

20 NORTH 30 YEARS

April 19 – June 24, 2023

20 NORTH
GALLERY
18 N. St. Clair Street, Toledo, Ohio 43604 419-241-2400
20northgallery.com — info@20northgallery.com

Our 30th anniversary exhibit—celebrating new and legacy works by artists who have been iconic exhibitors through each of the three decades of 20 North Gallery's impressive history

Before 1993, Toledo's St. Clair Street was virtually abandoned—now it is a thriving arts & entertainment zone and "Arts Hotspot" in the downtown landscape. 20 North Gallery was the pioneer in this location—and was so successful at attracting people who had never been downtown before—that this section of downtown became the home of 5/3 Field, the Huntington Arena, restaurants, shops and other destination points in the Toledo community. 20 North Gallery is now the oldest, independent gallery in Toledo, Ohio.

To celebrate this milestone anniversary, the *20 North / 30 Years* retrospective exhibition features new and legacy works by eleven artists who have been iconic exhibitors in 20 North Gallery throughout three decades of exhibitions and collaborations with art institutions across the United States.

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30 YEARS
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*Our 30th Anniversary Exhibit -
celebrating new and legacy works by artists
who have been iconic exhibitors through each
of the three decades of 20 North Gallery's
impressive history*

View the online catalogue at
20northgallery.com

LESLIE ADAMS • KIMBERLY ARDEN • AARON S. BIVINS • STEVEN CONINE • PHILIP HAZARD • TOM MARINO
TOM McGLAUCHLIN • JACK SCHMIDT • MICHAEL SHEETS • L. SUE SZABO • ANASTASIA WAGNER

Marino photo credit: S. Johnston

DETAIL IMAGES FROM LEFT: Adams, McGlauchlin, Conine, Bivins, Szabo, Hazard, Wagner, Arden, Marino, Schmidt, Sheets. BACKGROUND: 20 North Gallery 1993, 2023

Gallery Hours:
Wed. - Sat.
Noon - 4 p.m.
Or By Appointment

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Forward



20 North Gallery's inaugural exhibition, *The Absolute Beginning*, at our original location: 22 N. St. Clair, 1993

It is a rare accomplishment for independent galleries—even in major markets—to achieve three decades of operation. And as the first art gallery in Toledo's downtown Warehouse District at a time when much of the area was neglected or abandoned, we are justly proud of attaining this milestone.

Following our May 1993 debut, *The (Toledo) Blade*, described our new venture as “a glowing oasis,” a description that directly and metaphorically referenced the effect of our gallery lights shining out across an otherwise bleak and darkened street.

There have been many changes at 20 North Gallery over the past thirty years, but our commitment to exceptional-caliber art and artists has been a constant for us since 1993.

Our first exhibition, *The Absolute Beginning*, a solo show of paintings by Michael Sheets, celebrated his win as the selected artist for the State of Ohio in Absolut Vodka's *Absolut Statehood* campaign. The thrill of this honor going to an artist from Toledo was exceeded for us only by the thrill of launching our gallery with his superb *Stones Series* paintings, of which his *Absolut Ohio* canvas was the spotlight.

We continue to be moved by the depth and breadth of talent—regionally, nationally and internationally—that we have had the privilege of presenting to Toledo audiences for thirty years. It has been a joy and an honor working with great leaders in the Toledo arts scene, including our first art director, the incomparable Peggy Grant, as well as collaborations with numerous galleries and institutions around the country, from

The Midwest Museum of American Art and The Butler Institute of American Art, to The Maier Museum of American Art and The Smithsonian National Museum of American History, among many others.

Narrowing down our anniversary exhibition to just the eleven artistic luminaries selected, out of the over 400 artists represented at 20 North Gallery since 1993, was an incredibly challenging task. Each of these extraordinary artists exhibiting in our retrospective *20 North / 30 Years* has a special relationship with 20 North, marking seminal moments in the gallery's history. We are honored to have played a part in the progression of their artistic careers. Going forward, we strive as always to deliver to our community the shining lights of contemporary and legacy art.



20 North Gallery, at our current location: 18 N. St. Clair, 2016

Finally, we offer our heartfelt thanks to the greater Toledo area and our loyal and dedicated patrons who have for the past thirty years, through their encouragement, patronage and support, shared in our passion for art in all its forms—and who continue to inspire us to keep the lights on at our little “Glowing Oasis” that is 20 North Gallery.

To an ever-brighter future,

Eric Hillenbrand
Owner, 20 North Gallery

Condessa Croninger
Art Director

Leslie Adams ◇

Toledo, Ohio

Artist Biography

Leslie Adams received her B.F.A. in Drawing and Printmaking from the University of Toledo (Toledo, Ohio) in 1989. She received her M.F.A. in Painting and Drawing from the New York Academy of Art (New York, New York) in 1992, through a full-tuition scholarship, The Grand Prize, which she was awarded in the 1990 *International Collegiate Competition in Figure Drawing*, sponsored by the Andy Warhol Foundation for the Visual Arts. Additionally, Adams studied at the Froebel College of Roehampton Institute of Higher Education, now Roehampton University (London, England).

As an established portrait artist, Adams has been commissioned to paint more than a dozen official portraits for the State of Ohio. In addition to painting two official gubernatorial portraits, she has portrayed many leaders of the House of Representatives, Senate and the Supreme Court of Ohio. Leslie has also received commissions from respected universities, corporations and institutions throughout the United States, entering her work into the collections of the Toledo Museum of Art (Toledo, Ohio), the University of Michigan Medical School (Ann Arbor, Michigan) and many more. Her other commissioned works include the sixty-eight-foot-wide, multi-figure mural at St. Johns Jesuit High School (Toledo, Ohio), a three-hundred-foot-wide mural for Harley-Davidson (Toledo, Ohio) and various exterior murals for The Oliver House (Toledo, Ohio).

Adams has exhibited extensively nationally and internationally in invitational and juried group exhibitions such as *American Masters*, Salmagundi Club (New York, New York), 2017; *2nd Biennial Juried Exhibition*, Ohio Arts Council, Riffe Gallery (Columbus, Ohio), 2017; *ArtPrize*, Gerald R. Ford Presidential Museum (Grand Rapids, Michigan), 2010, 2015, 2016 and 2017; *International ARC Salon Exhibition*, European Museum of Modern Art (Barcelona, Spain), 2015; *Outwin Boochever Portrait Competition 2013 Exhibition*, National Portrait Gallery, Smithsonian Institution (Washington, D.C.), 2013; *International Touring Art Exhibition*, Novosibirsk State Art Museum (Novosibirsk, Russia) and Tomsk Regional Art Museum (Tomsk, Russia), Móra Ferenc Museum (Szeged, Hungary), Csongrád Town Hall (Csongrád Town, Hungary), 1999-2000; multiple *Take Home a Nude* exhibitions at Sotheby's New York (New York) between 2001 and 2009; eight iterations of the annual *National Midyear Exhibition* at The Butler Institute of American Art (Youngstown, Ohio) from 2001 to 2014 (Honorable Mention, 2014); as well as sixteen installations of the Toledo Area Artists Exhibition at the Toledo Museum of Art (Toledo, Ohio) from 1994 to 2011, earning her numerous awards including the National League of American Pen Women Award, Canaday Award for Outstanding Painting, the Athena Art Society Award and multiple First Awards. Her solo exhibitions include *Leslie Adams, Drawn from Life* at the Toledo Museum of Art in 2012-2013 and *The Handwritten Dreams Project*, an interactive exhibit first installed at The University of Toledo Center for the Visual Arts (Toledo, Ohio) in 2018.

Her work has regularly appeared in numerous publications since 1998. Among her many professional affiliations and honors are a position with Art in Public Places for the Arts Commission of Greater Toledo (Ohio), the Board of Trustees



Leslie Adams

Photo courtesy of the artist's website

of the Toledo Federation of Art Societies (Toledo, Ohio), the Executive Committee of the International Women's Forum, the Ohio Advisory Group of the National Museum for Women in the Arts, an Ohio Governor's Award for the Arts and a *Special Award for Outstanding Achievement in the Arts* from the Toledo Museum of Art.

