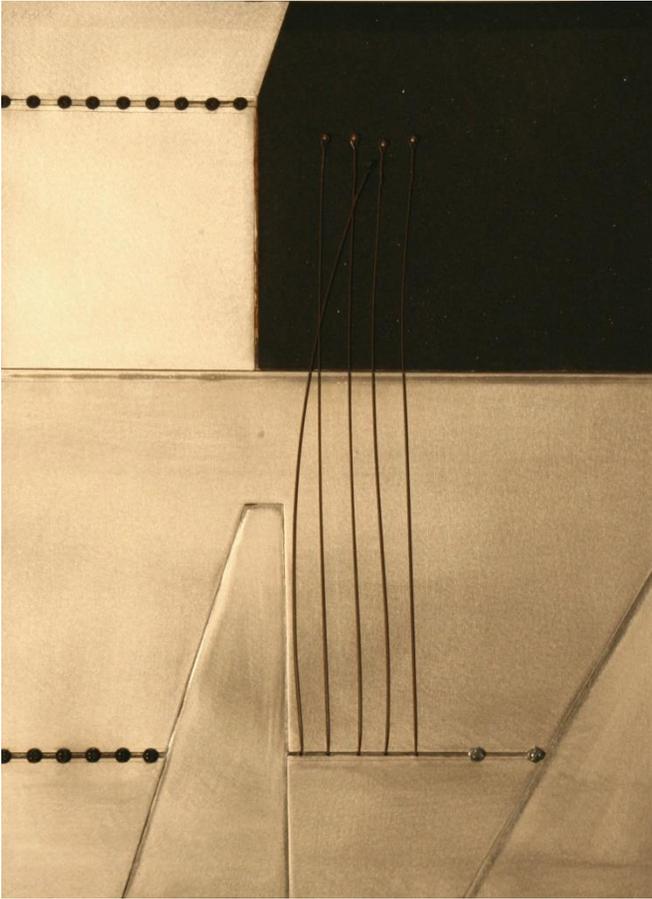
His lengthy list of permanent collections include Ford Motor Co., World Headquarters, (Dearborn, Michigan), Dennon Museum Center at Northwestern Michigan College, Michigan State University, Grand Rapids Art Museum (Michigan) and Kalamazoo Institute of Arts, as well as numerous private collections in the United States and Europe.

Joseph DeLuca maintains his own studio and gallery in Travers City as he nears the six-decade mark in his artistic career.

Artist Statement (2008)

My work is a microcosm of the landscape and deals with my emotional and intuitive responses to my environment. I am fascinated by textured, weathered and time-worn objects and surface. The effects considered are those of light, atmosphere and shadow...I presently work on large-scale canvases and include such material as tar, cardboard, metal, wood and found objects. The works, if successful, give the appearance of ruined sections of old walls, excavated from a prior ancient setting. The surfaces often reveal multi-layered, richly developed textural patinas through the utilization and combination of paint, collage, inlay and found materials. Present images attempt to visually appear to mark a passage of time, as well as to describe the metaphysical nature of things. These considerations seem, at this time, to be reasons to dignify a particular space and maintain the delicate balance that life necessitates and demands.

Joseph DeLuca - Artwork



Black Sailor
Mixed media collage; 1972;
16"H x 12"W
\$1,000

Fritz Dreisbach

Freeland, Washington

Artist Biography

Fritz Dreisbach was born in Cleveland, Ohio. He received his BA in 1962 from Hiram College, Hiram, Ohio; his MA in Teaching at Oberlin College, Oberlin, Ohio in 1963; his MA in Art in 1965 from University of Iowa, Iowa City, Iowa; and his MFA in 1967 from the University of Wisconsin, Madison, Wisconsin, where he served as an assistant to Harvey Littleton—who had been the originator of the first Studio Glass Workshop in at the Toledo Museum of Art, Toledo, Ohio, in 1962. Through his friendships with fellow studio artists in the 1960s, Dreisbach was invited to take part in the second series of studio glass workshops held in Toledo in 1964. Since that time, he has become one of the pioneers, innovators and statesmen of the American Studio Glass Movement.

Dreisbach is a founding member of the world-wide, Seattle, Washington-based Glass Art Society (GAS), formed in 1971. In 1987, he was awarded Honorary Life Membership in GAS. In 2002, he was presented with the Glass Art Society's highest honor, their Lifetime Achievement Award. He received the Brychtová/Libenský Lifetime Achievement Award from Pilchuck at Chihuly Glass & Gardens (Seattle, Washington) in 2015 and, in 2017, the Art Alliance for Contemporary Glass recognized Dreisbach for his life-long achievement in artistic glass. He has also served on the College of Fellows for the American Craft Council since 1988.

As a teaching artist, Dreisbach has taught and mentored generations of glass artists throughout the world, through workshops, lectures, demonstrations and classes at over 130 institutions world-wide, including the Toledo Museum of Art; Pilchuck Glass School in Stanwood, Washington and Penland School of Crafts in Penland, North Carolina.

Mr. Dreisbach's work is included in over 50 permanent public collections, nationally and internationally—including the Museum of Arts and Design, New York, New York; the Cincinnati Museum of Art, Cincinnati, Ohio; the Cooper-Hewitt Museum, New York, New York; the Corning Museum of Glass, Corning, New York; the National Collection of American Art, Renwick Gallery, Smithsonian Institution, Washington, DC.; the Glasmuseet Ebeltoft, Ebeltoft, Denmark; Glasmuseum Frauenau, Frauenau, Germany; Museum Boijmans Van Beuningen, Rotterdam, The Netherlands; the Birmingham Museum of Art, Birmingham, England and the Toledo Museum of Art.

As an independent artist and owner of Island Glass Studios in Freeland, Washington, his most recent series is of wheel-carved glass, in addition to his singular show pieces: playful goblets, trick glasses, toy vehicles, and his famed series of "Mongos."

Fritz Dreisbach - Artist Statement

I always show movement and gesture in my hot worked glass. The cooling and stiffening process for glass is very slow and continuous. It allows for the possibility of showing that moving molten glass atoms simply slow down during the cooling process. They appear like a dance performance put on stop-action.

I want to exhibit that wet, fluid feeling so typical of hot glass in all my work. I strive for a balance between control and spontaneity. I sometimes work with historical ideas, but interpret them within the context of contemporary art. I try to combine such external forms as vessels, sculpture and landscapes; integrating them with the expression of my internal energy and feelings. (2010)

Mongo Series

My “Mongo” Series started in 1979 as a reaction to the tightly controlled, more symmetrical work I made in the mid '70s. Observing the slides in my lectures, I realized the organic look, which I loved, from the '60s was primarily due to my lack of control of the molten material. Back then the hot glass started to drip and run away from me.

I wanted to recreate that spontaneous feeling again. To regain the spontaneity of my earlier glass, I dramatically increased the size and weight of my pieces in 1979. I “let the glass move” again, oftentimes on the edge of control. It worked!

As glass cools, the molecules simply slow down to a stop, apparently “frozen” like a stop action video of a ballet. That is glass; all glasses do it. That is the feeling I want MY glass to exhibit. In the last couple of minutes, I feel that final movement. All my energy develops into the final molten expression. I love fluid glass!

Definition: MONGO – big, massive and powerful – reminiscent of that “planet with an evil ruler: ‘Ming of Mongo,” from the classic Flash Gordon Comix. I chose the nickname “Mongo” for my large, organic, powerful, fluid glasses from 1979 on.



Polychrome Filigree Optic Mongo
Blown and hot worked glass;
Pilchuck Glass School (Stanwood,
Washington), 2006 – 2008;
17.25”H x 9.5”W x 10.5”D
\$6,500

Fritz Dreisbach - Artwork

Collaborations

Artists are said to collaborate when they make designs together. Gary Lee Noffke, well known metal artist, and I collaborated on this series of glass vessels with “lampwicked” inclusions of colored glass and forged 24 karat gold. We both contributed to the eventual designs, colors and images. We each brought our own experiences and ideas to the table. The resulting pieces demonstrate perspective beyond our separate backgrounds. All these collaboration exhibit both artists’ signatures.



Opaline Optic Pot

Collaboration with Gary Noffke

Blown glass with lampwicked gold, silver, mica and glass cane inclusions; 1984;

11.5”H x 13”W x 10.5”D

\$6,000

For more information about Fritz Dreisbach’s artistic career, artist statements and full exhibition history, visit his website at fritzdreisbach.com

David J. Eichenberg

Toledo, Ohio

Artist Biography

After David Eichenberg received his B.F.A. from the University of Toledo (Ohio) in 1998, his primary focus was sculpture until 2002. Mr. Eichenberg spent many years getting to know local and regional artists and building his reputation in the greater Toledo area. This led to his being sought out in 2005 by the Toledo Museum of Art (TMA) in Ohio to spearhead the transition of their historic glass-working program formerly located in the TMA Glass Crafts Building into its newly constructed home in the award-winning Glass Pavilion. Eichenberg spent the next two years almost exclusively focused on the transition and daily running of the School of Art & Design's public art classes at the Glass Pavilion. Along with the day to day operations, Eichenberg was also the organizer for the visiting artist program which allowed him the ability to work with glass artists such as Lino Taiglipetra, Fritz Dreisbach and Richard Ritter.

It was during 2002 that Eichenberg returned to painting. "I decided that it was time that I built on what I was taught in college and really get serious about painting. I locked myself in my studio and had to re-teach myself all that I had forgotten since my painting days in college...I read every technique book I could get my hands on, especially those from the early part of the 1900s...I took what I had learned during this intensive study and have continued to build on it ever since."

Eichenberg has continued to hone his painting skills and his efforts have earned for him inclusion into many prestigious exhibitions in recent years, notably the prestigious *Outwin-Boochever Portrait Competition 2009* at the Smithsonian National Portrait Gallery in Washington, D.C.—one of 49 artists to be accepted into the show, out of 3,300 artists applying, and the only artist from Ohio. His award-winning painting, *Duchess of Toledo*, remained in the Smithsonian through 2010.

In June of 2010, he received the 3rd Award in the *BP Portrait Competition* at the National Portrait Gallery in London, England. His work displayed in London's National Portrait Gallery as part of the 2011 *BP Portrait Competition* was well received; the exhibition was extended throughout 2011 and broke all previous attendance records for that institution, becoming the most-visited show in the history of the London National Portrait Gallery. He has been enjoying critical success and frequent exhibition of his paintings in commercial galleries throughout England and Scotland, as well as being inducted into IGOR, the International Guild of Realists, which has only 250 members worldwide, and is open only by juried selection. Mr. Eichenberg continues to exhibit in juried museum shows throughout the US and UK, and at the European Museum of Modern Art (MEAM), in Barcelona, Spain (Finalist 2013, 2015). In 2012, he was again accepted to participate in the *BP Portrait Competition* in London's National Portrait Gallery in the UK. In 2013, several of his portraits were exhibited in the *Winter Exhibition* at the Bernaducci Meisel Gallery in New York, New York (coiners of the term "photorealism")—at which he sold a painting into his

first permanent museum collection, the Flint Institute of Arts, in Michigan. Eichenberg furthered his international career through the *Figurativas Painting and Sculpture Competition 2016, 2017*, at MEAM (Museu Europeu d'Art Modern) in Barcelona, Spain and, in 2019, he unveiled his monumental canvas, *The Seductions of Zeus and Europa*, for the IBEX Collection of hyper realism paintings in Augsburg, Germany.

For more about David J. Eichenberg's artistic career and full exhibition history, visit his website at daveeichenberg.com

Artist Statement

I am always striving to move ahead not only within my work but in my understanding of the world around me. It is through my work that I hope to share the beauty of the people that I encounter on a daily basis. The people that I choose as my subjects are people who seem to wear themselves on the outside. Be it through body adornment, tattoos or simply by the way they choose to style their hair. My goal is not only to share with others my personal encounters with these subjects but it is also to create a historical record of the wide variety of beauty that can be found at the beginning of the 21st century. These are the faces of people that historically would not have been considered appropriate subjects for portraiture.



Brittany in Blue
Oil on aluminum panel;
9.5"H x 8"W; 2014
\$7,500

*Photo courtesy of
David J. Eichenberg*



Los Libertadores
Trompe l'oeil oil painting on panel, mounted
in cigar box;
Painting: 8"H x 8"W
Box (closed): 8.5"H x 8.5"W x 1.5"D;
2009;
\$1,800



Los Libertadores
Detail: mounted in box

David J. Eichenberg - Artwork



Condessa – Sample of Commissioned Portraiture

Oil on panel, in artist-made frame

Painting: 21" Diameter; 2012

\$22,000

Pat Garrett

Ann Arbor, Michigan

Artists Biography

Pat Garrett is well known for her highly collectable mixed metals jewelry. She earned a BFA from Eastern Michigan University in Ypsilanti and exhibited her work nationally in galleries, museums and art fairs. She has shown at the Renwick Gallery of the Smithsonian American Museum and the *Smithsonian Craft Show* (Washington, DC). Her work forms part of the permanent collection of the Racine Art Museum (Wisconsin).

Her jewelry utilizes mixed metals and semi-precious stones and is known for her recognizable style of intricate, hand pierced and engraved copper. She has been the subject of articles in *Ornament* and the *Lapidary Journal* and a Pat Garrett pendant was featured on the cover of *Ornament* magazine (Vol.14, no. 4; 1991). Her work was favorably reviewed in a *New York Times* (5/5/1991) review of a group exhibit at the Sheila Nussbaum Gallery (Millburn, New Jersey). Now retired, Ms. Garrett is a past member of the Michigan Silversmiths Guild (MSG) and served as juror for the 2009 *MSG Member Exhibition*.

In 1987, Pat Garrett was quoted as a participating artist in a *Christian Science Monitor* article (3/20/1987) describing the rise of handcrafted jewelry at American Craft Council art fairs, "People often buy handcrafted jewelry because they enjoy the communication process that takes place between themselves and the craftsman. They want to feel the touch of the maker in the piece that they buy. Sometimes, too, unusual jewelry becomes personal adornment for people who want to convey their own sense of identity. Women who wear my dragonfly earrings, for instance, can expect people to come up and speak to them. Such jewelry invites comment and conversation."



Pearls with Bondage

Hammered, cut and fabricated silver,
copper, 14K gold, freshwater pearls;
1991; 1.75"H x 1.5"W x .25"D

.5mm thickness

\$285

Adam Grant

Warsaw, Poland – Toledo, Ohio (b. 1924 – d. 1992)

Artist Biography

Born in Warsaw, Poland in 1924, a young Adam Grochowski was discouraged by his family from pursuing a professional art career and told that art would “never earn the price of your bread.” In his teens, Adam was sent to the Nazi concentration camps Auschwitz and Mauthausen, where he literally traded his art for bread, enabling him to survive. In addition to grueling physical labor, the Nazi officers assigned him to create paintings for the camps. Unbeknownst to them, Adam also used his art to defy his captors, by preserving in hidden artwork the identities of fellow prisoners.

After the liberation, Adam spent five years in a refugee camp, again using his art to provide hope and employment for the future. Adam emigrated to the United States in 1950, securing a job with the Palmer Paint Company in Detroit (Michigan), that had begun to produce the now-legendary *Paint By Number* kits. There, Adam met fellow designer and future wife, Margaret “Peggy” Brennan. The couple married shortly before the business was sold to the Toledo-owned Craft Master company. Americanizing his name, the new Mr. and Mrs. Grant moved to Toledo (Ohio), where Peggy managed his fine art career and Adam painted until his death in 1992.

During his lifetime, Adam Grant’s fine art paintings were widely exhibited in galleries, as well as juried and solo exhibitions throughout the world, frequently garnering prestigious awards, including the *American Painters in Paris Exhibit*; Columbus (Ohio) Museum of Art’s *Best of Show*, numerous top honors in the *Toledo Area Artists Exhibition*, receiving the Toledo Museum of Art (Ohio) Roulet Medal. He was the featured painter in the January 1973 edition of *American Artist*. Over the past two decades, his widow, the late Peggy Grant, as the executrix of his artistic estate, organized and facilitated exhibits of his work in Ohio, Indiana, Poland and Saudi Arabia.

His work is part of many prestigious private, corporate and public collections, including The Collegium Maius Museum-Krakow (Poland), Butler Institute of American Art (Youngstown, Ohio), Midwest Museum of American Art (Elkhart, Indiana), Bowling Green State University (Ohio), Monroe Community College (Michigan), The University of Toledo (Ohio), Toledo Federation of Art Societies (Ohio), the Polish Embassy in Riyadh (Saudi Arabia) and Auschwitz Museum (Poland). In 2011, Grant’s work was accepted as a part of the permanent collection at the inauguration of the Polish History Museum in Warsaw, forming the symbolic return of Adam Grochowski-Grant to his native city.

In 2016, Adam Grant’s work was the subject of a solo exhibit at 20 North Gallery, *Adam Grant: Art for Life*. His Excellency, Polish Ambassador Adam Kulach, Delegation of the European Union to the

Kingdom of Saudi Arabia, Bahrain, Kuwait, Oman and Qatar, traveled to Toledo to view the exhibition and commend Peggy Grant for honoring her late husband's work. And, in 2018, Grant's artist proof for the Paint By Number design *The Last Supper* (after DaVinci) was accepted into the permanent collection of the Smithsonian's National Museum of American Art—fitting tribute to a man who literally lived for art.

20 North Gallery is honored to have been selected by the late Peggy Grant to serve as the estate representatives for her husband's artistic legacy.