In 1993, Adams became one of the first tenants in the second-floor artist studios of the original 20 North Gallery building, located at 22 N. St. Clair Street in Downtown Toledo, Ohio. She has been a frequent exhibitor at 20 North Gallery in principal exhibits such as *A Woman's View* (1996), *Sculpture and Drawing* (1998), *20 North Gallery Group* (2000), *Tenth Year Exhibit* (2003) and *20 North / 20 Years* (2012). Throughout the years, Adams has been a staunch friend of the gallery and its first Art Director, the late Peggy Grant. Adams serves as one of the trustees to the advisory board for the Adam Grant Art Estate, managed by 20 North Gallery.

Artist Statement

People. Stories. Art. These are my passions. As an artist, I have devoted my career to portraying the corporate, academic, judicial, medical, religious, cultural, and civic leaders of our day. This experience has taught me that portraits can tell meaningful stories about humanity and those individuals who contribute to our world in unique, daring, and selfless ways. But the two works presented in this exhibition tell my story. These are two of the many of the works I have created in the past decade since I was honored to present my solo exhibition, *Leslie Adams, Drawn from Life* at the Toledo Museum of Art. These works tell part of my story: Self-Portraits. Part of my autobiography told not on the pages of a book, or in images on film, but with charcoal on paper and paint on canvas. These works invite the viewer into my world and imagination. More importantly, however, these works offer a personal thank you note to the people, places, and institutions in Ohio and far, far beyond that have helped me fulfill my dream of becoming an artist...those that have shaped my career and my life.



Creating Dreams, from the Handwritten Dreams Project
\$45,000

Oil on linen; 18"H x 28"W; 2018

Photo by Tim Thayer

For as a young girl, I was taught to be curious, inspired to dream, and encouraged to record my dreams in perfect penmanship. It made them real. I am so fortunate that my dream of becoming an artist came true, and my goal as an artist is to inspire others to believe in possibility.

Creating Dreams, from the Handwritten Dreams Project

Drawing is my first love, but I'm infatuated with cursive—with signatures, poetry, and long letters from friends—anything written in one's own hand. And I love dreams. I love the dreamers of dreams. A self-portrait, *Handwritten Dreams* celebrates the hopes and aspirations that we, as children and adults, universally share. This is the foundation of the *Handwritten Dreams Project*—an installation and interactive work that provides the space and time where viewers can pause, reflect, and write their own dreams on paper. Each then pins their hopes to an endlessly growing "wall of dreams" in the symbolically staged 1970's classroom that I remember as a child—St. Patrick of Heatherdowns School in Toledo.

During the creation of the monumental eighteen-foot triptych, *Handwritten Dreams*, my young doppelganger, Teagan, came to pose for me in my studio. While sitting at one of the many vintage desks I had collected for the project, I captured her in a private moment writing her dreams. The painting illustrates something that is becoming more and more common in my work—images within images—drawings within drawings, paintings within paintings. As you will see, my previous works have examined the idea of time perception, in that they reflect Einstein’s belief that there is no true division between past and future, there is rather, a single existence. He wrote, "...for us physicists believe the separation between past, present, and future is only an illusion, although a convincing one." My works use the visual device of a continuous narrative to depict a series of events in the same story line that are present in the same space yet unfold over time.

Portrait of a Young American Artist, from the Rooms of Wonder Series (excerpted)

Portrait of a Young American Artist is part of the *Rooms of Wonder Series*, which was created for the artist’s solo exhibition, *Leslie Adams, Drawn from Life*, at the Toledo Museum of Art (TMA). The exhibition, part of the Museum’s “Fall Season of Portraiture” in 2012, included works focused on Adams’ own biography and people and places meaningful to her artistic process and its development. The *Rooms of Wonder Series* was originally inspired by a lecture offered by then TMA Director, Brian Kennedy during which he shared a favorite photograph of a young girl, Jane Tillotson, on stage in the TMA Peristyle. Dr. Kennedy discussed the sense of awe and wonder in the girl’s expression and posture. In creating *Drawn from Life*, Leslie thought about her relationship with, and love for, the Toledo Museum of Art and the artists in its collection, as well as her time as a student in the Museum’s Saturday classes.

Portrait of a Young American Artist is a work of magic realism. The triptych, employing the structure of a multiple-panel narrative, unites the memories and dreams of the past with the present, as well as those of the future. *Portrait of a Young American Artist* captures a defining moment from her ongoing story and her development and transformation as an artist. Leslie writes, “While attending graduate school in New York City in the early 90s, I had the opportunity to study with Vincent Desiderio. I remember him stating that ‘an artist doesn’t paint for people, an artist paints for museums.’ Vincent had his first work in the Met when he was 29. This was profoundly inspiring to me.” *Portrait of a Young American Artist* is unique to the *Rooms of Wonder Series* in that it is presented in an exterior setting—yet it continues the theme of the series—her homage to those sacred places where her dreams have been nurtured. She finds the Metropolitan Museum of Art in New York City simultaneously both monumental and intimate—filled with history, tradition, and great works of art. It represents for her all that to which art and artists aspire.



Portrait of a Young American Artist, from the Rooms of Wonder Series; \$18,500
Charcoal and white chalk on Rives BFK paper; 13”H x 48”W; 2018

Photo by Tim Thayer

Kimberly Arden

New Port Richey, Florida / Temperance, Michigan

Artist Biography

Kimberly Arden is a self-taught professional artist, having worked in polymer clay full-time for over thirty-five years as one of the pioneers of this medium. As an artist, she is best known for her popular line of jewelry and three-dimensional artwork. Her contemporary media belies her meticulous use of the same traditional cane-working techniques used for centuries by Venetian glass artists. For many years before relocating to Florida, she was in great demand as a polymer clay and painting instructor in her home state of Michigan, at both Monroe County Community College and the Bedford Adult Education program.

She has extensively exhibited her award-winning work at juried fine art shows and galleries across the nation, including *Art on the Mall* at The University of Toledo (Ohio) (Best of Show 2016) and her annual participation in the *Crosby Festival of the Arts* (Toledo, Ohio) as one of their most-requested artists. Her regional shows include the *Ann Arbor Art Fair* (Michigan); *Cincinnati Summerfair* (Ohio); *Art in the Park-Common Ground* in Birmingham, Michigan and the Columbus and Cincinnati *Winterfairs* in Ohio. Over the past fifteen years, she has spent each winter exhibiting in fine art shows throughout the state of Florida.



Kimberly Arden

Photo courtesy of the artist's social media

Her enthusiastic love of color is clearly evident in her work. In 2008, she was featured on HGTV's *That's Clever*. Additionally, in 2015, her work was featured in the October issue of *PolymerCAFÉ* magazine.

Kimberly Arden has enjoyed membership in many prestigious regional and national artist guilds and associations including: Metro Detroit Polymer Art Guild (Michigan), Ohio Designer Craftsman Guild, Michigan Guild of Artists and Artisans, the International Polymer Clay Association, Columbus Polymer Art Guild (Ohio), as well as locally in the women's Athena Art Society in Toledo, Ohio.

Additionally, Arden has a background in studio glass, with a family connection to Tom McGlauchlin, a pioneer in the Studio Glass Movement in Toledo. As a child, Arden played under McGlauchlin's work bench as he taught classes to students, one of whom was Arden's mother. With her own training as a glass artist initially inspired by glass mosaic techniques, Arden first exhibited her polymer clay art at 20 North Gallery as a stable-represented jeweler in *Tom McGlauchlin: New Art* (2009). In 2010, Arden was featured in a solo exhibition of her work, at 20 North Gallery, *Adorning Glory; Jewelry by Kimberly Arden*. This exhibit was 20

North Gallery's first all-jewelry exhibit and the first all-polymer clay art exhibit in the state of Ohio. The exhibit was featured in the popular online publication *Polymer Clay Daily*, prompting international visits and sales. Since then, Arden has exhibited at 20 North Gallery in shows such as 2012's *20 North / 20 Years* as a featured artist and in *The Grant Collection* in 2017.