For more of Adam Grant's artistic career and portfolio of primary market artworks, visit his webpage at 20northgallery.com/adam-grant/



The Juggler

Oil on canvas; 1962;

60"H x 34"W

\$35,000

Circus motifs appear frequently in Adam Grant's canvases. In interviews he relayed that, as a figure painter, he enjoyed rendering the musculature of circus performers. However, viewers of his paintings can also read an historical context into this theme.

Adam Grant was a Holocaust survivor, who lived five years in two of the most notorious Nazi death camps, Mauthausen and Auschwitz, relying on his artistic talents to survive imprisonment. The circus motif he employs here has also been utilized by other European artists of that era as a commentary on life under the Nazi regime, conveying the trauma of forced gaiety that masked the horrific contortions required for survival.

In his 1962 self portrait, "The Juggler", a 38-year old Grant portrays himself as prematurely aged, somberly juggling colorful balls and rings while confined in a space too small to make his "act" possible. Close inspection of the juggling wand supporting the ball above his head reveals it to be a paintbrush.

Adam Grant - Artwork



Family Act
Oil on canvas, 1963
70"H x 47"W
\$35,000



Model with Circus Posters
Oil on canvas, 1976
62"H x 43.5"W
\$20,000

Adam Grant - Artwork



The Phrenologist
Oil on canvas, 1988;
45.5"H x 55.5"W
\$30,000



Therese Reclining
Oil on canvas, 1974
37"H x 47"W
\$13,000

Joanne Grossmann ◆

Perrysburg, Ohio (b. 1930 – d. 2017)

Artist Biography

Joanne Grossmann graduated from Perrysburg High School (Ohio) in 1948 and went on to attend Bowling Green University (Ohio) before studying art at Ohio University (Athens, Ohio). In 1952, Grossmann settled in West Toledo, where she continued to study art at The Toledo Museum of Art. In 1972, the Grossmann family moved to a home in Toledo's Westmoreland neighborhood where she converted the historic ballroom into a grand studio, giving her the freedom to create scores of large-scale paintings, on seven-foot canvases. Twice yearly, she and her husband, Fred Grossmann, would travel to Keeneland, Kentucky to view the horses and landscape that often inspired her annual contributions to the former *Derby Days* exhibition at 20 North Gallery.

Employing a motif of fictional scenes, and a style she described as “Hopperesque,” the themes captured in Grossmann’s expressive and personal imagery create ambiguous spaces with figures isolated in time



and context. Her paintings display a sense of familiarity through the representations of rural and urban settings, but also reveal subtle themes of emotional distance.

During her period of professional activity as an artist, Grossmann’s paintings were accepted into numerous national, museum-sponsored, juried exhibitions. In 2015, she enjoyed a tribute show at Way Public Library (Perrysburg); this exhibit also celebrated her book, *Letters From Camp*, a memoir of World War I letters written by her father, Floyd Thornton, edited and illustrated by Grossmann. In her final years, Grossmann returned to her native city of Perrysburg before passing away in May of 2017. In Fall of 2017, her work was displayed in a posthumous retrospective exhibition at 20 North Gallery, *Joanne Grossmann: The Larger Narrative*.

Fast Food
Oil on canvas; ca. 1976;
42”H x 45”W ;
\$4,000

To see more of Joanne Grossmann’s portfolio of primary market artworks, visit her webpage at 20northgallery.com/joanne-grossmann/

Joanne Grossmann - Artwork



Bus Stop
Oil on canvas; 1980;
68"H x 81"W ;
\$15,000

Philip Hazard

Toledo, Ohio

Artist Biography

A native of Toledo, Philip Hazard lived in New York City for over 25 years, being inspired by the energized and gritty sides of a big city aesthetic. His diverse personal life experiences influence the content and subject matter of his multi-layered mixed media work. He holds a B.A. from the University of Toledo in Film and Design and studied screenwriting and film directing at New York University Film School. He received his Master of Fine Arts degree from Bowling Green State University (Ohio) in 2007.

Hazard combines and layers oil and acrylic paint, photographic silkscreen, mixed media collage and assemblage on canvas to explore the larger context of the relationship between disparate images and their dialogue. Neon is used as the focus and emphasis within his work.

Hazard's artwork has been exhibited nationally and internationally. Mr. Hazard's artwork has been published in many books and magazines, including the books *Tools as Art*, *Contemporary Neon* and the Japanese magazine *Pronto*. His artwork is included in many public and private collections including the National Building Museum in Washington, D.C. and the US Embassy in Katmandu, Nepal.

Philip Hazard also has a background in film and theatre. He has written and directed films that have been screened at the Ann Arbor Film Festival and on public television. Hazard's *The Spider Sisters*, shot in New York City's east village was declared Cult Hit at the 1993 Arizona International Film Festival. His television film *Loco Vida* was partially funded with grants from the Tucson Pima Arts Council and The Tucson Community Cable Corporation. Two plays written by Hazard have been produced Off-Off Broadway in New York City. *Take Off Your Sunglasses* at the New York Theatre Ensemble and *No Brakes* at The American Renaissance Theatre.

Mr. Hazard's artwork has been exhibited nationally and internationally. His neon paintings have been published in many books and magazines, including the books *Tools as Art*, *Contemporary Neon* and the Japanese magazine *Pronto*. His artwork is included in many public and private collections including the National Building Museum in Washington, DC and the US Embassy in Katmandu, Nepal.

After a long career in the neon sign industry in New York City, Mr. Hazard now teaches studio art classes Bowling Green State University and Owens Community College (Perrysburg, Ohio).

To learn more of Philip Hazard's artistic career and full exhibition history, visit his website at philhazard.com

Philip Hazard - Artist Statement

Trusting my intuitive instincts, the inspiration and subject matter for my neon and mixed media paintings and prints stem from personal obsessions, idealized pop culture, urban decay and ready-made found materials. Painting, collage, mixed media, metal, assemblage and text are layered on my canvas to explore the larger context of the relationship between disparate images and their dialogue.

The juxtaposition of unrelated images is intended to produce something more – the idea of the whole is greater than the sum of its parts.

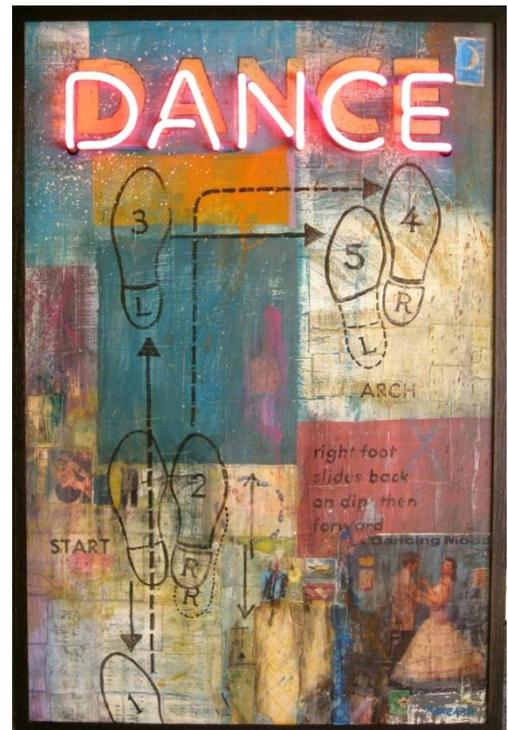
In the process of creating my prints and paintings I play with the concept that $2 + 2$ does not equal 4, but rather it equals "X", the unknown. Or to take the idea even further, $2 + 2$ equals an un-definable cipher, an abstract gesture. There is no wrong answer for the painting process because it can equal anything. Consequently, it is important to explore the difference between intent and intuitive process.

My printmaking involves solvent transfer, silkscreen, mono-printing and is filled with impulsive and spontaneous procedures. I build my prints with the same approach as creating a collage. One layer on top of another continues to inform the next step.

The use of text stems from my many years working in the neon sign industry in New York City. That is the source for my fascination of text, signage and a bold billboard-like concept. The text attempts to express my own desires and feelings. Themes speak to the longing in everyone. These concepts coupled with past memories and emotional obsessions, underlies the autobiographical nature of the work.

My curiosity about painting techniques manifests itself in gesture splatters, drips and mark making. The result is a constantly changing layer upon layer surface, that is structured and thought out, yet appears improvisational, much like a jazz composition. Some of my painted images are representational, while other areas of the painting remain abstract and expressionistic.

The objects in my paintings are intended to become universal, timeless and iconic images. My prints and paintings attempt to evoke a response and interpretation from the viewer with regard to my various ironic, melancholy or enigmatic content. My goal is to reflect a universal narrative taken from my personal life experience and a tiny bit of the human condition.



DANCE

Neon and mixed media; 2009;
36"H x 24"W x 2.5"D

\$1,800

Photo courtesy of Philip Hazard

Dan Hernandez

Maumee, Ohio

Artist Biography

Dan Hernandez was born in San Diego, California in 1977. He received his Bachelor of Fine Arts in 2000 from Northwest Missouri State (Maryville) and a Masters of Fine Arts in 2002 from American University (Washington, DC). He currently serves as an Associate Professor in the Department of Art at The University of Toledo (Ohio).

Since 2017, he has served The Arts Commission (Toledo, Ohio) on the Board of Trustees and as Co-Chair for the Art in Public Places Committee.

Hernandez's paintings utilize both traditional and new media techniques to explore the visual dialog between religion, mythology, and pop culture. He has had solo exhibitions in galleries in Ohio, Michigan and Arkansas. His work has been included in many group exhibitions, including shows at Shizaru Gallery (London, UK), Southern Ohio Museum (Portsmouth, Ohio) Cindy Rucker Gallery (New York City), Strohl Art Center (Chautauqua, New York), Contemporary Arts Center (Las Vegas, Nevada) Lehman College Art Gallery (Brooklyn, New York), Westport Art Center (Westport, Connecticut), and the Riffe Gallery (Columbus, Ohio), with his most recent group exhibition being *Game Changers, Video Games & Contemporary Art* at MassArt Art Museum (Boston, Massachusetts) in 2020. Hernandez is represented at Kim Foster Gallery in New York City, where he has enjoyed five solo shows, and at 20 North Gallery, where a solo exhibition of his newest series is scheduled for Winter of 2022.

His work is in numerous private collections, both national and international, and has been featured and reviewed in several distinguished publications, including *ARTnews*, *HyperAllergic*, *Artillery Magazine*, *Arte Fuse*, *Gizmodo*, and *Der Spiegel*. Dan Hernandez was awarded the Bellinger Award at the Chautauqua Annual Exhibition of Contemporary Art in 2010 and has been twice selected for an Ohio Arts Council Individual Excellence Award, in 2011 and 2015.

To see more of Dan Hernandez exhibition history and portfolio, visit his website at danhernandez.org

Artist Statement

Genesis Series

Genesis is defined as “the coming into being of something; the origin”, but like many words that can be used as both noun and proper noun, what it communicates depends largely on its usage. Two of its

usages, and the relationship that exists between them, are particularly interesting and relevant to this body of work. In the first, and probably most well-known usage, *Genesis* is the title of an important religious text. In the second, and equally well known amongst my generation, *Genesis* is the Sega video game console that hit the home gaming market in the late 1980s. While these two usages come from very different traditions, they share some common ground. On a basic level both signify a type of narrative device. In the case of the religious text, the *Book of Genesis* houses the creation stories that are part of the Christian tradition; Noah's Ark, Adam & Eve, etc. Similarly, the Sega *Genesis* game console is a vehicle for narrative games like *Golden Axe*, *Streets of Rage*, *Altered Beast* and others. On another level, both of the narrative collections that are associated with these usages of Genesis utilize

the supernatural and mythic as a central and reoccurring theme. These comparisons are clearly a bit of a stretch, but within the space that is created by embracing such eccentric relationships there exists unique and interesting possibilities for artistic exploration.

In my artistic process I make connections like the ones mentioned above. They are often misguided, insignificant and rarely art historically correct, but I embrace them as absolute. Generally the associations are loosely tied together through some visual dialog between the two or more parts. These misconceptions are often the genesis of new paths in my development as an artist. For instance, I have concluded that there are strong parallels between video games like *Street Fighter 2*, a side scrolling, competitive fighting game by Capcom, and Early Christian Annunciation paintings by artists like Giotto, Duccio, and Simone Martini. By believing this conclusion to be true I allow myself the possibility of thoughtfully combining things that might not otherwise be combined. What results are objects, images and worlds that exist between the parts that conceived the initial connection. They are the embodiment of the connection or the artifacts that confirm its existence and, through their creation, the connection becomes concrete. This is not to say that what results is fact because it is not. Fact is what actually exists and what can be proven. It is the work of historians and scientists. My works are the possibilities, the "what ifs", the maybes; they are fictions and inventions.



The Ecstasy of S. Omair

Inkjet transfer, acrylic paint, varnish on drywall on panel; 2014;
32.5"H x 16.5"W;
\$6,500

Photo courtesy of Dan Hernandez

Despite its definition (the coming into being of something), which can communicate the sense of “new”, the word genesis, by its association with the biblical text and by its origin in Old English, also conveys a sense of “the old”. This juxtaposition is equally interesting and relevant to my work as an artist. By nature, things that are very old have an increased sense of value. Some of this value comes from the sense that they have survived the passage of time and are fragments of a larger whole that has been lost. Such fragments offer a small window into a particular time, place or culture. These glimpses into the past can be wonderfully mysterious and at the same time familiar and comforting. A good example of this duality can be found at the House of the Tragic Poet in Pompeii. At the entrance to this home lies a curious mosaic depicting an image of a dog and the Latin words, “Cave Canem.” Translated into English, these Latin words identify this artifact from Roman antiquity is a strangely familiar type of item that is common in modern society; a sign warning visitors to “beware of dog”.

This duality of the curious and the familiar, the old and the new, the historic and the nostalgic, is another important theme of this body of work. I have found that the feelings associated with “the old” can be manufactured and used to modify how a particular subject is viewed, and to create a sense of duality that is similar to the aforementioned. The imagery presented in this work, which is woven together from both contemporary and art historical sources, is created primarily in the computer but it is viewed through a lens that is applied purposefully to create this feeling of “age”. Through transferring the computer image to a physical surface and manipulating that surface, the work takes on qualities associated with fresco painting. This association ties the imagery, which is made using a very contemporary process, to a pictorial tradition from the past. While the digital nature of the process is always evident, it is this veil of “age” that solidifies the work and creates the material tension that parallels the dialog that is taking place within the imagery itself.



Walled Cities

Inkjet transfer, acrylic paint, varnish on paper on panel; 2016;
10”H x 17”W;
\$3,000

Photo courtesy of Dan Hernandez

Regina Jankowski

Toledo, Ohio

Artist Biography

Regina Jankowski was drawn to working with metals during her art education training at The University of Toledo Art Department at the Toledo Museum of Art campus in Toledo, Ohio. She has since studied forging and casting, as well as dabbling in different techniques of glass blowing and flameworking at the Toledo Museum of Art. Her passion for creating jewelry in metals is inherent in her enthusiasm and perseverance in the craft of mo-kume: an ancient and time-intensive Japanese process of forging and multi-folding metals of different tensile strengths.

She markets her jewelry in the Toledo area under the studio name of Wondrous Works, a tribute to the D.C. Comics' super-hero Wonder Woman, who has become an icon of feminism in America.

Ms. Jankowski is an Early Childhood Art Education specialist and the Coordinator of the Family Center at the Toledo Museum of Art.



Mo-kume Elliptical Sphere Earrings

Copper, nickel and silver;

1.5"H x .5"W x .25"D

\$95



Mo-kume Parquetry Squares Earrings

Copper, nickel and silver;

1.75"H x .5"W x .125"D

\$225

Candace Knapp

Brandon, Florida

Artist Biography

The daughter of a toymaker, Candace Knapp found her calling in art early in life. She received her BFA in Sculpture from the Cleveland Institute of Art (Ohio) in 1971 then earned a MFA at the University of Illinois in 1974. She also has studied various spiritual disciplines for what they reveal, as well as absorbing lessons directly from the natural world. Her diverse arts experiences brought her to the Craft Master company in Toledo (Ohio) for a brief period, where she worked with Adam and Peggy Grant in the *Paint By Number* brand. A world traveler, Knapp now lives in Florida where she frequently exhibits and is commissioned for public installation work. Her sculptures are included in the permanent collections of the Miaoli Wood Sculpture Museum (Sanyi, Taiwan), the Memphis Brooks Museum of Art (Tennessee), the City of Tampa (Florida) and the HageGården Music Center (Stockholm, Sweden), among others.

To learn more of Candace Knapp's artistic career and view a full exhibition history, visit her website at candaceknapp.com

Process Statement

I work in wood because it is a living material. Even after the tree has been cut down, dried and made into boards, it still has a personality. A tree that has been bent by the wind for years will spring back when the board is run through the table saw because the tension is locked inside. Each tree and each kind of wood has a unique personality.



River of Life

Carved wood; undated; 24"H x 54"W x 4"D
\$4,400



The Voice

Carved beech wood;
1988;
24.75"H x 17"W x 3"D
\$3,800

Dominick Labino

Grand Rapids, Ohio (b. 1910 – d. 1987)

Artist Biography

Dominick Labino began working for Owens-Illinois, Inc. in their milk bottling plant in Clarion, Pennsylvania after receiving training as an engineer at Carnegie Institute of Technology (Pittsburgh, Pennsylvania).

In Toledo, Ohio he worked with the firm of Johns-Manville for over 30 years, becoming the vice president and director of research and development. There, he invented fiberglass that was later used by NASA as an insulator in spaceships, including *Mercury*, *Gemini* and *Apollo*.