In February of 2023, Kimberly Arden announced her retirement from the professional art business, with *20 North / 30 Years* being her “farewell exhibition.”

Artist Statement

Everybody wants to peer into the artist's head and try to imagine what on Earth the artist was thinking when they made that cool thing.

Let me tell a little story that sums up what's going on in my mind: The time was early in my art show career and I was full of myself after getting a taste of success. I had this brilliant idea to create a new product—a design that was sure to become a best-seller. Seriously, I consciously set out to make something with the sole intention that it would appeal to the masses. Off I went to design my would-be lottery ticket.

This new design was well-executed, had a lovely variety of colors and a nice balance—what it didn't have is any of *me* in it. I had not put my heart and soul into the work; I had been on autopilot. This was my “lightbulb moment.” From then on, everything that I've created has been done as though I was making it for me. I no longer second-guess what might be appealing to others and instead make decisions based on what I love and what feels right.

That, in a nutshell, is my secret—my reason to create. I make what I love, simple as that.



Necklace (purple flowers); \$175
Polymer clay, beads and sterling silver
19 cm L x 6 cm W x 2.5 cm D

Photo by Kimberly Arden



Necklace (multicolor flowers); \$225
Polymer clay and sterling silver
20 cm L x 5 cm W x 2.5 cm D

Photo by Kimberly Arden



Detail view

Necklace with Flower Pendant; \$155
Polymer clay, beads and sterling silver
22 cm L x 6.5 cm W x 1.75 cm D

Necklace (multicolor disks); \$175
Polymer clay, beads and sterling silver
21 cm L x 14.5 cm W x 1 cm D

Photo by Kimberly Arden



Aaron S. Bivins ♦

Toledo, Ohio

Artist Biography

Aaron S. Bivins attended The University of Toledo in Ohio, receiving a B.A. in Art, as well as a Teaching Certification. He 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 as he paints portraits of people and animals, landscapes, architectural studies and still life. Bivins is a former junior high school art teacher in the Toledo Public School system—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); the *Roots of Diversity Multicultural Art Show*, Arts Commission of Greater Toledo; *Arts, Beats & Eats* in Pontiac, Michigan; the *Findlay Fine Arts Festival* (in Ohio); the *Marion Art and Music Festival* (in Ohio); 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 more. Aaron Bivins' paintings are represented at galleries throughout the Northwest Ohio region and his numerous community and commercial gallery exhibits include two solo exhibitions at Flatlanders Gallery in Blissfield (Michigan), a solo exhibit at American Frame in 2017, two solo exhibitions at the Main Library Gallery of Toledo Lucas County Public Library (Ohio) in 2015 and 2023 and yearly contributions to the annual *Juneteenth Celebration* at the Toledo Museum of Art (Ohio).



Aaron S. Bivins
Photo courtesy of the artist

In 2015, he was honored with a solo exhibition, *Great Migration*, at the Main Library Gallery of Toledo Lucas County Public Library. The exhibit was inspired by the mass movement of African Americans from the rural South to northern US cities in the early to mid-20th century. The show comprised twenty watercolor portraits of African American citizens, painted from historical and contemporary photographs, including some of Bivins' own family, connecting contemporary audiences to the vast historical narrative of the Migration.

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

Aaron Bivins began exhibiting at 20 North Gallery in the 2001 exhibit, *Ancestral Africa*, one of Peggy Grant's eighteen annual Black History Month shows hosted during her tenure as 20 North Gallery's Art Director. Bivins would go on to exhibit annually in the *Black History Month Exhibit* from 2005-2013 and was the featured artist for that show in 2010. As well as displaying his work year-round in stable representation, 20 North Gallery was honored to debut in 2020 his new series of abstract paintings in his solo exhibition *Around the Corner*. His principal exhibitions at 20 North Gallery include *20 North / 20 Years* (2012), *Art for All Souls* (2012), *Black History Month: The American Experience* as Guest Co-Curator (2013), *Luminosity* (2017) and *TFAS100+3: Juried Regional Exhibition* (2020), a program of the Toledo Federation of Art Societies, hosted that year by 20 North Gallery as a member organization.

Artist Statement

My paintings are done in an Impressionist and painterly style. They are done in watercolor, oils, acrylic and gouache 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 painting—your visual experience helps you complete the works!

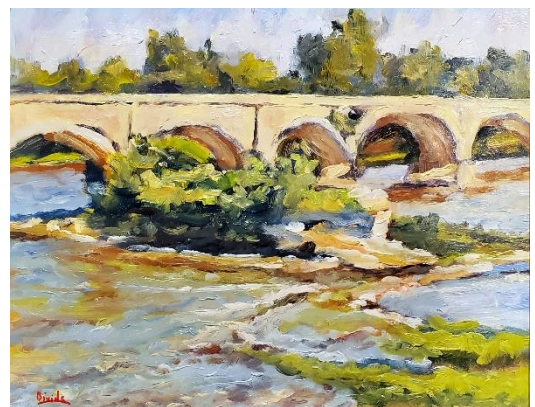


Lovely Lilies; \$2,000
Oil on canvas; 20"H x 16"W; 2021



Shootin' the Breeze on Jefferson St. Toledo, Ohio; \$2,700
Oil on panel; 24"H x 30"W; 2022

Photo by Aaron S. Bivins



Inner Urban Bridge, Waterville, Ohio; \$900
Oil on canvas; 11"H x 14"W; 2021

Steven Conine

Toledo, Ohio

Artist Biography

Steven Conine studied commercial design and fine art at the Columbus College of Art & Design (Columbus, Ohio) from 1978 through 1983 and printmaking and lithography at the Toledo Museum of Art (Toledo, Ohio) in 1985. Following his formal studies, Conine pursued individual study under Portrait Painter Virtus H. Gale. His professional arts experience includes work as a Studio Art Director, Curator, private art teacher, as well as the completion of numerous commissioned paintings.



Photo by Eric Eggly

Steven Conine
Photo by Eric Eggly

Conine's art training has been supplemented by national and international travel to study masterpieces by Rembrandt, Titian, Diego Velasquez, Goya and others, as well as the historical landscapes in which these artists worked. His travels through France and Spain inspired the twenty paintings in his first gallery exhibition, *Steven Conine: European Sojourn*, installed at 20 North Gallery (Toledo, Ohio) in 2003. Energized by the artistic momentum he found there, Conine relocated to Madrid, Spain, where for over two years he continued his study of masterworks, the places of their creation and the culture of the region; much of his work from this time was featured at 20 North Gallery in the 2007 exhibit *Spanish Seduction*.

In addition to solo exhibitions, Conine's paintings have been featured in multiple, significant group exhibits at 20 North Gallery. His work has also been installed in regional exhibitions such as the 1990 *Salon de Refuses* (Toledo, Ohio) and numerous juried shows at the Toledo Artists' Club (Toledo, Ohio) since 1985. Conine's landscape, portrait and abstract paintings form part of prestigious private collections across the United States. Among his many commissioned projects are a portrait of Director Mark Standriff for Toledo Repertoire Theater (Toledo, Ohio), ceiling frescoes in Sacred Heart Church (Toledo, Ohio)

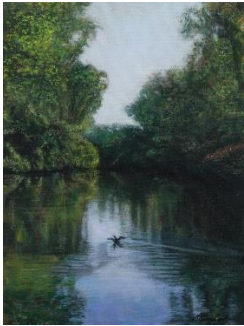
and restoration of artworks in Good Shepherd Church (Toledo, Ohio). Conine's work has also been featured in publications including the February 2006 issue of *The Broad Street Magazine*, a publication in Madrid, Spain.

In 2003, Steven Conine made 20 North Gallery history through his very first exhibition with the gallery. His solo show, *European Sojourn*, was the first in which every artwork in the show had been purchased by the conclusion of the opening reception. In addition to his follow-up solo exhibit *Spanish Seduction* in 2007, Conine's principal 20 North Gallery shows include *Tenth Year Exhibit* (2003), *Gallery Artists Group* (2005), *The Art of Giving* (2009), *New Works / Old Friends* (2010) and *20 North / 20 Years* (2012).

Artist Statement

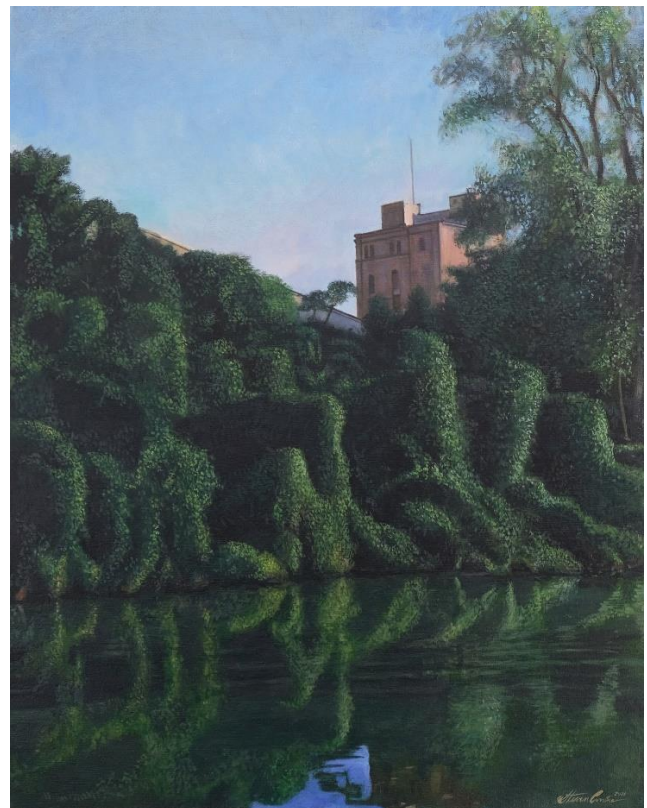
Living life as a painter is the profession that suits me best. I sometimes paint from nature because it pleases me greatly and seems to keep me grounded in the reality of the here and now. I read years ago that a good landscape painting has a calming, soothing effect on the soul and I believe this to be true.

My foundation in realism and drawing from nature has been a springboard to the contrast of spontaneity and a letting go of all conscious planning, which can be seen in my other paintings. But that is for another exhibition. The paintings here are a study in nature and as Leonardo said, "Painting gives as much pleasure to the greatest of senses as anything in nature."



Swan Creek; \$500
Oil on canvas; 12"H x 9"W; 2021

Photo courtesy of Steven Conine

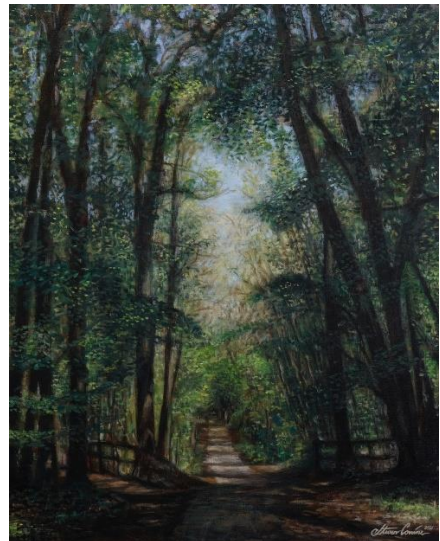


Swan Creek; \$900
Oil on canvas; 30"H x 24"W; 2021

Photo courtesy of Steven Conine

Trail Through Wildwood; \$750
Oil on canvas; 20"H x 16"W; 2021

Photo courtesy of Steven Conine



Storm Approaching Maumee Bay Beach; \$1,000
Oil on canvas; 30"H x 40"W; 2023

Photo courtesy of Steven Conine

Philip Hazard ◇

Toledo, Ohio

Artist Biography

Philip Hazard holds a B.A. from the University of Toledo (Ohio) in Film and Design and studied screenwriting and film directing at Tisch School of the Arts (New York University, New York City). He received his M.F.A. degree from Bowling Green State University (Ohio) in 2007. A native of Toledo, Hazard lived in New York City for over 25 years, co-founding the Let There Be Neon studio and being inspired by the energized and gritty sides of a big city aesthetic. He also maintained an independent studio in Tucson, Arizona for many years. His diverse personal life experiences influence the content and subject matter of his multi-layered mixed media work, in which he combines and layers oil and acrylic paint, photographic silkscreen, mixed media collage and assemblage on canvas, with neon 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 (Washington, D.C.) and the U.S. Embassy in Nepal (Katmandu).

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 (Michigan) 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 (Tucson). 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.

Now retired from a long career in the neon sign industry in New York City as well as teaching studio art classes at The University of Toledo, Bowling Green State University and Owens Community College (Perrysburg, Ohio), Hazard continues to create new mixed media and neon fine artworks in his studio.



Philip Hazard

Photo by Tina Gionis Photography

Hazard was a much-beloved protégé of 20 North Gallery Art

Director Emerita Peggy Grant in his early career as a studio assistant to Peggy and her husband, Adam Grant, through the Toledo Artists' Club (Ohio). Upon his return to Ohio in 1996, Peggy Grant presented a solo exhibit of Hazard's neon-mixed media collage in *Painting With Light*, followed in 1998 by the exhibit *Neon Across America*, for which he was Guest Curator. Hazard's other principal exhibitions at 20 North Gallery include the 2010 show *New Work / Old Friends*, in which he was the featured artist, *Phil Hazard's Top 40 Hits: A Retrospective* (2011), *Tom & Friends: Celebrating McGlauchlin's Legacy in Glass* (2012), *20 North / 20 Years* (2012); *Luminosity* (2017) and *Treasures in Residence* (2021), in addition to stable representation.

Artist Statement

Trusting my intuitive instincts, the inspiration and subject matter for my paintings and prints stem from personal obsessions, idealized pop culture, urban decay and ready-made found materials. Painting, collage, mixed media, metal, assemblage, text and neon 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-prints 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 use of 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.



Love House; \$1,000

Neon, metal and wood; 15”H x 20”W x 12”D; 2002



Love House (detail view)

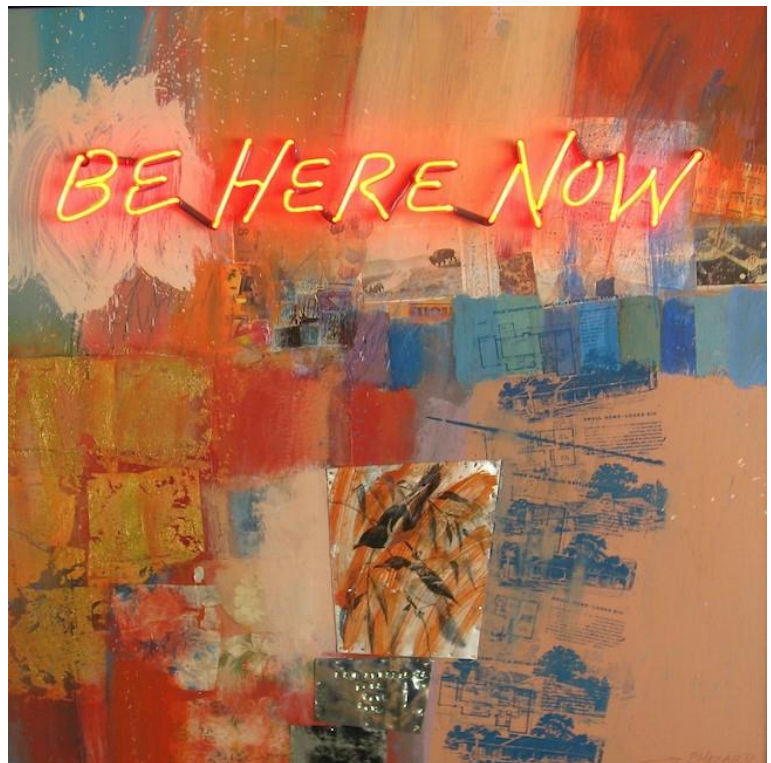
Some of my painted images are representational, while other areas of the painting remain abstract and expressionistic.