At that time, many artist-craftsmen were working in slumping, fusing, lamp working and laminating, but no fine artists were blowing glass. In 1962, Labino, along with Harvey Littleton, was part of the ground breaking workshop at the Toledo Museum of Art in Ohio, where they planned to create blown glass as art. Among the many challenges they faced in negotiating this new media in art was finding the correct melt temperature for the glass. Labino suggested that they melt the glass directly in the furnace and to use #475 low-melting, high strength formula borosilicate glass marbles—the same glass that he invented for the use in fiberglass—thus revolutionizing the glass blowing process. In 1963, at his home in Grand Rapids, Ohio, Labino set up his own glass blowing studio where he also designed tools and invented new techniques for creating art glass.

As an inventor, Labino held 60 US patents and hundreds in other countries for his inventions in glass working. His fine art work is in more than 100 museums internationally including the Toledo Museum of Art (Ohio), the Cleveland Museum of Art (Ohio), the Art Institute of Chicago (Illinois), Smithsonian Institute (Washington, DC) and the Kunstmuseum (Düsseldorf, Germany).

Labino's many awards include an honorary doctorate from Bowling Green State University, in Ohio (1970), an honorary doctorate from the University of Toledo, in Ohio (1979), the *Toledo Glass and Ceramic* award (1972), the Steuben *Phoenix Award* (1977) for his work in industrial glass and glass as fine art, the *Rakow Award for Excellence in Glass* from the Corning Museum of Glass in New York (1985), a *Governor's Award for Art* from the State of Ohio, as well as receiving the first *Ohio Art Council Award* for his contribution in glass as a fine art.

Dominick Labino died in 1987 at his home in Grand Rapids, Ohio.

To learn more about this artist's influential career, visit the Dominick Labino Estate webpage at hudsongallery.net/artist/dominick-labino

Dominick Labino - Artwork



Stoppered vessel, blue, 1968
Blown glass; 1968;
9.5"H x 5.5" Diameter
\$1,900



Untitled vessel, green, 12.1978
Blown glass; 1978;
7.25"H x 4.25" Diameter
\$1,600



Untitled vessel, pink, 11.1973
Blown glass; 1973;
6.5"H x 4" Diameter
\$1,400



Martini glass, green, 11.1971
Blown glass; 1971;
6.75"H x 3.75" Diameter
\$900



Untitled vessel, amber, 7.1973
Blown glass; 1973;
4.75"H x 5.5" Diameter
\$1,200

Tom Marino

Toledo, Ohio

Artist Biography

Tom Marino holds a B.S. in Chemistry from Michigan Technological University (Houghton), where he also pursued graduate work. He is a longtime member and former President of the Toledo Potters' Guild, located at the Toledo Botanical Garden (Ohio), as well as an Independent member of Toledo Federation of Art Societies. Marino has worked in clay for over thirty years, combining his background in chemistry, personal studies and interest in science and contemporary art to inform his ceramic aesthetic.

Marino's award-winning work is included in many permanent museum collections including the Canton Museum of Art (Ohio), the Crocker Museum of Art (Sacramento, California), the American Museum of Ceramic Art (AMOCA, Pomona, California), the Zanesville Museum of Art (Ohio), the Block Museum (Evanston, Illinois), the Midwest Museum of American Art (Elkhart, Indiana), as well as the permanent collection of *Ceramics Monthly* (Westerville, Ohio).

He has exhibited regularly in the *Toledo Area Artists Exhibition* at the Toledo Museum of Art (Ohio) and the juried *Crosby Festival of the Arts* at Toledo Botanical Garden, in which he has participated annually since 1980. He exhibits nationally and internationally in venues such as the Ohio Designer Craftsmen *Best Of* at the Ohio Craft Museum (Columbus) and *SOFA Chicago* (Illinois). Recently, his work was selected for exhibition in the *47th International Glass Invitational Award Exhibition* at Habatat Galleries (Royal Oak, Michigan) in 2019. In 2016 he enjoyed a solo exhibition at Zanesville Museum of Art and, in 2017, his work appeared at the *11th International Ceramics Competition* (Mino, Japan), before being short-listed for a touring exhibition by that museum. His work will be also featured in an upcoming exhibition at 20 North Gallery, *The Alchemist's Dream*.



Crucible Series: Midnight Moon
Ceramic with metallic silver; 2020;
5.5"H x 5.5"W x 5.5"D
\$1,600

Tom Marino - Artist Statement

Transformation is the theme of my ceramics including concepts about light, space and time. The *Crucible Series* explores transformational ideas, whether personal, collective or scientific. The bowl-vessel form creates a place where dynamic change is fueled by crucial events that require a potent timely response. This process can forge a regeneration that leads to a new understanding or revelation, often from an uncertain or mysterious beginning. Glazes and colors used to signify heat and light. Also, the silver mirrored surfaces invite the observer to reflect and participate in their own quest and discovery.

The *Crucible Series* also references the alchemist whose quest was to transmute base lead into noble silver or gold. That pursuit was also a philosophy and a metaphor for achieving enlightenment and true knowledge. The *Crucible Series* explores the power and alchemy of light and transcendence. Modern science (which *has* transmuted lead into gold!) is a new alchemy that is revealing and transforming our understanding of reality.



Alchemist's Crucible

Ceramic with metallic silver and tint; 2020;
3"H x 9.75"W x 9.75"D
\$1,800

Photos below by Stephen Johnston



Crucible Series: Silver Spill

Ceramic with metallic silver; 2020;
6.5"H x 6"W x 6"D
\$1,800



Crucible Series: Silver Spill

Ceramic with metallic silver and tint; 2019;
7"H x 6"W x 6"D
\$1,800

Tom McGlauchlin

Toledo, Ohio (b. 1934 – d. 2011)

Artist Biography

Tom McGlauchlin was one of the leading figures in the Studio Glass Movement, from its founding workshops in 1962 at the Toledo Museum of Art in Toledo, Ohio, until his death in 2011. In 1961, as an instructor at the University of Wisconsin in Madison, he taught Harvey K. Littleton's pottery classes while Littleton was on leave researching glass blowing. The next year, he and Littleton became co-founders of the Studio Glass Movement, becoming renowned as great art innovators of the age. McGlauchlin continued in Toledo as a professor and director of the University of Toledo and Toledo Museum of Art Joint Glass Program from 1971-1984, after founding the Glass Program at the University of Iowa in Iowa City—as an expert in the new media of studio glass—after his initial 8-hour share of blowing time at that first studio glass workshop.

As a professional artist working in glass, Tom McGlauchlin's work has been avidly collected by individuals, museums and communities for many years, with pieces of both private and public in scale. His sculpture commissions in the Toledo area include *Clouds of Joy*, the central sculpture of glass and stainless steel that hangs in the lobby of the Four SeaGate Building for Toledo Edison Company; *A Mountain for Toledo*, located in the lobby of the SeaGate Centre, Downtown; and *A Free Verse in Color*, a hanging glass sculpture located at Bowling Green State University, Bowling Green, Ohio. Over the five decades of his glass art career, Mr. McGlauchlin participated in group and solo glass exhibitions throughout the world from the 1960s until the end of his life.

Tom McGlauchlin's work is included in numerous permanent collections in national and international institutions such as the Corning Museum of Glass, Corning New York; The Smithsonian Institution, Washington, D.C.; Portland Art Museum, Portland, Oregon; Kunstmuseum Duesseldorf, Duesseldorf, Germany; Musee des Arts Decoratifs, Lausanne, Switzerland; The National Museum of Modern Art, Kyoto, Japan; Racine Museum of Art, Racine, Wisconsin; Museum of Arts and Design, New York, New York, Ohio Craft Museum, Columbus, Ohio; New Orleans Museum of Art, New Orleans, Louisiana; Minnesota Museum of Art, St. Paul, Minnesota; and the Toledo Museum of Art—among many others. In March 2009, he presented his solo exhibition *New Art: Tom McGlauchlin* at 20 North Gallery, which resulted in several pieces being purchased later that year for the collection of Sir Elton John.

Tom McGlauchlin passed away on April 4, 2011 in Toledo, Ohio, where he maintained his own studio. In June, 2012 his work was the focus of the *Tom & Friends: A Tribute to McGlauchlin's Legacy in Glass* exhibit at 20 North Gallery, in conjunction with the Glass Art Society (GAS) conference, honoring his monumental contributions to the Studio Glass Movement.

Artist Statement

Edited Excerpts of 2009 Statement

From 1984 onward, Tom McGlauchlin worked in several different directions. His major focus was investigating— through drawings of soft pastel and colored pencil on blown glass sculpture—abstractions of the human face as an indication of the human condition in all of its humor and tragedy through his drawings of soft pastel and colored pencil on blown glass sculpture. He also explored those same concepts in hand-made paper and digital prints.