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.



Give Get Love; \$2,400
Neon (animated) and mixed media collage; 36"H x 36"W x 3"D; 2008

Photo by Philip Hazard



Be Here Now; \$2,200
Neon and mixed media collage
36"H x 36"W x 3"D; 2010

Photo by Philip Hazard

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 (Ohio). 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), Racine Art Museum (Wisconsin), as well as the permanent collection of *Ceramics Monthly* (Westerville, Ohio). Marino's ceramic work has also been accepted into the collection of the Dalai Lama.



Tom Marino

Photo courtesy of the artist

He has exhibited regularly in the *Toledo Area Artists Exhibition* at the Toledo Museum of Art (Ohio), *Art on the Mall* at The University of Toledo (Ohio) (First Place 2016, Best of Show 2022) 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 Hawk Galleries (Columbus, Ohio), the Ohio Designer Craftsmen *Best Of* at the Ohio Craft Museum (Ohio) and *SOFA Chicago* (Illinois). Among his many juried honors, Marino received Best of Show for his ceramic diptych, *Crucible Series: Sole e Luna*, in the 2022 *TFAS 100+5: Juried Regional Exhibition* at the Center for the Visual Arts on the Toledo Museum of Art campus (Ohio). In 2019, his work was selected for exhibition in the *47th International Glass Invitational Award Exhibition* at Habatat Galleries (Royal Oak, Michigan). Additionally, 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.

Marino's *Crucible Series* and *Reliquary Series* are among his many works to be shown at 20 North Gallery in stable representation. Throughout 20 North Gallery's history, Marino's ceramic artworks have been shown in numerous exhibits, including *Painting and Ceramics* (2001), *Tenth Year Exhibit* (2003), *Crosby Award Winners* (2009), *The Grant Collection* (2017), *TFAS100+3: Juried Regional Exhibition* (2020), *Treasures in Residence* (2021) and later, in 2021, in the 3-person exhibit, *The Alchemist's Dream*, for which he was also Guest Curator. Tom Marino was a dear friend of 20 North Gallery's first Art Director, the late Peggy Grant, and as a testament to his great fondness for her, Marino graciously fulfilled 20 North Gallery's commission to create Peggy Grant's funerary urn in 2019.

Artist Statement

Spacetime

Spacetime explores my interest in science and Einstein's Theory of Relativity which weaves space, time and gravity into a continuum, a concept that revolutionized our understanding of reality. The three closed forms represent three-dimensional space, while their hourglass shape depicts time, the fourth dimension. The shorter hourglasses portray both time dilation (slowing down) and length contraction, a relativistic phenomena of speed and gravity. And gravity is the result of mass and energy causing spacetime to curve, imagined also by the hourglass shape. Traveling through spacetime is silver light, tracing gravity.

Winter Light

Winter Light meditates on a season of stillness, solitude and reflection. Even so, the sun's alliance with winter offers future renewal, growth and awakening. Japanese *sumi* art and the alchemy of light inform *Winter Light*.



***Spacetime*; \$2,000**
Porcelain with silver; 14"H x 13"W x 10"D; 2022

Photo by Stephen Johnston



***Winter Light*; \$800**
Porcelain; 13"H x 17"W x 2"D; 2022

Photo by Stephen Johnston

Crucible Series: Luna

Crucible Series: Luna interprets the alchemical word and moon symbol for silver, a noble metal that represents a metaphysical quest for transformation and enlightenment. The silver mirror invites the viewer to reflect and forge their own discoveries whether personal, communal or scientific.

Moonrise

Moonrise depicts space, time and the tides of transformation. Mysterious and ever-changing, the moon's silver light offers solace during the night while beckoning the coming day. Each time of day embraces the cycle of the other: daytime has shadows and nighttime has moonshine, the sun's reflected light.



***Crucible Series: Luna*; \$1,800**

Porcelain with silver
2"H x 13"W x 13"D; 2022

Photo by Stephen Johnston



***Moonrise*; \$1,600**

Porcelain with silver; 9"H x 20"W x 3"D; 2022

Photo by Stephen Johnston

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 (Ohio), until his death in 2011. In 1961, as an instructor at the University of Wisconsin-Madison, he taught Harvey K. Littleton's pottery classes while Littleton was on leave researching glass blowing. The next year, he and Littleton launched 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 (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 both private and public in scale. His sculpture commissions in the Toledo area include *Clouds of Joy*, a hanging central sculpture of glass and stainless steel in the lobby of the Four SeaGate Building for Toledo Edison Company; *A Mountain for Toledo*, in the lobby of the downtown convention center, SeaGate Centre; and *A Free Verse in Color*, a hanging glass sculpture located at Bowling Green State University (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 final days 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 (New York); The Smithsonian Institution (Washington, D.C.); Portland Art Museum (Oregon); Kunstmuseum Duesseldorf (Germany); Musee des Arts Decoratifs (Lausanne, Switzerland); The National Museum of Modern Art (Kyoto, Japan); Racine Museum of Art (Wisconsin); Museum of Arts and Design (New York, New York), Ohio Craft Museum (Columbus, Ohio); New Orleans Museum of Art (Louisiana); Minnesota Museum of Art (St. Paul); and the Toledo Museum of Art—among many others.



Tom McGlauchlin

In 2011, Tom McGlauchlin passed away in Toledo, where he had 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. Originally planned by McGlauchlin to be a solo exhibit of his newest work, this exhibition became instead a memorial retrospective, held in conjunction with the international Glass Art Society (GAS) conference in Toledo (Ohio), celebrating the 50th anniversary of the Studio Glass Movement and honoring McGlauchlin's monumental contributions within it. This exhibit showcased McGlauchlin's artwork alongside that of his colleagues, students and friends. The exhibit received international recognition as both a loving tribute and thorough survey of the development of

the Studio Glass Movement. During his lifetime, McGlauchlin exhibited in numerous 20 North Gallery shows, such as *Glass Month* (1996, 1997), *Contemporary Glass Toledo* (2000), *Contemporary Glass* (2004), *The Studio Glass Movement: The First Generation – Tom McGlauchlin & Jack Schmidt* (2005) and his 2009 solo exhibition *New Art: Tom McGlauchlin*, which resulted in several pieces being purchased later that year for the collection of Sir Elton John.

For many years, McGlauchlin mentored Condessa Croninger in glass connoisseurship, through the Arts Commission of Greater Toledo's *Hot Glass* committee—Croninger would go on to become 20 North Gallery's current Art Director, utilizing in her field as an art educator and arts administrator what she learned from McGlauchlin about the medium of glass. 20 North Gallery is honored to have been selected by McGlauchlin's widow and artistic executrix to represent his remaining primary market artworks in stable representation.