In 2004, McGlauchlin began working with fused glass in a variety of techniques, still investigating the human condition as seen in abstractions of the human face. His last completed works were of his large-scale, fused, flat glass series.

To learn more of Tom McGlauchlin's artistic legacy, visit his website at mcglauchlin.com



The Garden

Fused glass panel, assembled; 2011;
46”H x 28”W x 21”D
\$17,000

This is the last work completed by the artist before his death in 2011.

Photo by Tom McGlauchlin

Tom McGlauchlin - Artwork



George's Favorite Hat

Fused glass panel, assembled (FGPA11); 2009;
45"H x 18"W x 16"D
\$15,000

Photo by Tom McGlauchlin



The Striped Turtleneck

Fused glass panel, assembled (FGPA6); 2008;
21"H x 10"W x 10"D;
\$5,000



The Professor

Fused glass panel (FGP34); 2009;
24"H x 21.5"W x .5"D;
\$3,500

Tom McGlauchlin - Artwork



Woman of Davito

Fused glass panel (FGP32); 2009;
32.5"H x 21.5"W x .5"D;
\$4,100



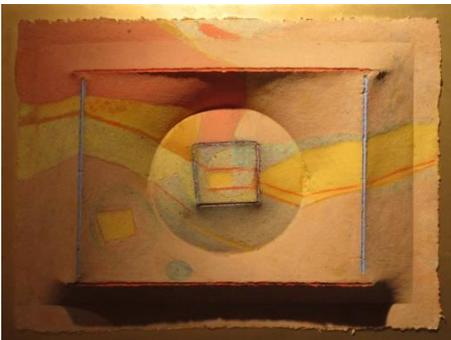
Man with the Green Hat

Fused glass panel (FGP31); 2009;
32.5"H x 21.5"W x .5"D;
\$4,100



A Man Arguing with Himself

Blown glass and colored
pencil (DVC83); 2004;
21.5"H x 8"W x 5"D;
\$5,000



Landscape

Hand cast paper bas relief with
pastels and colored pencil
(PWA22); 1999;
21"H x 28.5"W x 3"D
\$1,900



After the Event

Blown glass and colored
pencil (DVC123); 2008;
17"H x 12"W x 6"D
\$5,000

Gerald C. Moore

Saginaw, Michigan (b. 1935 – d. 2019)

Artist Biography

Gerald C. Moore received his BSE and MA degrees from Central Michigan University in Mount Pleasant, There he returned for two years of post-Masters work. From 1962 to 1985, he headed the Saginaw (Michigan) High School Art Department. After retiring from teaching in 1985, he dedicated his primary focus to his fine art paintings. Since 1960, he exhibited in numerous juried art shows, both regional and national, garnering numerous awards and reviews.

His work has been shown at the Dow Chemical Co. Midland Center for the Arts (Michigan), the Greater Flint (Michigan) Arts Council, The Dennon Museum Center (Traverse City, Michigan) and the Flint Institute of Arts (Michigan). Moore's work can be found hanging in many corporate and private collections throughout the nation.

As a Michigan artist, Moore was inspired by the intense local flora of the Michigan landscape. His process was to begin his canvas as abstract paintings, before layers and layers of detail and texture were added, the finished canvas offering a tightly filled field of vision that has often been described as "Expressive Realism."

Artist Statement (2017)

I am after the aesthetic essence of things found outdoors, which makes my paintings close to nature, but not copies of nature. My paintings are all about surface texture caused by light.

I could be called an expressive realist, but my work also invokes intellect to get at feelings. I also believe in the power of the abstract. The painted surface of landscapes should make statements beyond obvious



Wild Rose
Acrylic on canvas; undated;
24"H x 20"W
\$1,300

detail and draftsmanship. I create mystery in some of my works. I also feel I should be a clarifier and edifier in my landscapes.

The famous English landscape artist, John Constable, said he could find his subject under a hedge. Though I love vast canyons, I can find my subjects on expressway medians and ditch beds. I often do a fragment of the landscape to represent the whole.

I use great detail on the surfaces because major characteristics of the landscape are its intricacy, abundance, and chaos, which are often overlooked in the name of simplicity. Nature's beauty most often is not simple, except when seen as a whole.

Baker O'Brien

Grand Rapids, Ohio

Artist Biography

Baker O'Brien came to the Labino Studio in 1975 with a background in metalwork, seeking a furnace for her fine jewelry metalsmithing. Master glass engineer and legendary Studio Glass pioneer Dominick Labino offered her the position of apprentice, the only apprentice he ever trained. Since his death in 1987, she has become the sole owner and operator of the Labino studio, blowing glass in custom mixed batches of melt that use the metallurgic formulae developed by Labino, himself. O'Brien uses strong, rich colors in bold simple forms in both her blown glass vessels and sculptures, as well as her cast glass tiles.

In addition to her work as a glass artist, she has continued gold smithing, creating fine art jewelry in gold and precious stones, sometimes incorporating glass as an accent. Her signature motif is a carved glass heart encased in gold.

O'Brien's work is exhibited in numerous private and public collections, including that of Her Majesty Queen Noor of Jordan, Her Majesty Queen Sirikit of Thailand and the China Wildlife Conservation Association of Beijing (China).

To learn more of Baker O'Brien's artistic career, visit her website at labinostudio.com



Pitcher, amber
Blown glass; 2004;
7"H x 6.5"W x 4.25"D
\$250



Bowl, amber
Blown glass; 2004;
3.5"H x 7.25" Diameter
\$275



Pitcher, ruby
Blown glass; 2004;
7.25"H x 6"W x 3.75"D
\$250

Rhonda Oertli

Waterville, Ohio

Artist Biography

Rhonda Oertli creates original, hand-crafted jewelry under the studio name of *Rhonda O!* Her work frequently combines hand-forged metal components with the traditional “women’s arts” of beading and netting—creating commentary on a perceived dichotomy in the role of the woman-artist.

In addition to designing and crafting her fine art jewelry, Ms. Oertli paints in acrylics and works in the field of art education. She is a member of Toledo Artists’ Club.



Copper Heart Necklace

Copper, glass beads crocheted on silk, patinated silver mounts; 2010;
9.75”H x 2.175”W x .375”D
\$175



Broken Heart Series Brooches

Copper, mixed media; 2010

Clockwise from left:

Screwed: 2.5”H x 2.5”W x .75”D

Purple Heart: 4.125”H x 2”W x .5”D

Barbed Wire (Don’t Fence Me In):

1.875”H x 2”W x .875”D

Stake Through the Heart

2.25”H x 4”W x .5”D

Three Bullet Holes (When One’s Not Enough): 2”H x 2”W x .75”D

\$125 each

Rhonda Oertli - Artwork



Spiral Earrings

Glass beads crocheted on silk, sterling mounts; ca. 2010

From left:

Orange: 3.675"H x .25"W x .25"D \$75

Green: 2.75"H x .675"W x .675"D \$53

White: 3.375"H x .375"W x .375"D \$58



Hibiscus Ring

Cast sterling Silver; ca. 2015;

.375"H x .875" Outer Diameter

Inner diameter: .75"

\$60

Kazimierz Pawlak

Wroclaw, Poland

Artist Biography

Kazimierz Pawlak studied at the Academy of Fine Arts and Design in Wroclaw (Poland) from 1977 to 1982, receiving his M.A. diploma from Professor Zbigniew Horbow's studio in the field of artistic glass. After graduation, he began teaching at the academy, becoming a professor and then the Dean of Ceramics and Glass, supervising one of the diploma studios for senior students. As a dedicated art educator, Pawlak also runs the Kazimierz Pawlak's Glass Design Workshop.

Pawlak primarily works in the cold glass method using layers of laminated glass. This method entails cutting the glass and holding it together with a specially designed formula of glue. Pawlak learned this technique from masters working in Eastern Europe at a time when gas-powered furnaces were not available.

Professor Pawlak is a frequent participant and presenter at international symposia and glass festivals, having offered hundreds of glass demonstrations internationally. He has participated in over 160 group exhibitions at galleries, universities and museums in Poland, Japan, Germany, France and the U.S., as well as ten solo exhibits—five of which have been international. His work is included in numerous group and solo exhibitions at galleries, universities and museums. In 1988, he received a scholarship from the Ministry of Culture and Art in the Czech Republic. In 1994, he received a Creative Scholarship at the Creative Glass Center of America at Wheaton (Millville, New Jersey) and in 1998 was an invited resident guest artist at the Morin family glasshouse in Dieulefit, France. Among the numerous private and public collections in which his work is found is the Wałbrzyska Galeria Sztuki BWA Art Gallery (Poland).



His many distinguished recognitions include his 2014 grant award from the Danish Arts Foundation, Danish Ministry of Culture (Copenhagen); the Coburg Prize, Contemporary Glass (Germany, 2014) and, in 2011, he received the *Bene Merito* award for Polish Culture, Poland's highest civilian honor in the arts.