Artist Raison de Être

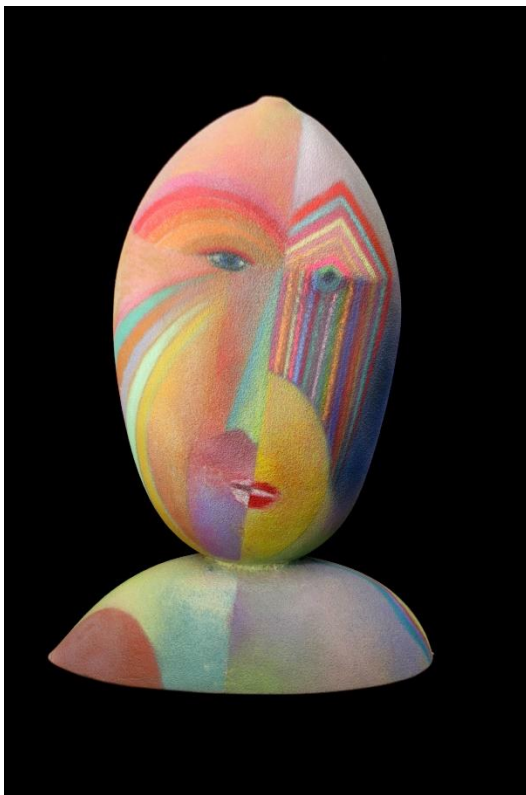
Later Work

From 1984 onward, Tom McGlauchlin worked in several different directions. His major focus was investigating—through drawings of soft pastel on blown glass sculpture—abstractions of the human face as an indication of the human condition in all of its humor and tragedy. 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 largescale, fused, flat glass series.



Alternate views



Rain Man (DVC122); \$3,800
Blown glass and pastel; 16"H x 11"W x 5.25"D; 2008



Hexa Cut Sculpture (N53); \$4,500
Blown and hot-worked glass;
5.5"H x 5"W x 5"D; 1982



Woman in Kandinsky Dress (DVC29);
\$3,600
Blown glass and pastel
17"H x 7"W x 4"D; 1996



Alternate views



Dessin de Bulle; \$1,200
Blown glass; 9.75"H x 7.5"W x 7.5"D; 1979

Jack Schmidt ♦

Toledo, Ohio

Artist Biography

Jack Schmidt received his B.S. degree from Bowling Green State University (Ohio) before receiving his M.S. from Illinois University (Urbana-Champaign) 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.

His exhibitions include *Evolution-Revolution* at The Baker Museum (formerly Naples Museum of Art, Florida); *Studio Glass* at The Montreal Museum of Fine Arts (Quebec, Canada); numerous group and solo exhibitions at Habatat Galleries (Royal Oak, Michigan) where he is represented, as well as *Contemporary Crafts and the Saxe Collection*, a traveling exhibition organized by the Toledo Museum of Art (Ohio) which also was installed in the Saint Louis Art Museum (Missouri), the former Newport Harbor Art Museum (Newport Beach, California) and the Renwick Gallery of the Smithsonian American Art Museum (Washington, D.C.).

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

Schmidt's work is included in many permanent museum collections, including the Bellerive Museum (Zürich, 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 American Art Museum (Washington, D.C.), Toledo Museum of Art and National Museum of American Art (Washington, D.C.).

His professional affiliations include the American Crafts Council, the International Sculpture Center, 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* and in 2015, he was inducted in the College of Fine Art Hall of Fame at Illinois State University (Normal, Illinois).

As a frequent exhibitor at 20 North Gallery, Schmidt's work has appeared in *Glass Month* (1996, 1997), *Contemporary Glass Toledo* (2000), *Contemporary Glass* (2004), *The Studio Glass Movement: The First Generation – Tom McGlauchlin & Jack Schmidt* (2005), *Gallery Artists Group* (2005) and *Tom & Friends: Celebrating McGlauchlin's Legacy in Glass* (2012).



Jack Schmidt

Photo courtesy of the artist's social media

Artist Statement

'Schmidt's work has become more abstract over the decades, reflecting his interest in the abstract expressionists of the 1940s and 1950s. In his *Precious Stones* series, he created round blown glass stones and cradled them in or balanced them on concave stacked or cast glass forms supported by Corten and stainless steel structures. The earth tones of the blown glass stones, with their brightness and opacity, are played off against the colorless glass castings and earthy steel support systems.

The glass forms are his interpretations of stones and the steel objects are like shrines holding the glass components aloft. The works were inspired in part by how rocks and stones were used to mark the direction of an American-Indian trail or points of importance, a cairn of sorts.

"It's kind of like marking passages in time for me," he said.'

– Kevin Bersett, "Early glass program grad becomes pioneering artist," May 10, 2013,
Illinois State University News



***Split Landscape #5*; \$18,500**

Blown glass, cast glass, bronze, stainless steel bezel
16.5"H x 44.5"W x 3.25"D; 2007

Photo by Eric Eitnear, Wen Design

Silver Lady and Satin Lady on Table

Years ago, I went to see a Claes Oldenburg exhibit at the Art Institute of Chicago. I returned to the University of Wisconsin-Madison, where I was a visiting artist teaching glass and design, and produced a small edition of soft vessels blown with a soft white glass—melted skin care bottles. The pieces had a pillow-like feel. The small *Satin Lady on Table* (“Dancing Lady”) and *Silver Lady* represent a return to those concepts inspired by Oldenburg’s soft sculpture.

Silver Lady; \$12,500

Blown and mirrored glass, steel;
70”H x 15.5”W x 15”D; 2018

Photo by Eric Eitnear, Wen Design



Satin Lady on Table; \$1,250

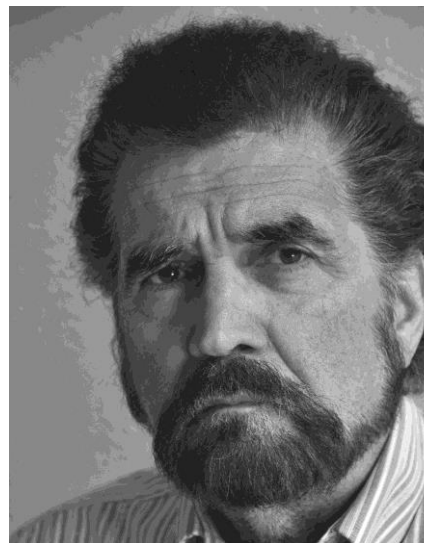
Blown glass, steel;
22.25”H x 6.75”W x 6.25”D; ca. 2015

Michael Sheets ◇

Toledo, Ohio

Artist Biography

Michael Sheets was trained in studio art and art education at The University of Toledo (Ohio), receiving Ed. and M.Ed. degrees. He has been an active and prolific painter for over three decades, with his works included in nearly 300 private, corporate and public collections throughout the United States, Canada and Europe, including ProMedica (Toledo, Ohio), Dana Corporation (Maumee, Ohio) Owens-Illinois (Perrysburg, Ohio), The University of Toledo, and Spiritmuseum (Stockholm, Sweden). His artwork is represented in galleries in New York City (New York), Los Angeles (California), Detroit (Michigan), Houston (Texas) and more. Since 1987, he has maintained a painting studio on Adams Street in downtown Toledo.



Michael Sheets

Photo courtesy of the artist

Identified by Louis K. Meisel in 1980 as a second-generation Photo-Realist, Sheets' work has been written about and discussed by critics as prominent and varied as Donald Kuspit and John Arthur. As early as 1985, it drew the attention of curators such as Lisa Lyons, as well as Eleanor Heartney, then editor of the *New Art Examiner*.

Sheets has enjoyed numerous solo and group exhibitions, both juried and invitational, nationally and internationally throughout his prolific career. Among the many institutions at which he has recently exhibited are the Skidmore Contemporary Art Gallery (Santa Monica, California) in 2021 and *Gifts of Art* at the University of Michigan Medical Center (Ann Arbor) in 2015. Additionally, he has exhibited in multiple installations of annual shows such as the *Toledo Area Artists Exhibition*, Toledo Museum of Art (Ohio) (Third Award 1985 and 2000, Canaday Award 1996 and 2008, First Award 2004, Israel Abramofsky Award 2005); *National Painting Show*, Washington & Jefferson College (Pennsylvania) (Juror's Award 1995, Grumbacher Gold Medal 1997); *National Midyear Exhibition*, The Butler Institute of American Art (Youngstown, Ohio) (Allied Artists of America Award 2005).

Among his notable media appearances have been articles about his paintings that were published in *American Artist Magazine* in 1982 and 2003 and the inclusion of his work in *New American Painting* in 1999. In the early 1990s, *Absolut Statehood*, an advertising campaign for *Absolut Vodka*, featured one of Sheets' popular *Stones Series* paintings. Sheets' painting of the iconic Absolut bottle rendered as an etched river stone, *Absolut Ohio*, was published in both *USA Today* newspapers and *Time Magazine* and has also been included in histories of that well-known ad campaign. 20 North Gallery's May 1993 inaugural exhibit, *Michael Sheets: The Absolute Beginning*, celebrated his *Stone Series* as well as his win as Ohio's selected artist for the *Absolut Statehood* campaign, with the featured painting, *Absolut Ohio*, unveiled at the opening reception, the same day this painting was published in *USA Today*. The canvas would go on to exhibit nationally in New York, before entering the permanent collection of Spiritmuseum (Stockholm, Sweden), a museum of Swedish heritage, which houses the Absolute Art collection, now managed by the Swedish government.

In addition to 20 North Gallery's very first exhibit, Sheets has had work featured in many of the gallery's shows, including *Tenth Year Exhibit* (2003), *Gallery Artists Group* (2005), *20 North / 20 Years* (2012) and *Luminosity* (2017). His painting *MRH (Portrait of Rose)* is of the mother of gallery owner Eric Hillenbrand, the late Rose Hillenbrand, who served as hostess at 20 North Gallery receptions from its founding until her death in 2019.

Artist Statement

Recording the effects of light is the essential aim and unifying theme of my work. The creation of visual illusions sometimes called mimesis, as well as an awareness of a painting as an abstract formalist construct, round out my major concerns. Although I paint a varied group of subjects, a "tight" realism is typical of all my work. I feel that an interest in subject and narrative elements does not preclude concurrent attention to the abstract aspects inherent in composition in a two-dimensional picture plane.

The paintings are built from multiple layers of thinned oil paints applied to medium texture cotton canvas. I generally begin with a toned ground and establish highlight and shadow areas before applying color. This roughly approximates the traditional technique known as "imprimatura."

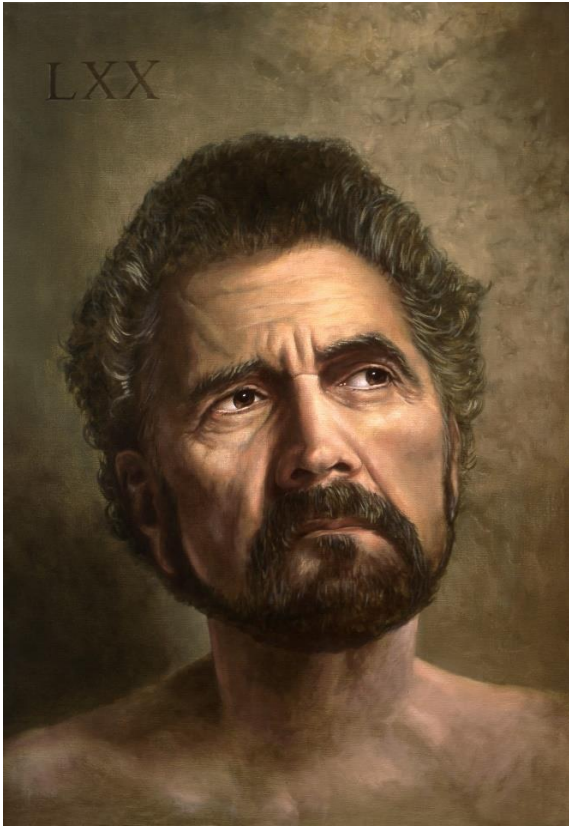
I make few drawings in preparation for my paintings. Generally, I shoot many photographs of subjects I am considering for paintings. These photos serve as my references during the process of translating an idea to canvas. Rather than a single photo, most paintings draw from multiple source photographs. Often these are composited on the computer. I modify the color and lighting freely but do rely on the photo for information on textures and fine details.

To summarize, while aware of formalist aspects involved in the design of a painting, I do not feel such awareness precludes the use of narrative elements. I believe that paintings at their best should be complex, multi-layered constructions that do not reveal all their secrets at first glance.

M R H (Portrait of Rose); \$5,800
Oil on canvas; 40"H x 28"W; 2019

Photo courtesy of Michael Sheets

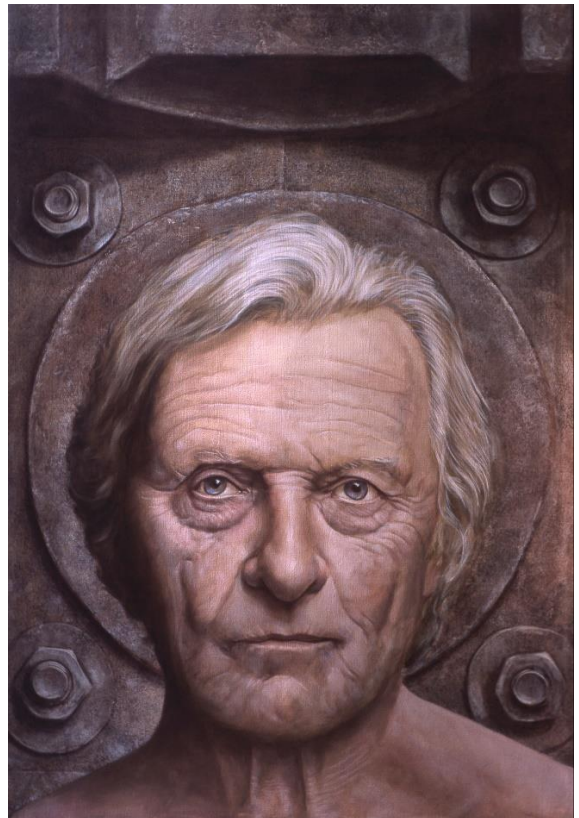




LXX (Self Portrait); \$5,800
Oil on canvas; 40"H x 28"W; 2018



L S (Portrait of Lynda); \$5,800
Oil on canvas; 40"H x 28"W; 2019



R H (Portrait of Rutger); \$5,800
Oil on canvas; 40"H x 28"W; 2020

Photos courtesy of Michael Sheets

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 (Ohio) and The University of Toledo (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).

Szabo has completed impressive commissioned work, including a major sculptural work for the JP Morgan headquarters in London (UK) and a 750-piece enamel sculpture for the British cruise ship the MV *Brittania*. 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).



L. Sue Szabo
Photo courtesy of the artist

In 2020, her work was featured in the solo exhibition, *Intense Adornment: The Jewelry of Sue Szabo*, at 20 North Gallery. This immensely-popular exhibit was the second all-jewelry show in 20 North Gallery history and the first show at the gallery to entirely comprise fine jewelry and metalsmithing. Further adding to this historical significance, as the COVID-19 pandemic unfolded, *Intense Adornment* continued to attract viewers and collectors to the exhibit virtually. 20 North Gallery successfully navigated this relatively new avenue for conducting business, due to the strength of Szabo's artwork's reputation and standing in the arts community. Szabo's jewelry has additionally exhibited at 20 North Gallery in *TFAS100+3: Juried Regional Exhibition* (2020) and *Treasures in Residence* (2021), in addition to forming part of the stable representation of 20 North Gallery.



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.