For more of Kazimierz Pawlak's artistic and educational career, exhibition history, visit his website at pawlakglass.pl

Decorative Form, USA 1994 Series

Pâte de verre glass; 1994;

8.25"H x 7"W x 7"D

\$1,200

Kazimierz Pawlak - Artwork



Spanish Saints
Cold worked soda-lime glass, colored and fused; 1991;
9.5"H x 9.125"W x 3.75"D
\$1,500



Moon Over the Orange River
Cold worked soda-lime glass,
colored and fused; 1991;
10.125"H x 7.75"W x 3"D
\$1,500

Stone of the Sun II
Colored sodium glass,
fused in a mold; 1999; 22"H x
18"W x 3"D
\$2,500



Decorative Form Series (cobalt blue)
Pâte de verre glass; 1993;
6.25"H x 5"W x 5"D
\$750



Decorative Form Series (green)
Pâte de verre glass; ca. 1994;
6.5"H x 5"W x 5"D
\$750



Decorative Form Series
Pâte de verre glass; 1994;
6.25"H x 5"W x 5"D
\$650 (repaired in 2021)

Jack Schmidt ◆

Toledo, Ohio

Artist Biography

Glass artist Jack Schmidt received his BS degree from Bowling Green State University (Ohio) and pursued graduate studies at Alfred University (New York) before receiving his MS from Illinois University in 1973. Schmidt opened his own studio in Toledo (Ohio) in 1981, where he still works, creating the glass and metal sculptures which he exhibits throughout the world in both solo and group exhibitions.

In addition to his fine art work, Schmidt has taught at numerous, prestigious institutions, including the University of Wisconsin in Madison, Ohio University in Athens, the Cleveland Institute of Art (Ohio), California State University in Chico, the Pilchuck Glass School (Stanwood, Washington) and Penland School of Crafts (North Carolina).

Mr. Schmidt's work is included in many permanent museum collections, including the Bellrive Museum (Zurich, Switzerland); Chubu Institute of Technology (Nagoya, Japan), the Corning Museum of Glass (New York); the Detroit Institute of Art (Michigan), the Milwaukee Arts Center (Wisconsin), the School for the American Craftsmen (Rochester, New York) the Smithsonian Institution National Museum of American Art (Washington, DC) and the Toledo Museum of Art (Ohio), among many others.



His professional affiliations include the American Crafts Council, the International Sculpture Center, the Ohio Designer Craftsmen, the Arts Commission of Greater Toledo and the Glass Arts Society, of which he was a founding member. In 1995, he was the recipient of the Glass Art Society's *Honorary Lifetime Membership Award*.

For more of Jack Schmidt's artistic career and full exhibition history, visit his website at jackaschmidt.com

This "burn drawing" was first exhibited at the 20 North Gallery exhibit, "The First Generation: the Studio Glass Movement," in 2005, featuring the work of Jack Schmidt and Tom McGlauchlin.

Landscape Series

Hot glass drawing over watercolor; 2005;
19.5"H x 12.5"W
\$300

Robin Schultes

Toledo, Ohio

Artist Biography

Robin Schultes has been working with glass for more than twenty-five years. Her specialties include blown glass and flame working. In 1998 she received her BFA in Glass at the University of Texas, Arlington, Texas. In 2000, she received her MFA from Bowling Green State University, Bowling Green, Ohio. Schultes has also studied glass at The Studio at Corning, Corning, New York and at the Pittsburg Glass Center, Pittsburgh, Pennsylvania. Formerly a flame working instructor at the Toledo Museum of Art Glass Pavilion (Ohio), she studied under and served as a workshop facilitator with premier glass artists such as Fritz Dreisbach, Karen Willenbrink-Johnsen, Shane Fero, Gianni Tosso, Laura Donefer, Jane Bruce, Ross Richmond, Kait Rhodes, Richard Ritter, Davide Salvatore, Dan Daily and Tom McGlauchlin, among others.

As an independent artist, Ms. Schultes' work has evolved to combine both glass blowing and flame working, frequently collaborating with her husband, glass artist Patrick Dubreuil. She enjoys exploring mixed media and frequently uses Prismacolor and found objects in her sculptures. She also enjoys making unique flame worked jewelry in her home studio, Soffietta Art & Oddities.

Artist Statement

I am very fond of the odd curiosities and the morbid humor in our world. The ideas that come to me are influenced by my love of graveyards and death and the "beauty vs. the beast" within them each. I am also highly influenced by the new Pop Surrealism and Low Brow movements. These artists made me realize that I could create my own world as they do, just with glass and in a 3-D format...



Sky Bracelet

Flame worked glass on elastic cord; 2010;
2.75"H x 2.75"W x 1"D
\$100

Susana Sierra

Mexico City, Mexico (b. 1942 – d. 2017)

Artist Biography

Susana Sierra was a Mexican feminist artist specializing in action painting and romantic abstraction. A student of philosophy and pre-Hispanic art, Sierra studied art history in Italy and France from 1964 to 1966 and painting with Swiss-born, Mexican-resident figurative artist Roger Von Gunten from 1970 to 1972. From 1972 to 1975, she studied visual arts at the National School of Plastic Arts (Mexico City). In 1976, she graduated from La Esmeralda (National School of Painting, Sculpture and Engraving) in Mexico City.

Sierra was the recipient of two acquisition awards at the Annual Painting Salon in the Palace of Fine Arts (Mexico City) and she was an Honorary Artistic Creator of the National System of Art Creators through the National Endowment for Culture and Arts, a public agency of Mexican federal government attached to the National Council for Culture and the Arts (FONCA-CONACULTA), as well as a fellow of the Pollock-Krasner Foundation, New York.

Sierra preferred to paint outdoors, working quickly while allowing the sunlight to dry her paintings. She described her art as a bridge between her subconscious and reality: “My painting is born from the successive moments in which the mind is not judging, not trying to make a reading of technique or style but to feel how it arises from something very deep in me...I am always making accidents, it is never external, it arises from the process of making the work.”

Since 1974, her work has been exhibited extensively throughout Mexico, specifically at the Manuel Felguérez Museum of Abstract Art and the José Luis Cuevas Museum, both in Mexico City, and the Rubén Herrera Museum in Saltillo. Additionally, in 2019, four pieces of her work were featured in the U.S. Department of State, Art in Embassies exhibition in Mexico City.

Her work forms part of the permanent collections of the Metropolitan Museum (New York), Museum of Modern Art (Mexico City), Rufino Tamayo Museum (Mexico City), Museum of Modern Art (Bogotá, Colombia), Nagoya Museum (Japan) and the Irish Museum of Modern Art (Dublin).

Susana Sierra - Artwork



Viaje Interior

Oil and sand on canvas; 1980;

63"H x 55"W

\$5,000

This painting was part of the international travelling exhibition of Sierra's work:

October 23, 1982 – January 2, 1983

Museum of Art, Carnegie Institute (Pittsburgh, Pennsylvania),

February 10 – March 27, 1983

Seattle Art Museum (Washington),

June – November 1983

Art Gallery of Western Australia (Perth)

National Gallery of Victoria (Melbourne, Australia)

Art Gallery of New South Wales (Sydney, Australia)

Carmen Smith

Toledo, Ohio

Artist Biography

Carmen Smith earned her BFA from Bowling Green State University (Ohio) and an MFA from Columbus College of Art and Design (Ohio). Drawing from the history of beadwork around the world and patterns found in nature, Smith creates work-intensive, bead-embroidered jewelry pieces. She uses different types of stones and cameos to inspire the texture and color patterns that manifest in her pieces. Her current beadwork has grown out of a desire to push her creativity and what she can do with beads. This has resulted in more intricate and three dimensional beaded creations.



Layers of Red Necklace

Red jasper, red tigers eye,
garnet, druzy, glass beads,
sterling clasp; 2017;
12"H x 7.5"W x .5"D
\$500

L. Sue Szabo

Toledo, Ohio

Artist Biography

L. Sue Szabo began practicing medicine in 1988, receiving an M.D. through the Medical College of Ohio (Toledo, Ohio) while studying art through national workshops, the Toledo Museum of Art (Toledo, Ohio) and the University of Toledo in Ohio.

Now retired from medical practice, Szabo focuses on metalsmithing and other art endeavors. With over 25 years of metalsmithing experience, Szabo's artworks have appeared in scores of national and international museum shows, invitational and juried, receiving numerous awards, including First awards in the annual *Materials: Hard + Soft* International Contemporary Craft Competition and Exhibition (Denton, Texas) and *Best Of Ohio Designer Craftsmen* (Ohio Craft Museum, Columbus, Ohio). In 2020, she enjoyed solo exhibition through *Intense Adornment: The Jewelry of Sue Szabo* at 20 North Gallery.