Necklace (SZ460)

\$2,000

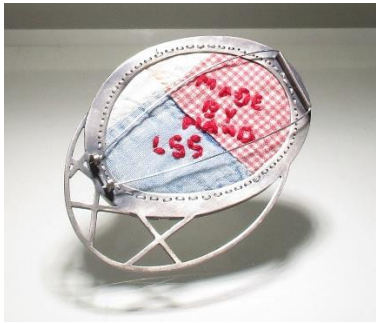
Sterling silver, hand-forged and fabricated;
50.5cm L x 14cm W x 1.5cm D



Stitch Series; easel-backed brooches

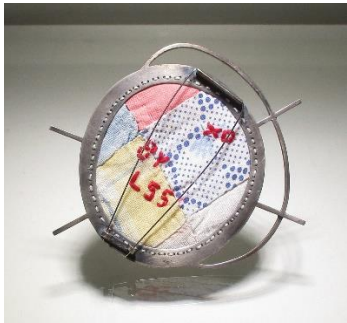
\$950 each

Sterling silver, enamel, vintage quilt, embroidery thread; prong and bezel set, hand fabricated



Alternate view

8.6cm L x 6.2cm W x 0.9cm D



Alternate view

7cm L x 9cm W x 1.1cm D



Alternate view

7cm L x 9cm W x 1.1cm D

Anastasia Wagner

Sylvania, Ohio

Artist Biography

Anastasia Wagner received her B.F.A. *summa cum laude* with a concentration in painting and drawing from The University of Toledo (Ohio) in 2018. She began her professional involvement in the arts as an Apprentice for *Young Artists At Work* through The Arts Commission (Toledo, Ohio). She later returned to The Arts Commission for an arts administration internship through The University of Toledo (UT) in 2016 before completing an additional UT academic internship at 20 North Gallery in 2017.

Wagner is a frequent contributor to juried and group exhibitions including *Artomatic 419* (Toledo, Ohio) in 2013 and 2015, *Dream or Nightmare* at the SCENE Metrospace (Lansing, Michigan) in 2016, *Undisclosed* at Toledo School for the Arts (Ohio) in 2018, 2019 and 2022, the Mini Maker Faire at *Momentum* (Promenade Park, Toledo, Ohio) in 2018 as well as numerous exhibitions at The University of Toledo: the Center for the Visual Arts, College of Engineering and UT Medical Center, for which she has won multiple scholarships and awards. In July of 2022, her *Flower* collage series was installed in the 2-person exhibit, *Chalk, Paper, Scissors*, with pastel painter Paul Brand at 20 North Gallery. Recently, her work was exhibited in the *Athena Art Society Juried Exhibition* at Wolfe Gallery at Maumee Valley Country Day School (Toledo, Ohio) as well as an Athena Art Society group exhibition in the Walter E. Terhune Art Gallery of Owens Community College (Perrysburg, Ohio).

Wagner has also been involved in the arts community as a Guest Juror for the Toledo Artists' Club and Judge for the categories of Jewelry and Sculpture in the *Crosby Festival of the Arts* at Toledo Botanical Garden (Ohio). Additionally, she has fulfilled public-art commissions, including a mural installed at the Main Branch of the Toledo Lucas County Public Library (Ohio). She is a current member of the Athena Art Society (Ohio) and an Independent Member of the Toledo Federation of Art Societies (Ohio), for which she serves as Exhibition Committee Chair.

Anastasia Wagner is currently the Gallery Manager at 20 North Gallery, having experienced working with the gallery through her internship in 2017. During that internship, she curated *Joanne Grossmann: the Larger Narrative* (2017), a retrospective of the late Toledo artist and was instrumental in researching provenance and artist information for *The Grant Collection* (2017). Following her graduation in 2018, she became the first paid employee of 20 North Gallery, serving first as Gallery Associate and then Gallery Coordinator. 20 North Gallery is proud to include Wagner's mixed media collage artworks in stable representation, as well as have the benefit of her contributions as a valued colleague. Her principal exhibits at the gallery are *TFAS100+3: Juried Regional Exhibition* (2020) and *Chalk, Paper, Scissors: Works on Paper by Paul Brand and Anastasia Wagner* (2022).



Anastasia Wagner
Photo by Alexia Hiznay

Artist Statement

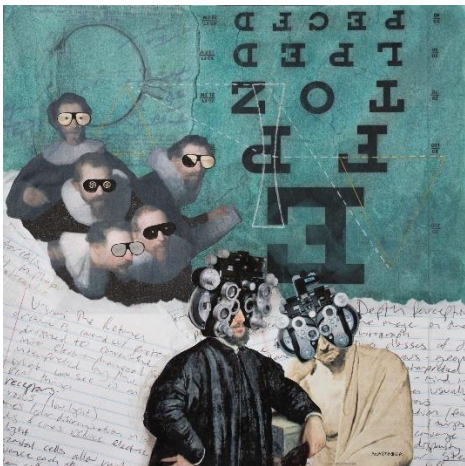
I have long been interested in the history of medical discoveries, particularly how they influenced human experience and by extension, art movements in their respective time periods. Several pieces in my series of medical collages tap into my own personal experiences, fears, or stressors regarding matters of health.

Vision: The Retina

Featuring my class notes from a university physics course, this collage looks at how the human eye and brain work together to observe and interpret an image. The figures in this collage come from a broad span of time in the history of art and human medicine. A statue of Aristotle (“godfather of evidence-based medicine”) is pictured, as well as figures from Rembrandt’s 1632 *The Anatomy Lesson of Dr. Nicholaes Tulp*. Andreas Vesalius, known in part for his work in studying and drawing human anatomy is also shown. To reflect my wonder at the concept of vision, this collage plays with these images, skewing the optics diagram and having the figures peer through phoropters and vision simulators.

What, Are You Blind?

I got my first pair of glasses in middle school, after a long time of not being aware that I needed them. I figured no one was able to read the board at the front of the classroom when seated in the back. Very few kids enjoy being put on the spot when the teacher asks them a question—and when asked to answer a simple question you cannot read because you simply cannot see it, it might as well be calculus or physics. Here, the viewer is unable to make out much of the muddled college-level diagrams on the board, while every other kid in the room stares back, amused.



***Vision: The Retina*; \$300**
Mixed media collage; 12”H x 12”W; 2016

Photo by Carmelo Amenta



***What, Are You Blind?*; \$300**
Mixed media collage; 12”H x 12”W; 2016

For purchase inquiries, please contact a gallery associate.

Photo by Carmelo Amenta

A Brief History

This piece is a survey of the history of surgery and medicine, as it was recorded in Western art history. Acrylic medium transfers of various medical forms—like those one would fill out while in the waiting room of a doctor's office—span the background of this collage. Overlaid are paintings, frescoes and photographs from artists such as Hieronymus Bosch and Thomas Eakins.



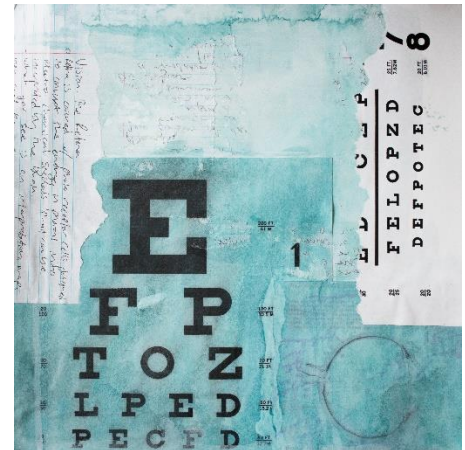
***A Brief History*; \$650**

Mixed media collage; 24”H x 18”W; 2017

Photo by Carmelo Amenta

***Specs*; \$300**
Mixed media collage; 12”H x 12”W; 2016

Photo by Carmelo Amenta



20 North / 30 Years, Exhibition Catalogue

Catalogue editor, Anastasia Wagner

Gallery Manager, 20 North Gallery

Copy editor, Condessa Croninger

Art Director, 20 North Gallery

All artwork photography by 20 North Gallery unless otherwise indicated.

Dimensions provided for 2-D artwork are for canvas/sheet size and do not reflect framing.

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