Szabo has completed impressive commission work, including a major sculptural work for the JP Morgan headquarters in London and a 750-piece enamel sculpture for the British cruise ship the *MV Britannia*. Szabo's metal works appear in over 20 books and publications including *Art Jewelry Today 4*, *Tales from the Toolbox* and *The Art of Fine Enameling 2nd Edition*. Several of Szabo's recent artworks were selected to appear in *Out of This World: Jewelry in the Space Age*, an exhibit at the Tellus Science Museum in Atlanta, Georgia.

To learn more of L. Sue Szabo's artistic career and a full exhibition history, visit her website at lsueszabo.com

Artist Statement

The challenge of creating art jewelry is to make something beautiful that functions beautifully. I enjoy the planning, experimentation, and problem-solving that goes into each piece. I am mostly inspired by modernism, minimalism, and geometry. I want my designs to be bold and dramatic presentations of simple forms.

L. Sue Szabo - Artwork

(Measurements given in centimeters)



(Reverse shown on right)

From My Garden series
Brooch/pendant on wire collar

Cloisonné enamel, sterling and fine silver, hand piercing,
bezel set, hand fabrication;
5.5cm L x 5.5cm W x 1cm D
\$1,200



Signature Enamel series
Pendant on wire collar

Sgraffito enamel, sterling silver,
prong set, hand fabricated,
kiln fired;
Pendant dimensions:
5.8cm L x 3.3cm W x 0.8cm D
\$275



Signature Enamel series
Pendant on wire collar

Sgraffito enamel, sterling silver,
prong set, hand fabricated,
kiln fired;
Pendant dimensions:
6cm L x 3.3cm W x 0.7cm D
\$275

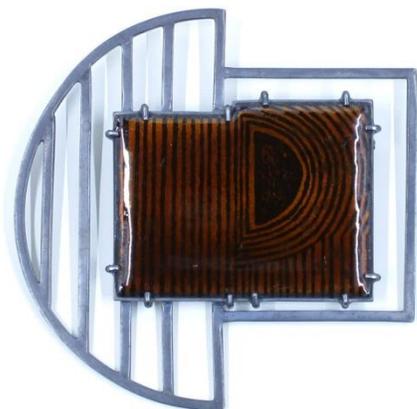


Signature Enamel series
Pendant on wire collar

Sgraffito enamel, sterling silver,
prong set, hand fabricated,
kiln fired;
Pendant dimensions:
5.6cm L x 3.2cm W x 0.9cm D
\$245

L. Sue Szabo - Artwork

(Measurements given in centimeters)



Brooch

Sterling silver, copper, enamel, hand fabricated;
7.6cm L x 7.6cm W x 0.6cm D
\$750



Tahitian Pearl Necklace

Sterling silver, Tahitian pearls;
54cm L x 1cm W x 0.6cm D
\$180



Shaker Necklace series

Fine silver, sterling chain, unmounted
tanzanites, vintage watch crystal, bezel
set, hand fabricated;
26.3cm L x 2.4cm W x 0.3cm D
\$375



Earrings

Sterling silver, blue
sapphire, bezel set, hand
fabricated;
3.8cm L x 1.6cm W x
0.4cm D
\$270

Photo by L. Sue Szabo

L. Sue Szabo - Artwork

(Measurements given in centimeters)



Earrings

Sterling silver, resin, hand fabricated;
3.4cm L x 1.9cm W x 0.3cm D
\$165



Heart Ring

Sterling silver, enamel, bezel set, hand fabricated;
1.7cm L x 4.1cm W x 0.5cm H,
OD: 2.1cm, ID: 1.9cm
\$155



Brooch

Sterling silver, resin, hand fabricated;
4.1cm L x 3.6cm W x 0.7cm D
\$225 Photo by L. Sue Szabo



Cup Earrings

Sterling silver, enamel, hand fabricated;
Lime/Lime: 2.9cm L x 1cm W x 1cm D
Copper/Black: 2.8cm L x 1.1cm W x 1.1cm D
Teal/Lime: 2.6cm L x 1cm W x 1cm D

\$85 each



Heart Pendant (on 16" silver chain)

Sterling silver, resin;
2.8cm L x 2.3cm W x 0.3cm D
\$155



Earrings

Blackened silver, vermeil, garnet, hand fabricated;
Short: 3.2cm L x 1cm W x 1cm D \$38
Long: 4.9cm L x 1cm W x 1cm D \$48

L. Sue Szabo - Artwork

(Measurements given in centimeters)



XO Ring

Sterling silver, blue chalcedony, bezel set, hand fabricated;
1.1cm L x 2.2cm W x 0.5cm H,
OD: 2.3cm, ID: 1.9cm
\$160



Earrings

Sterling silver, white topaz, colored metallic foil, bezel set, hand fabricated;
3.6cm L x 1.1cm W x 0.7cm D
\$285



Rings

Sterling silver, white topaz, colored metallic foil, bezel set, hand fabricated;

Blue: 1.1cm L x 1.1cm W x 0.6cm H,
OD: 2cm, ID: 1.7cm



Pink: 11cm L x 11cm W x 6cm H,
OD: 2.2cm, ID: 1.9cm

\$150 each



Earrings

Sterling silver, white topaz, colored metallic foil, bezel set, hand fabricated;

Turquoise color: 6.9cm L x 1.1cm W x 0.6cm D

Gold color: 5.9cm L x 1.1cm W x 0.7cm D

\$250 each



Necklace

Sterling silver, brass, hand fabricated;
27cm L x 2.3cm W x 0.2cm D
\$190



Earrings

Sterling silver, vermeil, hand fabricated;
3.9cm L x 1.9cm W x 0.8cm D
\$160

17 L x 41 W x 3 H, OD: 21 ID: 19



Earrings

22k gold, sterling silver, resin, hand fabricated;
2.6cm L x 1.5cm W x 0.4cm D
\$135

Photos this page by L. Sue Szabo

Kenneth M. Thompson

Blissfield, Michigan

Artist Biography

Ken Thompson holds a MLS in Sculpture from The University of Toledo (Ohio) and a BFA in painting and printmaking from Siena Heights College (University) in Adrian (Michigan). He has been making sculpture since 1978 out of a former car dealership now turned studio in Blissfield (Michigan). From this facility, he and his assistants also operate Flatlanders Sculpture Supply & Art Galleries and the Midwest Sculpture Initiative. Thompson is well versed in bronze casting and metal fabrication but prefers stone carving.

The major focus of Thompson's work since 1997 has been on large scale public sculpture with commissions such as *Reclamation Archway* for Blue Cross/Blue Shield in Detroit (Michigan), the *Peace Arch* for the City of Toledo in honor of the veterans of the Vietnam War, the *Korean War Memorial* in Toledo (Ohio), the Centennial Arch in Sylvania (Ohio) and the *Community Arch* in Canton (Michigan). Other large commissions include works at Ferris State University in Big Rapids (Michigan); Ohio Wesleyan University in Delaware (Ohio); *Children's Park* in Toledo (Ohio); Copley Chapel at Georgetown University (Washington, DC); Corpus Christi University Parish in Toledo (Ohio); the LCVA Millennium Project in Adrian (Michigan); St. Patrick of Bryan (Ohio); Siena Heights University and the Dominican Motherhouse, both in Adrian (Adrian); the Ancient Order of Hibernian's memorial to the Irish Potato Famine; the Port St. Lucie Arch at Florida Atlantic University (Port St. Lucie, Florida) and the Alumni Plaza, Corpus Christi University Parish, Toledo (Ohio). His work also forms part of the permanent collection of the Ella Sharp Museum of Art and History in Jackson (Michigan). All told, he has completed well over 70 large-scale public sculptures.

In addition to making large sculptures, Ken Thompson enjoys doing smaller scale work for gallery exhibition. He has twenty-nine one-person shows to his credit and numerous group exhibitions, as well as many awards—most recently receiving a Honorary Doctorate of Fine Arts from Siena Heights University.

For more of Kenneth M. Thompson's artistic career and full exhibition history, visit his website at kenthompsonsculpture.com

Kenneth M Thompson - Artist Statement

I have always had a fascination with buildings and bridges, as well as, the columns, posts, beams and arches that support them. I come to this world from a tradition of craftsmanship. I prefer to use materials that convey strength. I have always felt that good art should be well made and that there is no excuse for poor craftsmanship.

I see each sculpture as a “*clean sheet of paper*” that presents new opportunities to discover solutions. Beyond content and suitability, my sculpture concentrates on the fundamental issues of form and how negative space defines it, as well as, the techniques employed to create it.



Thin Series, Number 5
Granite and aluminum; 2002;
68”H x 20”W x 14”D;
\$6,500

Treasures in Residence: the Artists of 20 North Gallery

Catalogue editor, Condessa Croninger

Art Director, 20 North Gallery

Portions of this catalogue are excerpted from previous 20 North Gallery publications.

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20 NORTH

G A L L E R Y

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